

# ENGLISH 7 COMMON TASKS

## Unit One: Identity

- 7.1.1 Present a brief speech to the class that highlights an aspect of a person's identity.\*
- 7.1.2 Explain how a character is revealed through interactions with other characters.
- 7.1.3 Write a personal narrative about a significant influence on your identity.
- 7.1.4 Write an argument about a central idea or an issue raised by a text.

## Unit Two: A Sense of Place

- 7.2.1 Compare how a fictional text and a nonfiction text portray the same subject.
- 7.2.2 Write a short story that shows how setting helps shape character.
- 7.2.3 Explain how an author develops a theme in a narrative.\*
- 7.2.4 Research the history of a nearby place and present an argument about its value or importance.

## Unit Three: Perspectives

- 7.3.1 Write an analysis of how an author uses narrative to influence readers' understanding of history.\*
- 7.3.2 Write a narrative that explores a different perspective than one offered in a text.
- 7.3.3 Write an essay that explains at least two different perspectives on an issue or problem of interest.
- 7.3.4 Evaluate how objectively a subject is presented in an informational video segment.

## Unit Four: Expressions

- 7.4.1 Create an original work that presents or supports an argument.
- 7.4.2 Write an analysis of how an author uses language to establish a particular tone.
- 7.4.3 Analyze how the performance of a written text affects the impact of the words.\*
- 7.4.4 Prepare and perform a scene from *A Midsummer Night's Dream*.

*\* Teachers who wish to make more time for re-teaching a common task may choose to omit these starred tasks or blend them into others, but the relevant skills and concepts must be incorporated into instruction during the unit.*

## Unit 7.3: Perspectives

Unit 3 invites students to move beyond their personal sense of place and to examine issues and events from multiple perspectives. In doing so, students reflect on how one’s own perception and the perspectives of others help shape their vision of the world. Once we come to know and understand that people possess perspectives different from our own, we can learn to coexist—and even learn to appreciate and learn from our differences. Understanding others’ perspectives and knowing their history helps us determine what’s true and, specifically, what’s true for us. As students read about the experiences—both historical and contemporary—of other people and characters, they consider how circumstances and our response to those circumstances inform our perspectives.

### Enduring Understandings

- Any “truth” relies on a combination of multiple perspectives and facts.
- Seeking to understand the perspectives of others helps us see beyond our own vision of the world.
- Writers make deliberate choices based on the messages they wish to convey.
- Everything we say, do, and create reflects our personal values and beliefs.

Students analyze how writers craft their messages purposefully based upon the perspectives they wish to share with their audiences. Much of the literature in this unit focuses on the

### Essential Questions

- When can we be satisfied that we’ve arrived at the truth?
- How do we learn from the perspectives of others, even when we do not agree?
- How do effective communicators choose the best vehicle to convey a particular perspective?
- How do we actively shape our own perspectives in response to what we read, view, and experience?

events of the 1940s and, in particular, the global impact of World War II. Not only will students conduct research to learn more about historical events that helped shape fictional accounts, they will also explore varied perspectives by reading nonfiction. The writing tasks in this unit engage students in an exploration of different perspectives and a synthesis of information to aide in clarifying their own thinking. Based on this newfound or expanded understanding, students make choices about the best ways to convey their own perspectives. They continue their study of grammar, usage, and vocabulary, always integrating effective language, writing, and speaking practices into their own work.

## Advanced English 7 Texts

### Unit 3: Perspectives

Throughout the year, students should read and discuss a combination of classic literature and contemporary works from a diverse group of writers. Students need to read a variety of non-print texts and print texts from different genres, including fiction, nonfiction, poetry, and short stories. Employ literature circles to provide students with a structured choice of texts. [Close reading](#) coupled with inquiry-based discussion leads to effective writing. Since advanced readers use multiple strategies to create meaning, understand the nuances of language, and connect reading to their own lives, seek content that is provocative, ambiguous, complex, and emotionally challenging.

**“To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing.”**

*Common Core State Standards*

#### Fiction

|   |                    |
|---|--------------------|
| <i>The Endless Steppe</i>                     | Esther Hautzig     |
| <i>The First Woman Doctor</i>                 | Rachel Baker       |
| <i>I Am David (formerly North to Freedom)</i> | Anne Holm          |
| <i>The Moon Is Down</i>                       | John Steinbeck     |
| <i>The Master Puppeteer</i>                   | Katherine Paterson |
| <i>My Dog Skip</i>                            | Willie Morris      |
| <i>The Wave</i>                               | Todd Strasser      |
| <i>Weedflower</i>                             | Cynthia Kadohata   |

#### Nonfiction

|  |                       |
|--|-----------------------|
| <i>Anne Frank: The Diary of a Young Girl</i>   | Anne Frank            |
| from <i>Autobiography of Eleanor Roosevelt</i> | Eleanor Roosevelt     |
| from <i>Autobiography of Malcolm X</i>         | Malcolm X             |
| from <i>Long Walk to Freedom</i>               | as told to Alex Haley |
| “The Noble Experiment”                         | Nelson Mandela        |
|  | Jackie Robinson       |

## Poetry

|                        |                            |
|------------------------|----------------------------|
| “Elegy for Anne Frank” | Jessica Smith              |
| “Losses”               | Randall Jarrell            |
| “Moratorium”           | Pvt. John Lawrence Sheehan |
| from “Song of Myself”  | Walt Whitman               |
| “World War II”         | Langston Hughes            |

## Short Stories

|                           |                     |
|---------------------------|---------------------|
| “The Bracelet”            | Yoshiko Uchida      |
| “Day of the Butterfly”    | Alice Munro         |
| “A Day’s Wait”            | Ernest Hemingway    |
| “The First Day”           | Edward P. Jones     |
| “Mercedes Kane”           | Elizabeth McCracken |
| “Props for Faith”         | Ursula Hegi         |
| “A Retrieved Reformation” | O. Henry            |

## Anthologies

|   |                                 |
|---|---------------------------------|
| <i><a href="#">Citizens of the World: Readings in Human Rights</a></i>  | The Great Books Foundation      |
| <i><a href="#">Great Books Roundtable Level 2</a></i><br>(replaces <a href="#">Junior Great Books Series 7*</a> ) | The Great Books Foundation      |
| <i>The Language of Literature 7</i>   | Holt McDougal                   |
| <i>Voices of the Holocaust</i><br>( <i>Literature &amp; Thought Series</i> )                                      | Perfection Learning Corporation |

\*Continue to use *Junior Great Books Series 7* if available in your school; no longer available for order through The Great Books Foundation.

## On-level English 7 Texts

### Unit 3: Perspectives

Throughout the year, students should read and discuss a combination of classic literature and contemporary works from a diverse group of writers. Students need to read a variety of non-print texts and print texts from different genres, including fiction, nonfiction, poetry, and short stories. Employ literature circles to provide students with a structured choice of texts. Instruct students to use strategies before, during, and after reading to interact with texts. Provide opportunities for students to make predictions and connections as well as to question, clarify, visualize, and evaluate their reading. [Close reading](#) coupled with inquiry based discussion leads to effective writing.

**“To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing.”**

*Common Core State Standards*

In addition to the titles listed below, you may choose to use any of the titles listed on the Advanced English 7.3 Texts list.

#### Fiction

|                                 |                    |
|---------------------------------|--------------------|
| <i>Climbing the Stairs</i>      | Padma Venkatraman  |
| <i>Daniel’s Story</i>           | Carol Matas        |
| <i>Escape from Warsaw</i>       | Ian Serriallier    |
| <i>Friedrich</i>                | Hans Peter Richter |
| <i>Good Night, Mr. Tom</i>      | Michelle Magorian  |
| <i>Journey to Topaz</i>         | Yoshiko Uchida     |
| <i>Lyddie</i>                   | Katherine Paterson |
| <i>A Million Shades of Gray</i> | Cynthia Kadohata   |
| <i>When My Name Was Keoko</i>   | Linda Sue Park     |

#### Nonfiction

|   |                      |
|---|----------------------|
| “Eleanor Roosevelt”   | William Jay Jacobs   |
| from <i>Anthony Burns: The Defeat<br/>and Triumph of a Fugitive Slave</i> | Virginia Hamilton    |
| “The Noble Experiment”  | Jackie Robinson      |
| “No Ordinary Time”  | Doris Kearns Goodwin |
| from <i>Exploring the Titanic</i>   | Robert D. Ballard    |

## Poetry

|  |                   |
|--|-------------------|
| <a href="#">“[During the Second World War...]”</a> | Charles Reznikoff |
| <a href="#">“Forgotten Planet”</a>                 | Doug Dorph        |
| <a href="#">“Give Us Our Peace”</a>                | Langston Hughes   |
| “The Highwayman”                                   | Alfred Noyes      |
| <a href="#">“Lines”</a>                            | Martha Collins    |

## Short Stories

|                                    |                             |
|------------------------------------|-----------------------------|
| “After Twenty Years”               | O. Henry                    |
| “The Golden Kite, the Silver Wind” | Ray Bradbury                |
| “The People Could Fly”             | retold by Virginia Hamilton |
| “The Scholarship Jacket”           | Marta Salinas               |
| <a href="#">“Suzy and Leah”</a>    | Jane Yolen                  |

## Drama

|                                |                  |
|--------------------------------|------------------|
| <i>The Diary of Anne Frank</i> | Frances Goodrich |
| <i>The Miracle Worker</i>      | William Gibson   |

## Anthologies

|  |                                 |
|--|---------------------------------|
| <a href="#">Citizens of the World: Readings in Human Rights</a>  | The Great Books Foundation      |
| <a href="#">Great Books Roundtable Level 2</a><br>(replaces <a href="#">Junior Great Books Series 7*</a> ) | The Great Books Foundation      |
| <i>The Language of Literature 7</i>  | Holt McDougal                   |
| <i>Voices of the Holocaust</i><br>(Literature & Thought Series)  | Perfection Learning Corporation |

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## Course Terms

Alliteration

Allusion

Author's purpose

Central idea

Character trait

Characterization

Connotation

Contemporary

Denotation

Dialogue

Figurative language

Flashback

Foreshadowing

Formatting

Graphics

Humor

Hyperbole

Imagery

Inference

Interpretation

Irony

Metaphor

Monologue

Montage

Mood

Motivation

Multimedia

Onomatopoeia

Paraphrase

Personal narrative

Personification

Perspective

Plot structure

- Exposition
- Inciting incident
- Rising action
- Conflict (external and internal)
- Climax
- Falling action
- Resolution

Point of view

- First person
- Third person

Portfolio

Refrain

Repetition

Research question

Rhetorical devices

Rhyme

Rhythm

Self-reflection

Sensory details

Setting

Simile

6–Traits of Writing

- Ideas & Development
- Organization
- Voice
- Word Choice
- Sentence Fluency
- Conventions

Stanza

Subplot

Summarize

Suspense

Symbol

Theme

Tone

Topic

Voice

Works cited

Writing

*Purposes*

- Argument
- Informative/Explanatory
- Narrative
- Research and synthesis
- Creative

*Methods of development*

- Cause-Effect
- Classification
- Comparison-Contrast
- Definition

*Process*

- Prewriting
- Drafting
- Revising
- Editing
- Publishing

## Language Standards

Teachers are expected always to teach grammar concepts and other language conventions in the context of writing; the goal is not for students to be able to memorize terms, but to be able to think clearly about ways to improve their own writing. Exercises in sentence combining, expansion, and imitation offer ways students can compose more sophisticated and effective sentences. *Separated* and *simulated* instruction may be used to introduce concepts, especially those listed as focus skills below; include *integrated* instruction to ensure that students apply these and other skills in their writing.

### Common Core Language Standards for Grade 7

- L.7.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- a) Explain the function of phrases and clauses in general and their function in specific sentences.
  - b) Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.
  - c) Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.
- L.7.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- a) Use a comma to separate coordinate adjectives (e.g., *It was a fascinating, enjoyable movie* but not *He wore an old[,] green shirt*).
  - b) Spell correctly.
- L.7.3** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- a) Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.



Teachers should also consult the list of [Language Progressive Skills](#) to identify those concepts initially taught in earlier grades that are most likely to require review and re-teaching, based on students' needs. The most relevant of these may include the following:

- Produce complete sentences, recognizing and correcting fragments and run-ons (L.4.1f).
- Correctly use frequently confused words (L.4.1g).
  - The document [Commonly Confused Words](#), found in the Course Materials section of the Instruction Center course page for English 7, outlines the expected sequence for teaching and reviewing the most common of these terms. Teachers should address those words identified at grade 7 but also use student writing samples and portfolios to review words that may need further instruction and practice from earlier years.
  - The words listed for English 7, which may appear on formative assessments and final exams, include the following:

|                      |                                   |
|----------------------|-----------------------------------|
| <b>allowed/aloud</b> | <b>weather/whether</b>            |
| <b>it's/its</b>      | <b>ware/we're/wear/were/where</b> |
| <b>passed/past</b>   | <b>who's/whose</b>                |
| <b>than/then</b>     |                                   |

- Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language (L.6.1e).
- Vary sentence patterns for meaning, reader/listener interest, and style (L.6.3a).

Vocabulary acquisition continues to be a necessary and vital part of the English curriculum. Vocabulary study not only enhances understanding of the writer’s craft—how word choice creates character, defines mood, and sets tone—but also is the key to a richer reading of all texts. Determining meaning and understanding word structure give students the tools to become independent, strategic readers of challenging texts. As students learn about the variety and richness of English, they should be encouraged to use language that is both precise and expressive.

- L.7.4** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.
- Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
  - Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *belligerent*, *bellicose*, *rebel*).
  - 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.
  - 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.7.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
  - Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.
  - Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *refined*, *respectful*, *polite*, *diplomatic*, *condescending*).
- L.7.6** 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.