Massachusetts English Language Arts Curriculum Framework

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The Commonwealth of Massachusetts
Department of Education

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David P. Driscoll
Commissioner of Education

Dear Colleagues:

I am pleased to present to you the Massachusetts English Language Arts Curriculum Framework that was approved by the Board of Education in November 2000.

Many people have assisted in creating this outstanding document. We drew on comments from many teachers, administrators, and specialists on both the 1997 framework and drafts of this framework. We also drew on the work of a committee of educators from school districts across the state. They revised this document while they continued to do their full-time jobs in their districts. Department of Education staff members unified their ideas and prepared the drafts of this framework, including its introductory and concluding material.

All these efforts have made the very good 1997 framework even better. It provides more guidance on the standards for each grade span. It also provides learning standards for beginning reading, PreK–3. It further emphasizes reading and writing skills across all grade levels. For the most part, the grade 9–10 learning standards have not been changed in order to keep expectations consistent for the grade 10 English Language Arts assessment.

I encourage you to read this document with your colleagues and to work with it as you develop units and lessons for your classrooms. This framework offers you a comprehensive tool for planning your English language arts curriculum.

Sincerely yours,

David P. Driscoll
Commissioner of Education

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Introduction

This English Language Arts Curriculum Framework is one of seven documents created to advance educational reform in Massachusetts. It reflects the work of PreK–12 educators and consultants throughout the state in collaboration with staff from the Massachusetts Department of Education.

Organization of the Document

The ten **Guiding Principles** articulate a set of beliefs about the teaching, learning, and assessing of speaking, viewing, listening, reading, and writing. The English language arts are organized into four **Strands,** or content areas: Language, Reading and Literature, Composition, and Media. The 27 **General Standards**—broad statements that outline what students should know and be able to do in English language arts—are separated into **Learning Standards** for PreK–2, 3–4, 5–6, 7–8, 9–10, and 11–12. General Standards for vocabulary (4), reading (7 and 8) and for composition (19 and 22) have been further divided into PreK–K and 1–2 clusters.

A **Rationale** follows each General Standard. **Examples,** written in italics and following many Learning Standards, show how standards might be addressed in the classroom. **Learning Scenarios,** or extended examples, are interspersed throughout the text to show how Learning Standards might be combined in a unit of study for the classroom. Teachers are free to adapt these examples and scenarios for their own purposes in planning units and lessons, but they should not feel constrained to use them.

Appendix A presents a list of suggested authors and works reflecting our common literary and cultural heritage. **Appendix B** presents lists of suggested contemporary authors from the United States as well as past and present authors from other countries and cultures. **Appendices C–G** provide information on a number of topics related to this framework and its development, including a **Glossary of Terms** explaining words and phrases found in the framework.

Development of the Document

These General Standards and Learning Standards are based upon those in the Massachusetts English Language Arts Curriculum Framework published in 1997. In accordance with the Education Reform Act requirement that the English Language Arts standards be reviewed and revised periodically, a review panel of teachers, administrators, and Department of Education staff was convened in the fall of 1999. The Department of Education published a draft of revised standards that was approved for public comment in May 2000. After receiving and incorporating public comment, the review panel completed a revision of the introductory sections, strand introductions, and appendices in the fall of 2000. Experts assisted the review panel in its work on early reading text and on Appendices A and B.

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Purpose of the Document

This framework is designed to guide local school district personnel in the development of effective English language arts curricula. It is based on two important concepts. First, learning in English language arts is recursive. That is, students at every grade level apply similar language skills and concepts as they use increasingly more complex materials. In this way, students build upon and refine their knowledge, gaining sophistication and independence as they grow. Second, although represented separately in the framework, the strands—Language, Reading and Literature, Composition, and Media—are, in fact, interdependent. Each strand intertwines with and supports the others. Students might at any time read and write, view and discuss, or interpret and perform in order to understand and communicate meaning. Thus, at all grade levels, effective English language arts curriculum units weave together skills and concepts from several strands to support student learning.

Guiding Principles

The following principles are philosophical statements that underlie every strand and standard of this curriculum framework. They should guide the construction and evaluation of English language arts curricula.

Guiding Principle 1

An effective English language arts curriculum develops thinking and language together through interactive learning.

Effective language use both requires and extends thinking. As learners listen to a speech, view a documentary, discuss a poem, or write an essay, they engage in thinking. The standards in this framework specify the intellectual processes that students draw on as they use language. Students develop their ability to remember, understand, analyze, evaluate, and apply the ideas they encounter in the English language arts and in all the other disciplines when they undertake increasingly challenging assignments that require them to write or speak in response to what they are learning.

Guiding Principle 2

An effective English language arts curriculum develops students' oral language and literacy through appropriately challenging learning.

A well planned English language arts instructional program provides students with a variety of oral language activities, high-quality and appropriate reading materials, and opportunities to work with others who are reading and writing. In the primary grades, systematic phonics instruction and regular practice in applying decoding skills to decodable materials are essential elements of the school program. Reading to preschool and primary grade children plays an especially critical role in developing children's vocabulary, their knowledge of the natural world, and their appreciation for the power of the imagination. Beyond the primary grades, students continue to refine their skills through speaking, listening, viewing, reading, and writing.

Guiding Principle 3

An effective English language arts curriculum draws on literature from many genres, time periods, and cultures, featuring works that reflect our common literary heritage.

American students need to become familiar with works that are part of a literary tradition going back thousands of years. Students should read literature reflecting the literary and civic heritage of the English-speaking world. They also should gain broad exposure to works from the many communities that make up contemporary America as well as from countries and cultures throughout the world. Appendix A of this framework presents a list of suggested authors or works reflecting our common literary and cultural heritage. Appendix B presents lists of suggested contemporary authors from the United States, as well as past and present authors from other countries and cultures. A comprehensive literature curriculum contains works from both appendices.

In order to foster a love of reading, English language arts teachers encourage independent reading within and outside of class. School librarians play a key role in finding books to match students' interests, and in suggesting further resources in public libraries.

Guiding Principle 4

An effective English language arts curriculum emphasizes writing as an essential way to develop, clarify, and communicate ideas in persuasive, expository, narrative, and expressive discourse.

At all levels, students' writing records their imagination and exploration. As students attempt to write clearly and coherently about increasingly complex ideas, their writing serves to propel intellectual growth. Through writing, students develop their ability to think, to communicate ideas, and to create worlds unseen.

Guiding Principle 6

An effective English language arts curriculum provides for literacy in all forms of media.

Multimedia, television, radio, film, Internet, and videos are prominent modes of communication in the modern world. Like literary genres, each of these media has its unique characteristics, and proficient students apply the critical techniques learned in the study of literature and exposition to the evaluation of multimedia, television, radio, film, Internet sites, and video.

Guiding Principle 6

An effective English language arts curriculum provides explicit skill instruction in reading and writing.

In some cases, explicit skill instruction is most effective when it precedes student need. Systematic phonics lessons, in particular decoding skills, should be taught to students before they try to use them in their subsequent reading. Systematic instruction is especially important for those students who have not developed phonemic awareness - the ability to pay attention to the component sounds of language. Effective instruction can take place in small groups, individually, or on a whole class basis. In other cases, explicit skill instruction is most effective when it responds to specific problems students reveal in their work. For example, a teacher should monitor students' progress in using quotation marks to punctuate dialogue in their stories, and then provide direct instruction when needed.

Guiding Principle 7

An effective English language arts curriculum teaches the strategies necessary for acquiring academic knowledge, achieving common academic standards, and attaining independence in learning.

Students need to develop a repertoire of learning strategies that they consciously practice and apply in increasingly diverse and demanding contexts. Skills become strategies for learning when they are internalized and applied purposefully. For example, a research skill has become a strategy when a student formulates his own questions and initiates a plan for locating information. A reading skill has become a strategy when a student sounds out unfamiliar words, or automatically makes and confirms predictions while reading. A writing skill has become a strategy when a student monitors her own writing by spontaneously asking herself, "Does this organization work?" or "Are my punctuation and spelling correct?" When students are able to articulate their own learning strategies, evaluate their effectiveness, and use those that work best for them, they have become independent learners.

Guiding Principle 8

An effective English language arts curriculum builds on the language, experiences, and interests that students bring to school.

Teachers recognize the importance of being able to respond effectively to the challenges of linguistic and cultural differences in their classrooms. They recognize that sometimes students have learned ways of talking, thinking, and interacting that are effective at home and in their neighborhood, but which may not have the same meaning or usefulness in school. Teachers try to draw on these different ways of talking and thinking as potential bridges to speaking and writing in standard English.

Guiding Principle 9

An effective English language arts curriculum develops each student's distinctive writing or speaking voice.

A student's writing and speaking voice is an expression of self. Students' voices tell us who they are, how they think, and what unique perspectives they bring to their learning. Students' voices develop when teachers provide opportunities for interaction, exploration, and communication. When students discuss ideas and read one another's writing, they learn to distinguish between formal and informal communication. They also learn about their classmates as unique individuals who can contribute their distinctive ideas, aspirations, and talents to the class, the school, the community, and the nation.

Guiding Principle 10

While encouraging respect for differences in home backgrounds, an effective English language arts curriculum nurtures students' sense of their common ground as present or future American citizens in order to prepare them for responsible participation in our schools and in civic life.

Teachers instruct an increasingly diverse group of students in their classrooms each year. Students may come from any country or continent in the world. Taking advantage of this diversity, teachers guide discussions about the extraordinary variety of beliefs and traditions around the world. At the same time, they provide students with common ground through discussion of significant works in American cultural history to help prepare them to become self-governing citizens of the United States of America. An English language arts curriculum can serve as a unifying force in schools and society.

General Standards

Language Strand

Standard 1: Discussion	Students will use agreed-upon rules for informal and formal discussions in small and large groups.
Standard 2: Questioning, Listening, and Contributing	Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions or interviews in order to acquire new knowledge.
Standard 3: Oral Presentation	Students will make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed.
Standard 4: Vocabulary and Concept Development	Students will understand and acquire new vocabulary and use it correctly in reading and writing.
Standard 5: Structure and Origins of Modern English	Students will analyze standard English grammar and usage and recognize how its vocabulary has developed and been influenced by other languages.
Standard 6: Formal and Informal English	Students will describe, analyze, and use appropriately formal and informal English.

Reading and Literature Strand

Standard 7: Beginning Reading	Students will understand the nature of written English and the relationship of letters and spelling patterns to the sounds of speech.
Standard 8: Understanding a Text	Students will identify the basic facts and main ideas in a text and use them as the basis for interpretation.
Standard 9: Making Connections	Students will deepen their understanding of a literary or non-literary work by relating it to its contemporary context or historical background.
Standard 10: Genre	Students will identify, analyze, and apply knowledge of the characteristics of different genres.
Standard 11: Theme	Students will identify, analyze, and apply knowledge of theme in a literary work and provide evidence from the text to support their understanding.
Standard 12: Fiction	Students will identify, analyze, and apply knowledge of the structure and elements of fiction and provide evidence from the text to support their understanding.

Reading and Literature Strand (Continued)

Standard 13: Nonfiction	Students will identify, analyze, and apply knowledge of the purposes, structure, and elements of nonfiction or informational materials and provide evidence from the text to support their understanding.
Standard 14: Poetry	Students will identify, analyze, and apply knowledge of the themes, structure, and elements of poetry and provide evidence from the text to support their understanding.
Standard 15: Style and Language	Students will identify and analyze how an author's words appeal to the senses, create imagery, suggest mood, and set tone, and provide evidence from the text to support their understanding.
Standard 16: Myth, Traditional Narrative, and Classical Literature	Students will identify, analyze, and apply knowledge of the themes, structure, and elements of myths, traditional narratives, and classical literature and provide evidence from the text to support their understanding.
Standard 17: Dramatic Literature	Students will identify, analyze, and apply knowledge of the themes, structure, and elements of drama and provide evidence from the text to support their understanding.
Standard 18: Dramatic Reading and Performance	Students will plan and present dramatic readings, recitations, and performances that demonstrate appropriate consideration of audience and purpose.

Composition Strand

Standard 19: Writing	Students will write with a clear focus, coherent organization, and sufficient detail.
Standard 20: Consideration of Audience and Purpose	Students will write for different audiences and purposes.
Standard 21: Revising	Students will demonstrate improvement in organization, content, paragraph development, level of detail, style, tone, and word choice (diction) in their compositions after revising them.
Standard 22: Standard English Conventions	Students will use knowledge of standard English conventions in their writing, revising, and editing.
Standard 23: Organizing Ideas in Writing	Students will organize ideas in writing in a way that makes sense for their purpose.

Composition Strand (Continued)

Standard 24: Research	Students will gather information from a variety of sources, analyze and evaluate the quality of the information they obtain, and use it to answer their own questions.
Standard 25: Evaluating Writing and Presentations	Students will develop and use appropriate rhetorical, logical, and stylistic criteria for assessing final versions of their compositions or research projects before presenting them to varied audiences.

Media Strand

Standard 26: Analysis of Media	Students will identify, analyze, and apply knowledge of the conventions, elements, and techniques of film, radio, video, television, multimedia productions, the Internet, and emerging technologies and provide evidence from the works to support their understanding.
Standard 27: Media Production	Students will design and create coherent media productions (audio, video, television, multimedia, Internet, emerging technologies) with a clear controlling idea, adequate detail, and appropriate consideration of audience, purpose, and medium.

Language Strand

Speaking and listening are the foundations of verbal communication. Words infants hear are the ones they imitate. By preschool age, children have a sense of the basic structure and grammar of their language.[1] But, as one well known educator argues, all children must be explicitly taught the language of formal education: its structure, its discourse patterns, and its rules of interaction.[2] The Language Strand contains six General Standards that address two interrelated aspects of language development. The first three standards deal with oral language, and the second three standards focus on the vocabulary and structure of English.

Discussion and Presentation

Throughout the school years, students learn language both implicitly, as they did before entering school, and explicitly, when they learn and practice the conventions of questioning, discussing, and presenting to a group. As a prominent scholar on oral language development argued, "We listen to the equivalent of a book a day; talk the equivalent of a book a week, read the equivalent of a book a month, and write the equivalent of a book a year . . . Please, in the name of all that is good in language and thinking, please let the children talk. Let them talk a great deal."[3]

Vocabulary

The most effective way for students to learn words they need for adult life is through reading a variety of materials. Indeed, it is estimated that "the average child enters school with a reading vocabulary of only a handful of words but learns reading vocabulary at a rate of 3,000 to 4,000 words a year, accumulating a reading vocabulary of something like 25,000 words by the time he or she is in eighth grade and one that may be well over 50,000 words by the end of high school."[4]

A well planned vocabulary program will also contribute to vocabulary development. It can do so by focusing on words that help students understand the selection they are studying as well as words they will find useful in other reading and writing. It can also teach students ways to understand independently the meaning of unfamiliar words through the use of context, knowledge of prefixes, suffixes, and roots, or a dictionary.

Structure and Origins of Modern English

One way to motivate interest in vocabulary is to teach students about the origins of the English words we use today in educated speech and writing. Students in successful English language arts classrooms learn about the way the English language has developed across time and place. The English language has the largest vocabulary of all the world's languages. Furthermore, it is still growing, because that is the nature of a living language. The English language reflects the influence of every language community with which English-speaking people have interacted.

On the other hand, the structure of standard English has been quite stable for centuries. Students need to understand how speakers and writers arrange words to communicate meaning. To do this, they need to learn and use the conventions of grammar, usage, and syntax employed in standard English—the form taught in schools and used by educated speakers. Explicit instruction in grammar, usage, mechanics, and spelling, as well as practice in identifying and analyzing how speakers and writers put words together, enhances students' command of language.

Formal and Informal English

The English language arts classroom provides a setting where students learn about and practice appropriate use of formal and informal English in writing and speaking. For example, when students write stories about the life of an animal for younger children, they choose sentence structures their audience can understand, and they select and explain special words their readers need to learn in order to understand the stories. When they write for peers or adults, they choose words and sentence patterns that presume these understandings. If given many opportunities to write for a variety of audiences, students learn to tailor their word choices and sentences to their own purposes and to the needs of their audience.

GENERAL STANDARD 1: Discussion*

Students will use agreed-upon rules for informal and formal discussions in small and large groups.

Group discussion is effective when students listen actively, stay on topic, consider the ideas of others, avoid sarcasm and personal remarks, take turns, and gain the floor in appropriate ways. Following agreed-upon rules promotes self-discipline and reflects respect for others.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 1.1 Follow agreed-upon rules for discussion *(raising one's hand, waiting one's turn, speaking one at a time).* **GRADES 3–4** (Continue to address earlier standard as needed.) 1.2 Follow agreed-upon rules for class discussion and carry out assigned roles in self-run small group discussions. *For example, in literature discussion groups, students take on roles of leader, scribe, and reader as they discuss questions they have generated in preparation for class.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 1.3 Apply understanding of agreed-upon rules and individual roles in order to make decisions. *For example, a group chooses which scene from a play to enact and decides who will play each character, using agreed-upon rules for eliciting and considering suggestions from each group member and for coming to consensus.* **GRADES 7–8** (Continue to address earlier standards as needed.) 1.4 Know and apply rules for formal discussions *(classroom, parliamentary debate, town meeting rules).*
9–10	(Continue to address earlier standards as needed.) 1.5 Identify and practice techniques such as setting time limits for speakers and deadlines for decision-making to improve productivity of group discussions. *For example, in preparation for a student council meeting, students plan an agenda for discussion, including how long they will allow each speaker to present a case or argument. They build into their agenda time for making decisions and taking votes on key issues.*

*This Standard to be assessed at the local level.

GENERAL STANDARD 1: Discussion* (Continued)

Students will use agreed-upon rules for informal and formal discussions in small and large groups.

GRADE LEVEL	LEARNING STANDARDS
11–12	(Continue to address earlier standards as needed.) 1.6 Drawing on one of the widely used professional evaluation forms for group discussion, evaluate how well participants engage in discussions at a local meeting. *For example, using evaluation guidelines developed by the National Issues Forum, students identify, analyze, and evaluate the rules used in a formal or informal government meeting or on a television news discussion program.*

*This Standard to be assessed at the local level.

GENERAL STANDARD 2: Questioning, Listening, and Contributing*

Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions or interviews in order to acquire new knowledge.

Group discussions may lead students to greater complexity of thought as they expand on the ideas of others, refine initial ideas, pose hypotheses, and work toward solutions to intellectual problems. Group work helps students gain a deeper understanding of themselves as they reflect upon and express orally their own thinking in relation to that of others.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 2.1 Contribute knowledge to class discussion in order to develop a topic for a class project. *For example, students contribute to a list of the people they know about who are community helpers and decide whom they wish to invite to class to talk about the work they do.* **GRADES 3–4** (Continue to address earlier standard as needed.) 2.2 Contribute knowledge to class discussion in order to develop ideas for a class project and generate interview questions to be used as part of the project. *For example, students interview community helpers, using questions the class has generated, and report the results to the class.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 2.3 Gather relevant information for a research project or composition through interviews. *For example, students generate questions about their family history, interview family members, and present their information to the class.* **GRADES 7–8** (Continue to address earlier standards as needed.) 2.4 Integrate relevant information gathered from group discussions and interviews for reports. *For example, as part of a unit on Irish immigration to this country in the 19th century, students generate questions to ask neighbors, family members, or local experts about the topic. They also develop discussion questions to guide their reading of chapters from books treating the topic. Finally they integrate the information into a group report that first details the immigrants' reasons for migrating to America and the social and economic conditions they faced on arrival, and then traces that progress toward the socioeconomic status many Irish Americans enjoy today.*

*This Standard to be assessed at the local level.

PreK–12 STANDARD 2: Questioning, Listening, and Contributing* (Continued)

Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions or interviews in order to acquire new knowledge.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed.) 2.5 Summarize in a coherent and organized way information and ideas learned from a focused discussion. *For example, students discuss similarities and differences in the social and political contexts for the views of Thoreau, Gandhi, and Martin Luther King, Jr. on civil disobedience. Then they summarize what they learned from the discussion, noting those similarities and differences.*
11–12	(Continue to address earlier standards as needed.) 2.6 Analyze differences in responses to focused group discussion in an organized and systematic way. *For example, students read and discuss "The Fall of the House of Usher," by Edgar Allan Poe, as an example of observer narration; "The Prison," by Bernard Malamud, as an example of single character point of view; and "The Boarding House," by James Joyce, as an example of multiple character point of view. Students summarize their conclusions about how the authors' choices regarding literary narrator made a difference in their responses as readers, and present their ideas to the class.*

*This Standard to be assessed at the local level.

GENERAL STANDARD 3: Oral Presentation*

Students will make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed.

Planning an effective presentation requires students to make an appropriate match between their intended audience and the choice of presentation style, level of formality, and format. Frequent opportunities to plan presentations for various purposes and to speak before different groups help students learn how to gain and keep an audience's attention, interest, and respect.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 3.1 Give oral presentations about personal experiences or interests, using clear enunciation and adequate volume. 3.2 Maintain focus on the topic. *For example, students explain to the class why an object they bring from home is important to them.* **GRADES 3–4** Continue to address earlier standards as needed. 3.3 Adapt language to persuade, to explain, or to seek information. 3.4 Give oral presentations about experiences or interests using eye contact, proper place, adequate volume, and clear pronunciation. *For example, students give a presentation of information they have acquired from a class visit to the Children's Museum.* 3.5 Make informal presentations that have a recognizable organization *(sequencing, summarizing).* 3.6 Express an opinion of a literary work or film in an organized way, with supporting detail. 3.7 Use teacher-developed assessment criteria to prepare their presentations.
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 3.8 Give oral presentations for various purposes, showing appropriate changes in delivery *(gestures, vocabulary, pace, visuals)* and using language for dramatic effect. 3.9 Use teacher-developed assessment criteria to prepare their presentations. **GRADES 7–8** (Continue to address earlier standards as needed.) 3.10 Present an organized interpretation of a literary work, film, or dramatic production. 3.11 Use appropriate techniques for oral persuasion. *(continued on next page)*

*This Standard to be assessed at the local level.

GENERAL STANDARD 3: Oral Presentation* (Continued)

Students will make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed.

GRADE LEVEL	LEARNING STANDARDS
5–8 (Continued)	3.12 Give oral presentations to different audiences for various purposes, showing appropriate changes in delivery *(gestures, vocabulary, pace, visuals)* and using language for dramatic effect. *For example, students modify their original science project, designed to be presented to parents, when they explain it to a third-grade class.* 3.13 Create a scoring guide based on categories supplied by the teacher *(content, presentation style)* to prepare and assess their presentations.
9–10	(Continue to address earlier standards as needed.) 3.14 Give formal and informal talks to various audiences and for various purposes using appropriate level of formality and rhetorical devices. 3.15 Analyze effective speeches made for a variety of purposes and prepare and deliver a speech containing some of these features. *For example, students study the rhetoric of formal speaking by reading or listening to such memorable speeches as John F. Kennedy's inaugural address, one of Franklin D. Roosevelt's "fireside chats," or Susan B. Anthony's "Petition to Congress for Women's Suffrage." After analyzing several of these models, students write and deliver a short persuasive speech on a current topic of interest.* 3.16 Create an appropriate scoring guide to prepare, improve, and assess presentations.
11–12	(Continue to address earlier standards as needed.) 3.17 Deliver formal presentations for particular audiences using clear enunciation and appropriate organization, gestures, tone, and vocabulary. 3.18 Create an appropriate scoring guide to evaluate final presentations.

*This Standard to be assessed at the local level.

GENERAL STANDARD 4: Vocabulary and Concept Development

Students will understand and acquire new vocabulary and use it correctly in reading and writing.

Our ability to think clearly and communicate with precision depends on our individual store of words. A rich vocabulary enables students to understand what they read, and to speak and write with flexibility and control. As students employ a variety of strategies for acquiring new vocabulary, the delight in finding and using that perfect word can heighten interest in vocabulary itself.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PREK–K** 4.1 Identify and sort common words into various classifications *(colors, shapes, textures).* 4.2 Describe common objects and events in general and specific language. **GRADES 1–2** (Continue to address earlier standards as needed and as they apply to more difficult text.) 4.3 Identify and sort common words into conceptual categories *(opposites, living things).* 4.4 Identify base words *(look)* and their inflectional forms *(looks, looked, looking).* 4.5 Identify the relevant meaning for a word with multiple meanings using its context *(saw/saw).* 4.6 Identify common antonyms and synonyms. 4.7 Use knowledge of the meaning of individual words to predict the meaning of unknown compound words *(lunchtime, daydream, everyday).* 4.8 Determine meanings of words by using a beginning dictionary. **GRADES 3–4** (Continue to address earlier standards as needed and as they apply to more difficult text.) 4.9 Identify the meaning of common prefixes *(un-, re-, dis-).* 4.10 Identify the meaning of common Greek and Latin roots to determine the meaning of unfamiliar words. *For example, students discuss the meaning of the common Greek root,* graph, *to help them understand the meaning of the words* telegraph, photograph, *and* autograph. 4.11 Identify the meaning of common idioms and figurative phrases. *For example, students collect and illustrate idioms, such as: "It's raining cats and dogs"; "It's only the tip of the iceberg"; and "That happens once in a blue moon."* 4.12 Identify playful uses of language *(puns, jokes, palindromes).* 4.13 Determine the meaning of unknown words using their context. 4.14 Recognize and use words with multiple meanings *(sentence, school, hard)* and be able to determine which meaning is intended from the context of the sentence. *(continued on next page)*

GENERAL STANDARD 4: Vocabulary and Concept Development (Continued)

Students will understand and acquire new vocabulary and use it correctly in reading and writing.

GRADE LEVEL	LEARNING STANDARDS
PreK–4 (Continued)	4.15 Determine meanings of words and alternate word choices using a dictionary or thesaurus. 4.16 Identify and apply the meaning of the terms *antonym, synonym,* and *homophone.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult text.) 4.17 Determine the meaning of unfamiliar words using context clues *(definition, example).* *For example, students choose vocabulary words and write them in sentences that use definition or example context clues, such as, "Residents were aghast–shocked–at the destruction."* 4.18 Determine the meaning of unfamiliar words using knowledge of common Greek and Latin roots, suffixes, and prefixes. 4.19 Determine pronunciations, meanings, alternate word choices, and parts of speech of words using dictionaries and thesauruses. **GRADES 7-8** (Continue to address earlier standards as needed and as they apply to more difficult text.) 4.20 Determine the meaning of unfamiliar words using context clues *(contrast, cause and effect).* *For example, students collect examples of sentences that contain contrast or cause-and-effect clues, such as "Most organisms need oxygen to survive, but many types of bacteria are anaerobic,"* (contrast); *or, "Because so much of the town was destroyed, rebuilding it will be an arduous task,"* (cause and effect). *Students compile a list of words and phrases that cue contrast clues (*but, however, on the other hand, except) *and cause-and-effect clues* (because, since, as a result, *or* therefore). 4.21 Determine the meaning of unfamiliar words by using knowledge of common Greek and Latin roots, suffixes, and prefixes. *For example, while reading about men and women who pioneered in space and under the sea, students come across such words as* astronaut *and* nautical *and use their knowledge of Greek and Latin roots and the context to work out the meaning of these words. They then compile a list of words they find in their science materials that are based on other common Greek and Latin roots.* 4.22 Determine pronunciations, meanings, alternate word choices, parts of speech, or etymologies of words using dictionaries and thesauruses.

GENERAL STANDARD 4: Vocabulary and Concept Development (Continued)

Students will understand and acquire new vocabulary and use it correctly in reading and writing.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed and as they apply to more difficult text.) 4.23 Identify and use correctly idioms, cognates, words with literal and figurative meanings, and patterns of word changes that indicate different meanings or functions. 4.24 Use knowledge of Greek, Latin, and Norse mythology, the Bible, and other works often alluded to in British and American literature to understand the meanings of new words. *For example, students come across the word* narcissistic *in a literary work and reread the myth of Narcissus and Echo to understand the meaning of* narcissistic. *After they encounter the words* genetic *or* mercury *in their readings for science, they read a portion of Genesis to understand genetic, or the myth about the god Mercury to understand the meaning of* mercury *or* mercurial. 4.25 Use general dictionaries, specialized dictionaries, thesauruses, or related references as needed to increase learning.
11–12	(Continue to address earlier standards as needed and as they apply to more difficult text.) 4.26 Identify and use correctly new words acquired through study of their different relationships to other words. 4.27 Use general dictionaries, specialized dictionaries, thesauruses, histories of language, books of quotations, and other related references as needed. *For example, students each choose a word in a favorite literary passage and examine all the synonyms for it in a thesaurus. They decide if any of the synonyms might be suitable substitutes in terms of meaning and discuss the shades of meaning they perceive. They also speculate about what other considerations the author might have had for the specific choice of word.*

Sample Grades 5–6 Integrated Learning Scenario: *Mix-and-Match Words: Dealing With Prefixes, Roots, and Suffixes*

Learning Standards Taught and Assessed:

Language Strand:

- 1.3 Apply understanding of agreed-upon rules and individual roles in order to make decisions.
- 4.18 Determine the meaning of unfamiliar words using knowledge of common Greek and Latin roots, suffixes, and prefixes.

Composition Strand:

- 21.4 Revise writing to improve level of detail and precision of language after determining where to add images and sensory detail, combine sentences, vary sentences, and rearrange text.
- 22.7 Use additional knowledge of correct mechanics, correct sentence structure, and correct standard English spelling when writing and editing.

Introduction:

With their teacher, students study the meaning and function of common roots, prefixes, and suffixes. Students use their knowledge to analyze and learn English words supplied by the teacher, found in their reading, or heard in conversation, in movies, or on television *(joyfulness, disadvantageous, hypertension).* (Learning Standard 4.18)

Practice / Assessment:

Students in small groups take on roles *(group leader, recorder, timer).* (Learning Standard 1.3) They create decks of playing cards displaying prefixes in green *(anti-, micro-, sub-, re-, un-, poly-, hyper-),* roots in black *(bibl, phob, graph, script, spect),* and suffixes in red *(-ous, -ism, -ful, -ate, -oid, -ology).*

Students combine the cards to create feasible but nonexistent words and definitions like: *micro-/script/-ology,* the study of small writing; *anti-/graph/-ism,* the state of being opposed to writing; *hyper-/spect/-ate,* to spend twenty hours a day watching sports. Students check the dictionary to be sure the words they have put together do not exist. (Learning Standard 4.18)

Group members work together to choose the best five words to put into a class file of made-up words. (Learning Standard 1.3)

Culminating Performance and Evaluation:

Students draft a dictionary entry for each made-up word, guided by a list of criteria for content, grammar, and mechanics supplied by the teacher and using a classroom dictionary as a model. Each entry includes pronunciation, word derivation, definition(s), an example of the word used in a sentence, and an illustration. (Learning Standard 4.18)

Students revise their dictionary entries to improve content, style, and sentence structure, and they edit their writing, checking for accurate spelling, punctuation, and capitalization. They create their final entries on 5”x7” index cards. (Learning Standards 21.4 and 22.7)

Students challenge each other in pairs or teams to define each other’s made-up words and use them in sentences. (Learning Standard 4.18)

After evaluation by the teacher, the cards are alphabetized and filed in a class word box that becomes a reference for future review and fantasy writing.

GENERAL STANDARD 5: Structure and Origins of Modern English

Students will analyze standard English grammar and usage and recognize how its vocabulary has developed and been influenced by other languages.

The English language has changed through time and through contact with other languages. An understanding of its history helps students appreciate the extraordinary richness of its vocabulary, which continues to grow. The study of its grammar and usage gives students more control over the meaning they intend in their writing and speaking.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PREK–2** 5.1 Use language to express spatial and temporal relationships *(up, down, before, after).* 5.2 Recognize that the names of things can also be the names of actions *(fish, dream, run).* 5.3 Identify correct capitalization for names and places *(Janet, I, George Washington, Springfield),* and correct capitalization and commas in dates *(February 24, 2001).* 5.4 Identify appropriate end marks *(periods, question marks).* **GRADES 3–4** (Continue to address earlier standards as needed.) 5.4 Recognize the subject-predicate relationship in sentences. 5.6 Identify the four basic parts of speech *(adjective, noun, verb, adverb).* 5.7 Identify correct mechanics *(end marks, commas for series, capitalization),* correct usage *(subject and verb agreement in a simple sentence),* and correct sentence structure *(elimination of sentence fragments).* 5.8 Identify words or word parts from other languages that have been adopted into the English language. *For example, students discuss some of the common foods they eat and discover how many of the names come from other languages:* pizza, yogurt, spaghetti, sushi, tacos, *and* bagels. *They use a map to locate countries where these words originated.*

GENERAL STANDARD 5: Structure and Origins of Modern English (Continued)

Students will analyze standard English grammar and usage and recognize how its vocabulary has developed and been influenced by other languages.

GRADE LEVEL	LEARNING STANDARDS
5–8	**GRADES 5-6** (Continue to address earlier standards as needed.) 5.9 Identify the eight basic parts of speech *(noun, pronoun, verb, adverb, adjective, conjunction, preposition, interjection).* 5.10 Expand or reduce sentences *(adding or deleting modifiers, combining or decombining sentences).* 5.11 Identify verb phrases and verb tenses. 5.12 Recognize that a word performs different functions according to its position in the sentence. *For example, students identify* light *as a verb in the sentence,* The children light the candles. *Then they write using the word* light *in other places in sentences and discuss the meaning and function of* light *in each.* 5.13 Identify simple and compound sentences. 5.14 Identify correct mechanics *(apostrophes, quotation marks, comma use in compound sentences, paragraph indentations)* and correct sentence structure *(elimination of sentence fragments and run-ons).* **GRADES 7-8** (Continue to address earlier standards as needed.) 5.15 Recognize the basic patterns of English sentences *(noun-verb; noun-verb-noun; noun-verb-noun-noun; noun-linking verb-noun).* 5.16 Distinguish phrases from clauses. 5.17 Recognize the makeup and function of prepositional phrases. 5.18 Identify simple, compound, and complex sentences. 5.19 Recognize appropriate use of pronoun reference. 5.20 Identify correct mechanics *(comma after introductory structures),* correct usage *(pronoun reference),* and correct sentence structure *(complete sentences, properly placed modifiers).* 5.21 Employ grammar and usage rhetorically by combining, including, reordering, and reducing sentences. 5.22 Describe the origins and meanings of common words, as well as of foreign words or phrases used frequently in written English. *For example, students research the origins of common nouns* (popcorn, denim, bus)*, as well as the meanings and origin of erudite foreign phrases* (sub rosa, caveat emptor, carte blanche)*, and popularly used foreign phrases* (bon appetit, au revoir, numero uno)*, for the purpose of creating their own etymological dictionary.*

GENERAL STANDARD 5: Structure and Origins of Modern English (Continued)

Students will analyze standard English grammar and usage and recognize how its vocabulary has developed and been influenced by other languages.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed.) 5.23 Identify simple, compound, complex, and compound-complex sentences. 5.24 Identify nominalized, adjectival, and adverbial clauses. 5.25 Recognize the functions of verbals: participles, gerunds, and infinitives. 5.26 Analyze the structure of a sentence *(traditional diagram, transformational model).* *For example, students analyze the clauses and phrases in the first two lines of Robert Louis Stevenson's poem, "My Shadow":* *"I have a little shadow that goes in and out with me,* *And what can be the use of him is more than I can see."* 5.27 Identify rhetorically functional sentence structure *(parallelism, properly placed modifiers).* 5.28 Identify correct mechanics *(semicolons, colons, hyphens),* correct usage *(tense consistency),* and correct sentence structure *(parallel structure).* 5.29 Describe the origins and meanings of common words and foreign words or phrases used frequently in written English, and show their relationship to historical events or developments *(glasnost, coup d'état).*
11–12	(Continue to address earlier standards as needed.) 5.30 Identify, describe, and apply all conventions of standard English. 5.31 Describe historical changes in conventions for usage and grammar. 5.32 Explain and evaluate the influence of the English language on world literature and world cultures. 5.33 Analyze and explain how the English language has developed and been influenced by other languages.

GENERAL STANDARD 6: Formal and Informal English

Students will describe, analyze, and use appropriately formal and informal English.

Study of different forms of the English language helps students to understand that people use different levels of formality in their writing and speaking as well as a variety of regional and social dialects in their conversational language.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**PREK–2** 6.1 Identify formal and informal language in stories, poems, and plays. **GRADES 3–4** (Continue to address earlier standard as needed and as they apply to more difficult texts.) 6.2 Recognize dialect in the conversational voices in American folk tales. 6.3 Identify formal and informal language use in advertisements read, heard, and/or seen.
5–8	**GRADES 5-6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 6.4 Demonstrate through role-playing appropriate use of formal and informal language. 6.5 Write stories using a mix of formal and informal language. 6.6 Identify differences between oral and written language patterns. **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 6.7 Analyze the language styles of different characters in literary works. *For example, students compare selections of dialogue by various characters in Mark Twain's* The Adventures of Tom Sawyer *in order to identify and analyze differences in language style.*
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 6.8 Identify content-specific vocabulary, terminology, or jargon unique to particular social or professional groups. 6.9 Identify differences between the voice, tone, diction, and syntax used in media presentations *(documentary films, news broadcasts, taped interviews)* and these elements in informal speech.
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 6.10 Analyze the role and place of standard American English in speech, writing, and literature. 6.11 Analyze how dialect can be a source of negative or positive stereotypes among social groups.

Reading and Literature Strand

In effective English language arts classrooms at all grade levels, students are actively engaged in reading a variety of literary and non-literary texts. By reading imaginative, expository, and informational texts of increasing complexity, students gain an understanding of the elements and structure of different genres. The standards of this strand outline the reading skills and strategies as well as the literary concepts and vocabulary that enable students to comprehend and appreciate high quality reading materials. General Standards 7 and 8 outline basic reading competencies. General Standard 9 focuses on an understanding of the contemporary context and/or the historical background of literary works. General Standards 10–18 present the formal literary content of the English language arts curriculum.

Choosing Books

Students at all grade levels need both breadth and depth in reading experiences. English language arts teachers should include classic works that reflect our common literary heritage (Appendix A), high quality contemporary works that show American life today (Appendix B), and significant works from other countries and cultures (Appendix B). The substantive content of English language arts literature programs should be derived in large part from these appendices.

Teachers take into account a number of factors in judging whether a text is appropriate and merits close study:

FOR IMAGINATIVE/LITERARY WRITING—fiction, poetry, and drama—important aspects include:

- themes that provoke thinking and provide insight into universal human dilemmas;
- authenticity in depiction of human emotions and experiences from diverse cultures and times;
- excellence in use of language and richness of vocabulary; and
- appropriate complexity of organization and sentence structure.[5]

FOR EXPOSITORY/INFORMATIONAL TEXTS important aspects include:

- topics that provoke thinking and insight;
- accuracy and completeness of information;
- coherence of arguments;
- relevance of the text to the curriculum;
- excellence in use of language and richness in vocabulary; and
- appropriate complexity of organization and sentence structure.

Designing Instruction

Teachers employ a range of organizational structures for their units of study. Students might work independently, in small groups, or as a class to investigate:

- several works of an author to learn how a writer develops his or her style, voice, and ideas over time;
- works of the same genre to acquire knowledge of a particular literary form;
- a work in its historical context to understand its relationship to historical events or to other literary or artistic works of its time;
- several works that explore similar themes to analyze how different authors approach universal human experiences; or
- one short piece to examine in detail the author's craft *(diction, tone, imagery, sentence structure, topic development).*

Useful Teaching Practices

Reading Aloud

When teachers read aloud, they demonstrate ways of responding to literature, broaden students' reading interests, and build appreciation of the language and sounds of literature. Reading aloud is valuable at any grade level.

Classroom Reading Time

Students need to be given time for reading books of their own choice in school. Students have an opportunity to develop an appreciation of reading when teachers set aside class time for them to choose books and to read silently.

Teacher-Led Whole Class Discussion of Literature

Discussing books on a whole-class basis enables the teacher to provide models for appropriate questions and to make sure the important aspects of the book are explored. Whole class discussions enable students to clarify their understanding of a book that may be above their independent reading level.

Student-Led Small Group Reading and Discussion

After the primary grades, discussing books in small groups gives students increased opportunity to share impressions and ideas and to ask questions in a more personal setting than a whole class discussion. When the teacher establishes clear guidelines and goals for the discussion, students learn to listen to and learn from each other. Structuring reading in small groups may also allow students more choice in what they read and discuss with others.

Memorization

Memorizing poetry, speeches, or dialogue from plays can engage students in listening closely to the sounds and rhythmic sequences of words. Young children delight in making a poem their own by committing it to memory. Because memorization and recitation or performance require repeated readings of a poem or speech, these techniques help students find layers of meaning that they might not discover in a single reading.

Dramatization

When students plan and dramatize scenes from a story, they are translating one genre or form into another. Through dialogue and movement, they show their interpretation of literary elements such as plot, character motivation, conflict, and tone without using the abstract vocabulary of literary analysis to communicate their insights. Clear criteria for performance help students focus on elements such as pacing, volume, use of gestures, and expressiveness.

Response through the Arts

Projects that combine reading and writing with art or music can help many students concentrate on the meaning of what they read. Drawing on individual interests and talents, group projects enable students to demonstrate their collective interpretation of a text and engage their classmates in discussion and analysis.

Using Schoolwide and Community Resources

The school library/media center and the classroom library are essential resources in developing a strong and varied literature curriculum. Library teachers can work with classroom teachers in selecting instructional materials to support literature study through a variety of approaches. These materials include print and non-print media such as film, photographs, paintings, music, CD-ROMs, and computer software. Classroom and library teachers also collaborate with public librarians to ensure that students can make good use of larger public collections and varied resources. Another excellent use of community resources is the practice of inviting authors, illustrators, actors, and directors into the classroom to share the process of composing and presenting literary works.

GENERAL STANDARD 7: Beginning Reading

Students will understand the nature of written English and the relationship of letters and spelling patterns to the sounds of speech.

Phonemic awareness, knowledge of the relationships between sounds and letters, and an understanding of the features of written English texts are essential to beginning reading, and should be taught, continually practiced, and carefully monitored in the early grades. Students who gain a strong grounding in these skills are ready to take on the concurrent tasks of comprehension and communication. (See Standards 4, 8, 9, 19, and 22.)

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PREK–K** *7.1 Demonstrate understanding of the forms and functions of written English: • recognize that printed materials provide information or entertaining stories; • know how to handle a book and turn the pages; • identify the covers and title page of a book; • recognize that, in English, print moves left to right across the page and from top to bottom; • identify upper- and lower-case letters; • recognize that written words are separated by spaces; • recognize that sentences in print are made up of separate words. *7.2 Demonstrate orally that phonemes exist and that they can be isolated and manipulated: • understand that a sound is a phoneme, or one distinct sound; • understand that words are made up of one or more syllables; *For example, students clap syllables to represent syllables in words.* • recognize and produce rhyming words; *For example, students sing songs, recite nursery rhymes, and play rhyming word games.* • identify the initial, medial, and final sounds of a word; • blend sounds to make words. *7.3 Use letter-sound knowledge to identify unfamiliar words in print and gain meaning: • know that there is a link between letters and sounds; • recognize letter-sound matches by naming and identifying each letter of the alphabet; • understand that written words are composed of letters that represent sounds; • use letter-sound matches to decode simple words.

*This Standard to be assessed at the local level.

GENERAL STANDARD 7: Beginning Reading (Continued)

Students will understand the nature of written English and the relationship of letters and spelling patterns to the sounds of speech.

GRADE LEVEL	LEARNING STANDARDS
PreK–4 (Continued)	**GRADES 1–2** (Continue to address earlier standards as needed and as they apply to more difficult texts.) *7.4 Demonstrate understanding of the various features of written English: • know the order of the letters in the alphabet; • understand that spoken words are represented in written English by sequences of letters; • match oral words to printed words; • recognize that there are correct spellings for words; • use correct spelling of appropriate high-frequency words, whether irregularly or regularly spelled; • recognize the distinguishing features of a sentence *(capitalization, end punctuation)* and a paragraph *(indentation, spacing);* • identify the author and title of a book, and use a table of contents. *7.5 Demonstrate orally that phonemes exist: • generate the sounds from all the letters and letter patterns, including consonant blends, long- and short-vowel patterns, and onsets and rimes and combine these sounds into recognizable words; • use knowledge of vowel digraphs, vowel diphthongs, and r-controlled letter-sound associations *(as in star)* to read words. *7.6 Recognize common irregularly spelled words by sight (*have, said, where).* *7.7 Use letter-sound knowledge to decode written English: • decode accurately phonetically regular one-syllable and multi-syllable real words and nonsense words; • read accurately many irregularly spelled words, special vowel spellings, and common word endings; • apply knowledge of letter patterns to identify syllables; • apply independently the most common letter-sound correspondences, including the sounds represented by single letters, consonant blends, consonant digraphs, and vowel digraphs and diphthongs; • know and use more difficult word families *(-ought)* and known words to decode unknown words; • read words with several syllables; • read aloud with fluency and comprehension at grade level.

*This Standard to be assessed at the local level.

GENERAL STANDARD 7: Beginning Reading (Continued)

Students will understand the nature of written English and the relationship of letters and spelling patterns to the sounds of speech.

GRADE LEVEL	LEARNING STANDARDS
PreK–4 (Continued)	**GRADES 3–4** (Continue to address earlier standards as needed and as they apply to more difficult texts.) * 7.8 Use letter-sound knowledge to decode written English. 7.9 Read grade-appropriate imaginative/literary and informational/expository text with comprehension (see General Standard 8). * 7.10 Read aloud grade-appropriate imaginative/literary and informational/expository text fluently, accurately, and with comprehension, using appropriate timing, change in voice, and expression.
5–12	The majority of students will have met these standards by the end of Grade 4, although teachers may need to continue addressing earlier standards.

*This Standard to be assessed at the local level.

Sample PreK–K Integrated Learning Scenario: *Initial Sounds and Rhymes*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 7.2 Recognize and produce rhyming words.
- 7.3 Recognize letter-sound matches by naming and identifying each letter of the alphabet.

Introduction:

During Learning Center time, the teacher notices that several students are fitting letter shapes into their places on letter boards. She starts a conversation about the names and sounds of the letters they are working with. Students each give the sound and the name of the first letter of their name. She asks them to find an object in the room that starts with the same sound as the first letter of their name. When Betty says, "book!" the teacher asks her to bring over a copy of *Big Brown Bear* by David McPhail.

Practice / Assessment:

She asks each child to bring a letter puzzle piece to the reading corner. As she reads aloud, children raise their hands when they hear a word that begins with the sound represented by their puzzle piece. Periodically, she asks the students to trade puzzle pieces with someone else, so that they listen for a variety of sounds and learn the letter shapes. (Learning Standard 7.3)

Culminating Performance and Evaluation:

The teacher asks a student to stand up with a letter *(T),* say the sound of the letter *(/t/),* and give a word that starts with that sound *(table, tub, tall).* Then other children volunteer additional words that start with that sound. The teacher picks one of the words *(tall),* and asks for rhyming words *(ball, fall, wall, small).* In this way, the teacher assesses the students' ability to recognize and manipulate initial speech sounds. (Learning Standard 7.2)

Sample Grade 1 Integrated Learning Scenario: *Introducing r-Controlled Vowels*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 7.5 Use knowledge of r-controlled letter-sound associations to read words.
- 7.7 Apply independently the most common letter-sound correspondences; read aloud with fluency and comprehension at grade level.

Introduction:

The teacher reads aloud and points to the words in a very short story that emphasizes /ûr/ r-controlled vowels (-er, -ir, -ur).

Burt and Curt are baby birds.

Mother Bird has food for her babies.

"Me first," chirps Burt.

"No, me first," blurts Curt.

Mother perches on the nest.

She says, "You birds must take turns."

She again reads the story and points to each word after asking students to clap their hands each time they hear the /ûr/ sound.

The teacher starts a three-column chart by writing *her, bird,* and *turn* on the board. She explains that /ûr/ can be spelled –er, –ir, and, -ur. One at a time, she holds up various /ûr/ words written on self-stick notes and asks the class to tell her which letters say /ûr/. A volunteer underlines the two letters in a word and places it in the appropriate column on the chart. For this exercise, the teacher starts with words from the bird story *(perch, first, Burt)* and then adds others that fit the /ûr/ pattern *(nurse, fern, girl).* (Learning Standard 7.5)

The class and the teacher then read the story aloud as the teacher points to the words. The next time she reads it aloud, she stops before saying each /ûr/ word in order to allow the students to chime in with the correct word. (Learning Standard 7.5)

The teacher reviews the steps in decoding words *(read from left to right, look for letter combinations you know, put together the sounds, ask yourself if the word makes sense . . .).*

(continued on next page)

Sample Grade 1 Integrated Learning Scenario: (Continued)
Introducing r-Controlled Vowels

Practice / Assessment:	Students read a story that introduces /ûr/ r-controlled vowel sounds. The teacher coaches students as needed by prompting them through the decoding steps and by reminding them of previously taught sound-symbol relationships. (Learning Standard 7.7) For the phonics lessons in the next two or three days, the teacher continues to review /ûr/ words. She organizes activities such as sorting words into rhyming pairs *(fur-her, hurt-shirt, curl-twirl)* and posing riddles whose answers are /ûr/ words that have been written on the board *(This word rhymes with "purse" and helps sick people—nurse).* (Learning Standard 7.5) Students continue to practice decoding /ûr/ words in decodable stories and leveled literary texts. The teacher monitors and coaches students as needed. (Learning Standard 7.7)
Culminating Performance and Evaluation:	The teacher takes notes as students read individually or in pairs. (Learning Standard 7.7)

GENERAL STANDARD 8: Understanding a Text

Students will identify the basic facts and main ideas in a text and use them as the basis for interpretation.
(For vocabulary and concept development see General Standard 4.)

When we read a text closely, we work carefully to discern the author's main ideas and the particular facts and details that support them. Good readers read thoughtfully and purposefully, constantly checking their understanding of the author's intent and meaning so that their interpretations will be sound.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PREK–K** **For imaginative/literary texts:** 8.1 Make predictions using prior knowledge, pictures, and text. *For example, students and their teacher read together* Jump, Frog, Jump, *by Robert Kalan. When each creature comes to the pond and hints at the next hazard for Frog, the teacher stops reading and asks students to use the pictures and their prior knowledge to make a prediction about what will happen next.* 8.2 Retell a main event from a story heard or read. 8.3 Ask questions about the important characters, settings, and events. **For informational/expository texts:** 8.4 Make predictions about the content of the text using prior knowledge and text features *(title, captions, illustrations).* 8.5 Retell important facts from a text heard or read. **GRADES 1–2** (Continue to address earlier standards as needed and as they apply to more difficult texts.) **For imaginative/literary texts:** 8.6 Make predictions about what will happen next in a story, and explain whether they were confirmed or disconfirmed and why. 8.7 Retell a story's beginning, middle, and end. 8.8 Distinguish cause from effect. **For informational/expository texts:** 8.9 Make predictions about the content of a text using prior knowledge and text features *(headings, table of contents, key words),* and explain whether they were confirmed or disconfirmed and why. 8.10 Restate main ideas. *For example, students brainstorm a list of animals they know. Then they read* About Mammals: A Guide for Children, *by Cathryn Sill. With their teacher, they list different traits of mammals (the main idea of the book) and decide which animals on their original list are mammals.* *(continued on next page)*

GENERAL STANDARD 8: Understanding a Text (Continued)

Students will identify the basic facts and main ideas in a text and use them as the basis for interpretation.
(For vocabulary and concept development see General Standard 4.)

GRADE LEVEL	LEARNING STANDARDS
PreK–4 ((Continued)	**GRADES 3–4** (Continue to address earlier standards as needed and as they apply to more difficult texts.) **For imaginative/literary texts:** 8.11 Identify and show the relevance of foreshadowing clues. 8.12 Identify sensory details and figurative language. *For example, students read* The Cricket in Times Square, *by George Selden, noticing passages that contain figurative language and sensory details, such as: "And the air was full of the roar of traffic and the hum of human beings. It was as if Times Square were a kind of shell, with colors and noises breaking in great waves inside it." Then students discuss the effect of the images and draw an illustration that captures their interpretation of one image.* 8.13 Identify the speaker of a poem or story. 8.14 Make judgments about setting, characters, and events and support them with evidence from the text. **For informational/expository texts:** 8.15 Locate facts that answer the reader's questions. 8.16 Distinguish cause from effect. 8.17 Distinguish fact from opinion or fiction. 8.18 Summarize main ideas and supporting details. *For example, students read* Christopher Columbus, *by Stephen Krensky. In pairs they summarize important facts about Columbus's voyage, arrival, search for gold, failure to understand the treasures on the islands, and return to Spain. Then students revise, edit, rewrite, and illustrate their reports and display them in the classroom or library.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) **For imaginative/literary texts:** 8.19 Identify and analyze sensory details and figurative language. 8.20 Identify and analyze the author's use of dialogue and description. **For informational/expository texts:** 8.21 Recognize organizational structures *(chronological order, logical order, cause and effect, classification schemes).* 8.22 Identify and analyze main ideas, supporting ideas, and supporting details.

GENERAL STANDARD 8: Understanding a Text (Continued)

Students will identify the basic facts and main ideas in a text and use them as the basis for interpretation. (For vocabulary and concept development, see General Standard 4.)

GRADE LEVEL	LEARNING STANDARDS
5–8 (Continued)	**GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) **For imaginative/literary texts:** 8.23 Use knowledge of genre characteristics to analyze a text. 8.24 Interpret mood and tone, and give supporting evidence in a text. *For example, students read excerpts from* A Gathering of Days, *by Joan W. Blos, a novel written in diary form of the last year a fourteen-year-old girl lived on the family farm in New Hampshire. Students write in their own journals and then discuss in groups how the difficulties of the year—her best friend's death, for instance—are reflected in the writing's tone, and the extent to which detail in the writing helps the reader to understand and relate to the text.* 8.25 Interpret a character's traits, emotions, or motivation and give supporting evidence from a text. **For informational/expository texts:** 8.26 Recognize organizational structures and use of arguments for and against an issue. 8.27 Identify evidence used to support an argument. 8.28 Distinguish between the concepts of theme in a literary work and author's purpose in an expository text.
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) **For imaginative/literary texts:** 8.29 Identify and analyze patterns of imagery or symbolism. 8.30 Identify and interpret themes and give supporting evidence from a text. **For informational/expository texts:** 8.31 Analyze the logic and use of evidence in an author's argument. *For example, students read two political columnists in* The Boston Globe, *such as David Nyhan and Jeff Jacoby, and identify the authors' main arguments. Then they discuss the strengths and weaknesses of the arguments and cite the authors' best evidence as set forth in the columns.*
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) **For imaginative/literary texts:** 8.32 Identify and analyze the point(s) of view in a literary work. 8.33 Analyze patterns of imagery or symbolism and connect them to themes and/or tone and mood. **For informational/expository texts:** 8.34 Analyze and evaluate the logic and use of evidence in an author's argument.

Sample Grade 9 Integrated Learning Scenario: *Reading Informational Material*

Learning Standards Taught and Assessed:

Language Strand:

- 4.17 Determine the meaning of unfamiliar words using definition or example context clues.

Reading and Literature Strand:

- 8.22 Identify and analyze main ideas, supporting ideas, and supporting details.
- 15.7 Evaluate how an author's choice of words advances the theme or purpose of a work.

Composition Strand:

- 19.11 Write brief summaries of information gathered through research.

Introduction:

Students read and interpret newspaper columns bi-monthly in their English class to review and practice skills related to reading and summarizing informational material.

The teacher prepares students to read "Earth's Big Fix Is in the Bacteria," by Chet Raymo (published in *The Boston Globe,* April 25, 2000) in class. He identifies two words they will meet in the article *(inert, sequestered)* and reviews with them two ways the context of a sentence can help them understand words: the explanation of a word can follow its appearance in a sentence, and punctuation *(a semicolon)* can signal this kind of explanation. (Learning Standard 4.17)

Practice / Assessment:

Then the teacher arranges students in small groups to read the article together, discuss its meaning, and take note of the author's word choices. He tells them that they will write and present to the class a group summary of the important points in the article and an explanation of how the author's vivid images help to communicate his ideas. The teacher leads an oral review of the criteria for a good summary *(states only main ideas, logically ordered ideas, smooth transitions between ideas . . .).* He indicates that he will check periodically with the groups as the class period progresses.

Students read the article aloud as the teacher circulates. They discuss the meaning of the title, interpret confusing words *(fix),* and identify key points as they read and plan their summary. They check each other's word pronunciations. The teacher prompts them to look at the images *(snapping a sugar pea or holding a hefty homegrown tomato in the hand)* and discuss how they help further the reader's understanding of the article. (Learning Standards 8.22, 15.7)

Each student lists the main ideas that should be included in a summary and then shares them with the other members of their group. They discuss the important images Raymo uses in the article.

Culminating Performance and Evaluation:

Groups write a brief summary of their ideas on chart paper to present to the class and hand in for teacher evaluation. (Learning Standards 8.22, 19.11) Then students critique and analyze the summaries, decide which are the most effective, and explain why.

Earth's Big Fix Is in the Bacteria

By Chet Raymo

It's planting time. Rototilling. Hoeing. Sticking in the seeds. Onions. Radishes. Lettuce. Beans. No real need to do it. We can buy our vegetables at the store for a lot less money than we send to Smith & Hawken for all those upscale garden tools.

But money's not the point, is it? What's really going on here is a love affair with seeds, with the soil, with the sweet tactile pleasures of snapping a sugar pea or holding a hefty homegrown tomato in the hand.

The vegetable garden is our annual homage to the leafy green things we cannot do without.

Let me explain.

My 165-pound body consists of about 16 pounds of hydrogen, 110 pounds of oxygen, 30 pounds of carbon, 6 pounds of nitrogen, and 3 pounds of everything else. Basic stuff, mostly. The stuff of water and air. You'd think we could get almost everything we need by taking a deep breath and a sip of water.

But it's not that simple. Consider, for a moment, those six pounds of nitrogen in my body.

Nitrogen is an essential ingredient of proteins. About 30 pounds of me is proteins—tissue, bone, cartilage, hair, enzymes, protein hormones, and a diverse host of other key parts and products. Our cells build proteins by stringing together 20 different kinds of small chemical units called amino acids, and every amino acid contains a nitrogen atom.

We need nitrogen to make proteins. So what's the problem? The atmosphere is 80 percent nitrogen. We suck in a lungful of nitrogen with every breath.

But the nitrogen in the atmosphere (and in our lungs) is useless. The two nitrogen atoms in a nitrogen gas molecule are bound together so tightly that they are essentially inert; they hardly react with anything else. We live in a sea of nitrogen, and it does us not a bit of good. At least not directly.

To build amino acids, we need to get nitrogen as part of organic molecules from the food we eat—from other animals and plants. Even then, there are 10 amino acids that we can't manufacture ourselves—the so-called essential amino acids—and for these we must rely on plants, which alone have the ability to make all 20 kinds of amino acids. Without plants—without those essential amino acids—we're up a creek without a paddle.

And where do the plants get their nitrogen? Some is recycled from dead plants and animals. Microbes in the soil break down dead tissue into nitrate and ammonia, which can then be used by plants. But the microbes also release some nitrogen gas to the atmosphere, where it is lost. Sooner or later, the whole process would come to a screeching halt as all the nitrogen in the soil ended up as inert atmospheric gas.

And now the wonderful thing.

Bacteria that live in conjunction with certain plants have the ability to do what we can't do and what plants can't do: Take nitrogen from the atmosphere, break those devilish bonds, and turn the nitrogen into a useful form that plants can use. This process is called "nitrogen fixation."

It's a happy alliance. The bacteria have an energy source in the photosynthesizing plants. The plants get useful nitrogen.

So, ultimately, the whole grand pageant of life on Earth depends on nitrogen-fixing bacteria that live in or around the roots of plants. My 6 pounds of nitrogen was sequestered from the air by invisible bugs.

Well, maybe not all of it. In 1909, a German chemist named Fritz Haber invented a way to use high temperatures and pressures in the presence of a catalyst to make atmospheric nitrogen react with hydrogen to form ammonia—artificial fertilizer for agriculture.

Of course, artificial fertilizer has problems of its own—run-off of excess nitrates from fields poisons lakes and streams—but it all comes down to the melancholy fact that we have made so many of ourselves that the human need for food far outstrips the ability of bacteria to supply us with nitrogen. Almost all the fixed nitrogen in the fields of Egypt, Indonesia, and China comes from synthetic fertilizer—100 million tons of it a year. If it weren't for the Haber process, lots of folks would be starving.

Or, to put it another way, if it weren't for the Haber process, there wouldn't be so many of us.

In our backyard gardens, these global problems of feeding the billions can be blissfully ignored. Instead, we plunge our hands into the warming soil and celebrate a delightful intimacy with the ancient miracle of sun, seed, leaf, root—and those unseen but indispensable nitrogen-fixing bacteria that make it all possible.

Reprinted with permission from Chet Raymo, professor of physics at Stonehill College, newspaper columnist, and the author of several books on science.

GENERAL STANDARD 9: Making Connections

Students will deepen their understanding of a literary or non-literary work by relating it to its contemporary context or historical background.

By including supplementary reading selections that provide relevant historical and artistic background, teachers deepen students' understanding of individual literary works and broaden their capacity to connect literature to other manifestations of the creative impulse.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**PREK–2** 9.1 Identify similarities in plot, setting, and character among the works of an author or illustrator. *For example, students read (or hear read aloud) several picture books by one author/illustrator such as Beatrix Potter, Dr. Seuss, William Steig, Peter Spier, Eric Carle, or Marc Brown. They make a list of the similarities they notice in the books.* 9.2 Identify different interpretations of plot, setting, and character in the same work by different illustrators *(alphabet books, nursery rhymes, counting books).* **GRADES 3–4** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 9.3 Identify similarities and differences between the characters or events in a literary work and the actual experiences in an author's life. *For example, students read excerpts from a biography of Laura Ingalls Wilder and discuss how she drew upon her personal experiences when she wrote* Little House on the Prairie.
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 9.4 Relate a literary work to information about its setting. *For example, students read* The Remarkable Journey of Prince Jen, *by Lloyd Alexander. In order to understand its historical background, they read information about the T'ang dynasty of China and excerpts from the* Analects of Confucius *and relate what they learn to events and characters in the book.* **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 9.5 Relate a literary work to artifacts, artistic creations, or historical sites of the period of its setting. *For example, students read Irene Hunt's* Across Five Aprils *or Stephen Crane's* Red Badge of Courage. *In order to understand the historical background of the work, they examine Matthew Brady's photographs from the Civil War, read excerpts from various soldiers' diaries and letters, and study Julia Ward Howe's* "Battle Hymn of the Republic" *and other Civil War songs. Then they relate what they learn to events, settings, and characters from the book.*

GENERAL STANDARD 9: Making Connections (Continued)

Students will deepen their understanding of a literary or non-literary work by relating it to its contemporary context or historical background.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 9.6 Relate a literary work to primary source documents of its literary period or historical setting. *For example, students read* The Scarlet Letter, *by Nathaniel Hawthorne. In order to deepen their understanding of the early colonial period and of Puritan beliefs, they read poems by Anne Bradstreet, transcripts of witch trials in Salem, "Sinners in the Hands of an Angry God," by Jonathan Edwards (a sermon written during the Great Awakening), and excerpts from several colonial-era diaries (Judge Sewall, William Byrd III, Mary Rowlandson). Then students relate what they have learned to events, characters, and themes in* The Scarlet Letter.
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 9.7 Relate a literary work to the seminal ideas of its time. *For example, students read Matthew Arnold's poem, "Dover Beach." In order to understand the 19th century controversy over the implications of evolutionary theory, they read letters, essays, and excerpts from the period. Then they use what they have learned to inform their understanding of the poem and write an interpretive essay.*

GENERAL STANDARD 10: Genre

Students will identify, analyze, and apply knowledge of the characteristics of different genres.

We become better readers by understanding both the structure and the conventions of different genres. A student who knows the formal qualities of a genre is able to anticipate how the text will evolve, appreciate the nuances that make a given text unique, and rely on this knowledge to make a deeper and subtler interpretation of the meaning of the text.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 10.1 Identify differences among the common forms of literature: poetry, prose, fiction, nonfiction *(informational and expository),* and dramatic literature. (See Glossary for definitions.) *For example, the teacher and students read together an Aesop tale, a Thornton Burgess tale, and a magazine article about woodland animals. They fill in a graphic organizer that shows the similarities and differences in the fable, fiction, and nonfiction and discuss what they learned from each form of literature.* **GRADES 3–4** (Continue to address earlier standard as needed and as it applies to more difficult texts.) 10.2 Distinguish among forms of literature such as poetry, prose, fiction, nonfiction, and drama and apply this knowledge as a strategy for reading and writing. *For example, after reading a variety of materials on bats, students write a class magazine that includes poetry, fiction, and nonfiction articles on the subject.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 10.3 Identify and analyze the characteristics of various genres *(poetry, fiction, nonfiction, short story, dramatic literature)* as forms with distinct characteristics and purposes. *For example, students read a variety of materials and write a short anthology of works, including several genres of literature, on an event or person in American history, or on an animal they have studied.* **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 10.4 Identify and analyze the characteristics of various genres *(poetry, fiction, nonfiction, short story, dramatic literature)* as forms chosen by an author to accomplish a purpose. *For example, students read Anne Frank's* Diary of a Young Girl *and the play based on it. After analyzing the differences between them, students take excerpts from the diary not used in the play, create a scene, and perform it.*

PreK–12 STANDARD 10: Genre (Continued)

Students will identify, analyze, and apply knowledge of the characteristics of different genres.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 10.5 Compare and contrast the presentation of a theme or topic across genres to explain how the selection of genre shapes the message. *For example, students compare and contrast three reactions to Lincoln's death: Walt Whitman's poem, "O Captain, My Captain," Frederick Douglass's eulogy, and the report in the* New York Times *on April 12, 1865. They make specific contrasts between the impersonal newspaper report and the personal poem and eulogy and between the two personal genres.*
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 10.6 Identify and analyze characteristics of genres *(satire, parody, allegory, pastoral)* that overlap or cut across the lines of genre classifications such as poetry, prose, drama, short story, essay, and editorial. *For example, as they read Joseph Heller's* Catch 22, *students consider: "Satirists harbor some distaste for the establishment and are most effective only when they present their message subtly. One way to present the savage follies of human beings more subtly is to create a fictional world in which humor, irony, circular logic, and double talk are used to make the disturbing, vulgar, and the gruesome more palatable." They write essays evaluating the novel as an effective piece of satire based on the criteria in the statement.*

GENERAL STANDARD 11: Theme

Students will identify, analyze, and apply knowledge of theme in a literary work and provide evidence from the text to support their understanding.

Understanding and articulating theme is at the heart of the act of reading literature. Identification of theme clarifies the student's interpretation of the text. Providing evidence from the text to support an understanding of theme is, like a proof in algebra or geometry, the most essential and elegant demonstration of that understanding.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 11.1 Relate themes in works of fiction and nonfiction to personal experience. *For example, students explore the theme,"A true friend helps us when we are in trouble" in poems, pictures, and stories, and compare their own experiences in original art and stories.* **GRADES 3–4** (Continue to address earlier standard as needed and as it applies to more difficult texts.) 11.2 Identify themes as lessons in folktales, fables, and Greek myths for children. *For example, students read Aesop fables, folktales from several countries, and Greek myths and discuss the lessons the stories demonstrate.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 11.3 Apply knowledge of the concept that theme refers to the main idea and meaning of a selection, whether it is implied or stated. *For example, students explore the theme, "Heroism demands courage and taking risks," in* King Arthur and the Knights of the Round Table *and* The Adventures of Robin Hood *and write paragraphs explaining how each author illustrates this theme in different ways.* **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 11.4 Analyze and evaluate similar themes across a variety of selections, distinguishing theme from topic. *For example, students explore the theme, "Understanding involves putting yourself in someone else's shoes," in interviews with adults, in fiction, and in biographies to identify what real and fictional people have experienced, and report their findings to the class.*

GENERAL STANDARD 11: Theme (Continued)

Students will identify, analyze, and apply knowledge of theme in a literary work and provide evidence from the text to support their understanding.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 11.5 Apply knowledge of the concept that the theme or meaning of a selection represents a view or comment on life, and provide support from the text for the identified themes. *For example, students analyze and compare selections from Russell Baker's* Growing Up *and Ed McClanahan's* Natural Man, *or from Gabriel Garcia-Marquez's* Love in the Time of Cholera *and Reynold Price's* Long and Happy Life*, as variations on a theme.*
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 11.6 Apply knowledge of the concept that a text can contain more than one theme. 11.7 Analyze and compare texts that express a universal theme, and locate support in the text for the identified theme. *For example, students compare Sophocles' play* Antigone *and Robert Bolt's play,* Man for All Seasons, *or Mark Twain's* The Adventures of Huckleberry Finn *and Rudyard Kipling's* Kim, *as cross-cultural examples of a similar theme and locate words or passages that support their understanding.*

Sample Grade 4 Integrated Learning Scenario: *Literature Lessons*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 8.14 Make judgments about setting, characters, and events and support them with evidence from the text.
- 11.2 Identify themes as lessons in folktales, fables, and Greek myths for children.

Composition Strand:

- 19.12 Write a brief interpretation of a literary text using evidence from the text as support.

Introduction:

Students discuss their ideas about being kind and being happy and the relationship between them.

Students read *Mufaro's Beautiful Daughters* by John Steptoe, and, as a class, fill in a chart with information from the story that identifies the consequences for kind and unkind behavior exhibited by each of the four characters. (Learning Standard 8.14)

Then the class answers the question, "How does the author show that being kind helps make a person happy?" (Learning Standard 11.2)

The class and teacher construct a paragraph detailing evidence from the text for their conclusion and develop a list of criteria for a good response paragraph. (Learning Standard 19.12)

Practice / Assessment:

Students read a version of "Beauty and the Beast" in which the characters must be kind in order to be happy, filling in the same kind of chart used for *Mufaro's Beautiful Daughters.* Using the chart, the model, and scoring guide, pairs of students write a response to the same guiding question, "How does the author show that being kind helps make a person happy?" They share their paragraphs and discuss what evidence from the story best supports the theme. (Learning Standards 8.14, 11.2, 19.12)

Culminating Performance and Evaluation:

Students read folktales, fables, and myths that contain familiar lessons identified by the teacher. Using the same chart and scoring guide, they write individual in-class responses to the question, "How does the author show that . . . [lesson]?" in one of the stories they have read. (Learning Standards 8.14, 11.2, 19.12)

The teacher evaluates the students' writing, focusing on the students' use of evidence in the story to support a theme.

GENERAL STANDARD 12: Fiction

Students will identify, analyze, and apply knowledge of the structure and elements of fiction and provide evidence from the text to support their understanding.

We learn from stories. They are vehicles for a student's development of empathy, of moral sensibility, and of understanding. The identification and analysis of elements of fiction—plot, conflict, setting, character development, and foreshadowing—make it possible for students to think more critically about stories, to respond to them in more complex ways, to reflect on their meanings, and to compare them to each other.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 12.1 Identify the elements of plot, character, and setting in a favorite story. **GRADES 3–4** (Continue to address earlier standard as needed and as it applies to more difficult texts.) 12.2 Identify and analyze the elements of plot, character, and setting in the stories they read and write. *For example, after reading several adventure tales, students identify elements of the adventure story* (leaving home, growing stronger through facing difficulty, returning home), *and find individual examples of other adventure stories to present to the class.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 12.3 Identify and analyze the elements of setting, characterization, and plot (including conflict). *For example, students read selections of their own choice stressing survival, such as* Julie of the Wolves, *by Jean George,* Island of the Blue Dolphins, *by Scott O'Dell and* The Big Wave, *by Pearl Buck. They explore conflict and characterization by posing and answering questions such as, "What qualities of the central characters enable them to survive?"* **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 12.4 Locate and analyze elements of plot and characterization and then use an understanding of these elements to determine how qualities of the central characters influence the resolution of the conflict. *For example, students read stories by Edgar Allan Poe such as "The Tell-Tale Heart" and "The Black Cat," identify characters' traits and states of mind, and analyze how these characteristics establish the conflict and progression of the plot.*

GENERAL STANDARD 12: Fiction (Continued)

Students will identify, analyze, and apply knowledge of the structure and elements of fiction and provide evidence from the text to support their understanding.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 12.5 Locate and analyze such elements in fiction as point of view, foreshadowing, and irony. *For example, after reading a short story such as Saki's "The Open Window," students work in small groups to analyze the story for these elements and present evidence supporting their ideas to the class.*
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 12.6 Analyze, evaluate, and apply knowledge of how authors use techniques and elements in fiction for rhetorical and aesthetic purposes. *For example, students analyze events, point of view, and characterization in Toni Morrison's* The Bluest Eye *in light of Stanley Crouch's criticism of her work, and conduct a class debate on the validity of his criticism.*

Teaching the Concept of Point of View at Two Grade Levels

Grade 9 Point of View

Ms. Lopez tries to broaden her ninth graders' reading horizons and help them grow in their understanding of how literature works. They read *The Tryst,* by Ivan Turgenev, as an example of memoir, or observer narration. They then contrast observer narration with anonymous narration in biography by reading *Enemies,* by Anton Chekhov, and *A Father-to-Be,* by Saul Bellow. After analyzing the purpose and effect of each point of view, students compose their own example of observer narration and contrast it to an example of biography that they compose about a relative or neighbor. (Learning Standards 12.5 *(Fiction);* 19.24 *(Writing);* 23.12 *(Organizing Ideas in Writing)*)

Grade 11 Point of View

An eleventh-grade English class is reading Amy Tan's *Joy Luck Club,* which explores the lives of eight Chinese-American women through the alternating perspectives of four mothers who emigrated from China and their four daughters who were raised in the United States. The journals kept by individual students reveal some frustration with the novel's constantly shifting point of view. In groups, the students discuss whether the author's use of various points of view within the same literary work adds depth to the novel. After reading and discussing the novel, the class watches the film version. Finally, individual students write critical essays that analyze and evaluate how Director Wayne Wang has represented the shifting points of view in the novel. (Learning Standards 12.6 *(Fiction);* 19.30 *(Writing);* 23.14 *(Organizing Ideas in Writing)*)

GENERAL STANDARD 13: Nonfiction

Students will identify, analyze, and apply knowledge of the purpose, structure, and elements of nonfiction or informational materials and provide evidence from the text to support their understanding.

Most students regularly read newspapers, magazines, journals, or textbooks. The identification and understanding of common expository organizational structures help students to read challenging nonfiction material. Knowledge of the textual and graphic features of nonfiction extends a student's control in reading and writing informational texts.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 13.1 Identify and use knowledge of common textual features (title, headings, captions, key words, table of contents). 13.2 Identify and use knowledge of common graphic features (illustrations, type size). 13.3 Make predictions about the content of a text using prior knowledge and text and graphic features. 13.4 Explain whether predictions about the content of a text were confirmed or disconfirmed and why. 13.5 Restate main ideas and important facts from a text heard or read. **GRADES 3–4** (Continue to address earlier standard as needed and as it applies to more difficult texts.) 13.6 Identify and use knowledge of common textual features *(paragraphs, topic sentences, concluding sentences, glossary).* 13.7 Identify and use knowledge of common graphic features *(charts, maps, diagrams, illustrations).* 13.8 Identify and use knowledge of common organizational structures *(chronological order).* *For example, as they study European colonization of America, students examine an annotated map that shows the colonies of Massachusetts, Rhode Island, New York, Pennsylvania, Maryland, Virginia, and North and South Carolina. As a class project, they use the information from the map to construct a timeline showing the names, founding dates, and significant facts about each colony.* 13.9 Locate facts that answer the reader's questions. 13.10 Distinguish cause from effect. 13.11 Distinguish fact from opinion or fiction. 13.12 Summarize main ideas and supporting details.

GENERAL STANDARD 13: Nonfiction (Continued)

Students will identify, analyze, and apply knowledge of the purpose, structure, and elements of nonfiction or informational materials and provide evidence from the text to support their understanding.

GRADE LEVEL	LEARNING STANDARDS
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 13.13 Identify and use knowledge of common textual features *(paragraphs, topic sentences, concluding sentences, glossary, index).* 13.14 Identify and use knowledge of common graphic features *(charts, maps, diagrams, captions, illustrations).* 13.15 Identify and use knowledge of common organizational structures (*chronological order, logical order, cause and effect, classification schemes).* 13.17 Identify and analyze main ideas, supporting ideas, and supporting details. *For example, students write logical, one-paragraph summary reports after a visit by an author after identifying and arranging the most important points made by the author.* **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 13.18 Identify and use knowledge of common textual features *(paragraphs, topic sentences, concluding sentences, introduction, conclusion, footnotes, index, bibliography).* 13.19 Identify and use knowledge of common graphic features *(charts, maps, diagrams).* 13.20 Identify and use knowledge of common organizational structures *(logical order, comparison and contrast, cause and effect relationships). For example, students read a variety of informational materials* (biography, diary, textbook, encyclopedia, magazine article) *on a Civil War figure and write a report using an appropriate organizational structure.* 13.21 Recognize use of arguments for and against an issue. 13.22 Identify evidence used to support an argument. 13.23 Distinguish between the concepts of theme in a literary work and author's purpose in an expository text.
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 13.24 Analyze the logic and use of evidence in an author's argument 13.25 Analyze and explain the structure and elements of nonfiction works. *For example, students analyze the structure and elements of Nicholas Gage's* Eleni, *Helen Keller's* Story of My Life, *Mary McCarthy's* Memories of a Catholic Girlhood, *or Andrew X. Pham's* Catfish and Mandala *and compose their own autobiographies or biographies.*

GENERAL STANDARD 13: Nonfiction (Continued)

Students will identify, analyze, and apply knowledge of the purpose, structure, and elements of nonfiction or informational materials and provide evidence from the text to support their understanding.

GRADE LEVEL	LEARNING STANDARDS
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 13.26 Analyze and evaluate the logic and use of evidence in an author's argument. 13.27 Analyze, explain, and evaluate how authors use the elements of nonfiction to achieve their purposes. *For example, students analyze* Night Country, *by Loren Eiseley, or several essays by Lewis Thomas or Stephen Jay Gould, and then explain and evaluate how these authors choose their language and organize their writing to help the general reader understand the scientific concepts they present.*

GENERAL STANDARD 14: Poetry

Students will identify, analyze, and apply knowledge of the theme, structure, and elements of poetry and provide evidence from the text to support their understanding. (See also Standard 15.)

From poetry we learn the language of heart and soul, with particular attention paid to rhythm and sound, compression and precision, the power of images, and the appropriate use of figures of speech. And yet it is also the genre that is most playful in its attention to language, where rhyme, pun, and hidden meanings are constant surprises. The identification and analysis of the elements generally associated with poetry—metaphor, simile, personification, and alliteration—have an enormous impact on student reading and writing not only in poetry, but in other genres as well.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 14.1 Identify a regular beat and similarities of sounds in words in responding to rhythm and rhyme in poetry. *For example, students recognize and respond to the rhythm and rhyme in Mother Goose nursery rhymes and in poems by David McCord and John Ciardi.* **GRADES 3–4** (Continue to address earlier standard as needed and as it applies to more difficult texts.) 14.2 Identify rhyme and rhythm, repetition, similes, and sensory images in poems. *For example, during a study of animals, students read animal poems and songs, such as the following excerpt from "Jellicle Cats," a poem in T. S. Eliot's* Old Possum's Book of Practical Cats: *"Jellicle Cats are black and white,* *Jellicle Cats are very small;* *Jellicle Cats are merry and bright,* *And pleasant to hear when they caterwaul.* *Jellicle Cats have cheerful faces,* *Jellicle Cats have bright black eyes;* *They like to practice their airs and graces* *And wait for the Jellicle Moon to rise."* *Students write their own animal poems and recite or sing their own lyrics.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 14.3 Respond to and analyze the effects of sound, figurative language, and graphics in order to uncover meaning in poetry: • sound *(alliteration, onomatopoeia, rhyme scheme);* • figurative language *(personification, metaphor, simile, hyperbole);* and • graphics *(capital letters, line length).*

GENERAL STANDARD 14: Poetry (Continued)

Students will identify, analyze, and apply knowledge of the themes, structure, and elements of poetry and provide evidence from the text to support their understanding. (See also Standard 15.)

GRADE LEVEL	LEARNING STANDARDS
5–8	**GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 14.4 Respond to and analyze the effects of sound, form, figurative language, and graphics in order to uncover meaning in poetry: • sound *(alliteration, onomatopoeia, internal rhyme, rhyme scheme);* • figurative language *(personification, metaphor, simile, hyperbole);* • graphics *(capital letters, line length, word position).* *For example, students explore ways in which poets use sound effects (as accompaniment) in humorous poems by authors such as Laura Richards, Lewis Carroll, Ogden Nash, or Shel Silverstein; or (as reinforcement of meaning) in serious poems by such writers as Robert Louis Stevenson, Edna St. Vincent Millay, Marianne Moore, or Alfred Noyes. They incorporate these effects in their own poems.*
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 14.5 Identify, respond to, and analyze the effects of sound, form, figurative language, graphics, and dramatic structure of poems: • sound *(alliteration, onomatopoeia, rhyme scheme, consonance, assonance);* • form *(ballad, sonnet, heroic couplets);* • figurative language *(personification, metaphor, simile, hyperbole, symbolism);* and • dramatic structure. *For example, students respond to, analyze, and compare a variety of poems that exemplify the range of the poet's dramatic power—such as Robert Browning's "My Last Duchess,"Elizabeth Bishop's "Fish," Robert Frost's "Out, out . . ." (along with Macbeth's soliloquy in Act V), Amy Lowell's "Patterns," and Edwin Markham's "Man with the Hoe."*

GENERAL STANDARD 14: Poetry (Continued)

Students will identify, analyze, and apply knowledge of the themes, structure, and elements of poetry and provide evidence from the text to support their understanding. (See also Standard 15.)

GRADE LEVEL	LEARNING STANDARDS
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 14.6 Analyze and evaluate the appropriateness of diction and imagery *(controlling images, figurative language, understatement, overstatement, irony, paradox).* *For example, students examine poems to explore the relationship between the literal and the figurative in Mark Strand's "Keeping Things Whole," Elinor Wylie's "Sea Lullaby," Louis MacNeice's "Prayer Before Birth," Margaret Walker's "Lineage," A.E. Housman's "To an Athlete Dying Young," W.H. Auden's "Unknown Citizen," Emily Dickinson's "I Taste a Liquor Never Brewed," and Percy Bysshe Shelley's "Ozymandias." They report their findings to the class, compare observations, and set guidelines for further study.*

Sample Grade 1 Integrated Learning Scenario: *Choral Poetry*

Learning Standards Taught and Assessed

Reading and Literature Strand:

- 14.1 Identify a regular beat and similarities of sounds in words in responding to rhythm and rhyme in poetry.
- 18.1 Rehearse and perform poems for an audience using eye contact, volume, and clear enunciation appropriate to the selection.

Introduction:

The teacher has collected short animal poems by Dr. Seuss, Jack Prelutsky, and Langston Hughes that stress alliteration, onomatopoeia, rhythm and rhyme, and/or repetition.

She reads them with the class, pointing out the various techniques used by the poets. (Learning Standard 14.1)

The class chooses one poem and the teacher leads the students through various choral reading exercises *(repeating a line in unison after she reads it, pairs of students repeat a line after she reads it, students read the lines in turn),* emphasizing clear enunciation and variations in pace and volume. (Learning Standard 18.1)

"The Chipmunk," by Jack Prelutsky

Chitter-chatter, chitter-chatter
is the chipmunk's steady patter,
even when he's eating acorns
(which he hopes will make him fatter).

Practice / Assessment:

The teacher organizes groups of three or four students and gives each group copies of one of the animal poems to read, practice, and present aloud.

Students read the poem in unison several times as the teacher moves from group to group. She shows them how clear enunciation and variations in pacing and volume can bring out the poetic techniques and clarify the meaning in their poem. (Learning Standard 14.1, 18.1)

Then students in groups read their poems, each child taking one line in turn practicing clear enunciation, appropriate pacing and volume, and smooth transitions between lines. (Learning Standard 18.1)

Culminating Performance and Evaluation:

Groups present their oral readings to the rest of the class.

GENERAL STANDARD 15: Style and Language

Students will identify and analyze how an author's words appeal to the senses, create imagery, suggest mood, and set tone and provide evidence from the text to support their understanding.
(See also Standard 14.)

Above all, authors are wordsmiths, plying their craft at the level of word and sentence—adding, subtracting, and substituting, changing word order, even using punctuation to shift the rhythm and flow of language. Much of a student's delight in reading can come from identifying and analyzing how an author shapes a text.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PREK–2** 15.1 Identify the senses implied in words appealing to the senses in literature and spoken language. *For example, students respond to a poem read aloud and decide what senses they use to understand images such as "The sky is wrinkled."* **GRADES 3–4** (Continue to address earlier standard as needed and as it applies to more difficult texts.) 15.2 Identify words appealing to the senses or involving direct comparisons in literature and spoken language. *For example, after reading* The Great Yellowstone Fire, *by Carole G. Vogel and Kathryn A. Goldner, students discuss examples of an author's use of vivid verbs that bring an idea to life ("the flames skipped across the treetops"), and use vivid verbs in their own writing.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 15.3 Identify imagery, figurative language, rhythm, or flow when responding to literature. *For example, after reading and discussing Cynthia Rylant's poems in* Soda Jerk, *students write their own poems, choosing words that evoke a sense of the soda jerk's drug store.* 15.4 Identify and analyze the importance of shades of meaning in determining word choice in a piece of literature. **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 15.5 Identify and analyze imagery and figurative language. *For example, students read or listen to three poems from Stephen Dunning's anthology,* Reflections On a Gift of Watermelon Pickle *that employ extended metaphor. They discuss the effect of extended metaphor on the reader or listener and then write their own extended metaphor poems.* 15.6 Identify and analyze how an author's use of words creates tone and mood.

GENERAL STANDARD 15: Style and Language (Continued)

Students will identify and analyze how an author's words appeal to the senses, create imagery, suggest mood, and set tone and provide evidence from the text to support their understanding.
(See also Standard 14.)

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 15.7 Evaluate how an author's choice of words advances the theme or purpose of a work. *For example, while viewing a historical documentary, students analyze how the scripted voice-over narration complements the spoken excerpts from period diaries, letters, and newspaper reports.* 15.8 Identify and describe the importance of sentence variety in the overall effectiveness of an imaginary/literary or informational/expository work.
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 15.9 Identify, analyze, and evaluate an author's use of rhetorical devices in persuasive argument. 15.10 Analyze and compare style and language across significant cross-cultural literary works. *For example, students compose essays in which they analyze and compare figurative language in a variety of selections from works such as* The Epic of Gilgamesh, The Odyssey, The Hebrew Bible, The New Testament, The Bhagavad-Gita, The Analects of Confucius, *and* The Koran.

Teaching the Concept of Imagery at Three Grade Levels

Grade 3 Imagery

Students listen to Mr. Jackson read aloud "The Garden Hose," by Beatrice Jahosco, while they look at a copy of the poem. The students list and illustrate words from the poem that create a picture: *long green serpent, lies in loops, drinks softly*. Then they listen to and read Elizabeth Coatsworth's "Swift Things are Beautiful" and discuss the images: . . . *lightning that falls/Bright-veined and clear* and *The pause of the wave/That curves downward to spray.*

After the class examines several more poems, ("Autumn" by Emily Dickinson, "Tell Me" by Barbara Esbensen), pairs of students read poems in anthologies and choose one with strong images to present to the class. For each presentation, students read the poem aloud expressively, display an illustration, and then lead a discussion of the words that help to create the visual images depicted.

Individual students write, revise, and illustrate short, free-verse image poems that are then compiled in a class anthology and presented to the library for display.

Learning Standards 14.2 *(Poetry);* 1.2 *(Discussion);* 19.10 *(Writing);* 21.2 *(Revising);* 22.5 *(Standard English Conventions);* and Arts Standard 3.3 *(Abstraction and Expression).*

Grade 7 Imagery

The students in Ms. Lopez's class are engaged in a study of Ray Bradbury's short stories. At the start of their investigation of his style, Ms. Lopez leads a discussion of Bradbury's use of sensory imagery to describe the setting in the first few pages of the story, "All Summer in a Day." The class locates phrases like *drum and gush of water, concussion of storms, great thick windows, echoing tunnels,* and *drenched windows,* using a graphic organizer to connect each image with one or more of the senses. Then they analyze how the images they found create the dark and somber mood of the story.

In pairs, students use the same graphic organizer to identify setting imagery in the rest of the story, and then they interpret how the mood shifts as the images change. Each student writes about how selected setting images relate to the various moods throughout the story. After reading "A Sound of Thunder," and "The Veldt," students extend their understanding of sensory imagery by examining how Bradbury uses images to heighten climactic points in the stories.

Individually students write a polished description of a setting or event in the style of Ray Bradbury, focusing on using effective sensory images.

Learning Standards 15.5 *(Style and Language);* 2.4 *(Questioning, Listening, and Contributing);* 19.19 *(Writing);* 21.6 *(Revising);* and 22.8 *(Standard English Conventions).*

Grade 10 Imagery

Mr. Smith introduces the concept of image patterns during a study of Shakespeare's *Richard II.* As the class reads the play, students keep track in their journals of recurring words or images they notice as they read. As a class, they discuss and analyze several speeches from the play in which the image of the sun and its associated ideas of brightness, height, and power are used to describe Richard as a king ruling by divine right.

After the discussion of the sun image pattern, students work in groups using their journals and a concordance to Shakespeare or an online Shakespeare search engine to discover other image clusters *(earth/land/garden, blood/murder/war)* and discuss their connections to ideas in the play.

Individual students write a finished essay that traces and interprets one image pattern, connecting it to important themes in the play.

Learning Standards 15.7 *(Style and Language);* 2.5 *(Questioning, Listening, and Contributing);* 19.26 *(Writing);* 21.8 *(Revising);* and 22.9 *(Standard English Conventions).*

GENERAL STANDARD 16: Myth, Traditional Narrative, and Classical Literature

Students will identify, analyze, and apply knowledge of the themes, structure, and elements of myths, traditional narratives, and classical literature and provide evidence from the text to support their understanding.

Young students enjoy the predictable patterns, excitement, and moral lessons of traditional stories. In the middle grades, knowledge of the character types, themes, and structures of these stories enables students to perceive similarities and differences when they compare traditional narratives from different cultures. In the upper grades, students can describe how authors through the centuries have drawn on traditional patterns and themes as archetypes in their writing, deepening their interpretations of these authors' works.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 16.1 Identify familiar forms of traditional literature *(Mother Goose rhymes, fairy tales, lullabies)* read aloud. 16.2 Retell or dramatize traditional literature. 16.3 Identify and predict recurring phrases *(Once upon a time)* in traditional literature. **GRADES 3–4** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 16.4 Identify phenomena explained in origin myths *(Prometheus/fire; Pandora/evils).* 16.5 Identify the adventures or exploits of a character type in traditional literature. *For example, students listen to and compare trickster tales across cultures such as the Anansi tales from Africa, the Iktomi stories of the Plains Indians, the Br'er Rabbit tales, and the pranks of Til Eulenspiegel.* 16.6 Acquire knowledge of culturally significant characters and events in Greek, Roman, and Norse mythology and other traditional literature (See Appendix A).
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 16.7 Compare traditional literature from different cultures. *For example, students read stories about constellations from several cultures, and show how each culture configured and explained a group of stars.* 16.8 Identify common structures *(magic helper, rule of three, transformation)* and stylistic elements *(hyperbole, refrain, simile)* in traditional literature. *(continued on next page)*

GENERAL STANDARD 16: Myth, Traditional Narrative, and Classical Literature (Continued)

Students will identify, analyze, and apply knowledge of the themes, structure, and elements of myths, traditional narratives, and classical literature and provide evidence from the text to support their understanding.

GRADE LEVEL	LEARNING STANDARDS
5–8 (Continued)	**GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 16.9 Identify conventions in epic tales *(extended simile, the quest, the hero's tasks, special weapons or clothing, helpers).* *For example, after reading stories about Perseus, Theseus, or Herakles, students create their own hero tale, employing conventions such as interventions of the gods, mythical monsters, or a series of required tasks.* 16.10 Identify and analyze similarities and differences in mythologies from different cultures *(ideas of the afterlife, roles and characteristics of deities, types and purposes of myths).*
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 16.11 Analyze the characters, structure, and themes of classical Greek drama and epic poetry. *For example, students read Sophocles'* Antigone *and discuss the conflict between Creon and Antigone as a manifestation of the eternal struggle between human and divine law.*
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 16.12 Analyze the influence of mythic, traditional, or classical literature on later literature and film. *For example, students trace the archetypal theme of "the fall" from the Old Testament as they read Hawthorne's "Rapaccini's Daughter," and excerpts from Milton's* Paradise Lost *and view the film version of Bernard Malamud's* The Natural*. Or, students read* The Oresteia, *by Aeschylus and compare it to a modern version such as Eugene O'Neill's* Mourning Becomes Electra *or Jean-Paul Sartre's* The Flies.

Sample Grades 9–10 Integrated Learning Scenario: *Add-An-Adventure*

Learning Standards Taught and Assessed:

Language Strand:

- 3.12 Give oral presentations to different audiences for various purposes, showing appropriate changes in delivery *(gestures, vocabulary, pace, visuals)* and using language for dramatic effect.

Literature Strand:

- 14.5 Identify, respond to, and analyze the effects of sound, form, figurative language, and dramatic structure of poems.
- 16.11 Analyze the characters, structure, and themes of classical Greek drama and epic poetry.
- 18.5 Develop, communicate, and sustain consistent characters in improvisational, formal, and informal productions and create scoring guides with categories and criteria for assessment of presentations.

Introduction:

Students read selections from a poetic translation of Homer's *Odyssey* that focus on Odysseus' adventures and return to Ithaca. The teacher points out characteristics of the oral epic such as the use of extended similes, epithets, tag lines, elaborate descriptions, and plot devices like interventions of the gods. Teacher and students examine and map out the non-linear narrative structure of the work, and discuss the effects of each adventure on Odysseus' situation and decisions. In discussions and in journal writing, students analyze Odysseus' complex character and describe how various traits are revealed by his words, actions, or reactions to people and events. (Standards 14.5 and 16.11)

Practice / Assessment:

The teacher introduces the project: to create and present orally a new adventure for Odysseus that incorporates the characteristics of the oral epic and demonstrates several aspects of Odysseus' character. The teacher gives the students criteria that specify the requirements for the content of their new adventure. Using these criteria. students produce a rough draft of their epic tales. (Standards 14.5 and 16.11)

The teacher, or a professional storyteller, actor, or drama teacher, introduces students to the basics of effective storytelling, such as use of facial expressions, gestures, variations of pace and volume, props, and sound effects. (Standard 3.12)

Students practice telling their tales to each other and to family members, focusing on portraying Odysseus' character. After some rehearsal experience, students and teacher develop criteria for assessing storytelling performances and, if necessary, revise the criteria for story content. As students receive feedback, they revise the story content to improve plot structure, level of detail, and character development, and they also refine their delivery. (Standards 18.5 and 3.12)

Culminating Performance and Evaluation:

Students perform their adventures for their classmates. Performances are videotaped for teacher evaluation based on the criteria created by the class and teacher. (Standards 3.12, 14.5, 16.11, and 18.5)

Students plan and present a celebratory event during which they perform their stories for parents, friends, and community members.

GENERAL STANDARD 17: Dramatic Literature

Students will identify, analyze, and apply knowledge of the themes, structure, and elements of drama and provide evidence from the text to support their understanding.
(See also Standards 12, 18, 27, and the Theatre Strand of the *Arts Curriculum Framework.*)

Since ancient times, drama has entertained, informed, entranced, and transformed us as we willingly enter into the other worlds created on stage and screen. In reading dramatic literature, students learn to analyze the techniques playwrights use to achieve their magic. By studying plays, as well as film, television shows, and radio scripts, students learn to be more critical and selective readers, listeners, and viewers of drama.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 17.1 Identify the elements of dialogue and use them in informal plays. **GRADES 3–4** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 17.2 Identify and analyze the elements of plot and character, as presented through dialogue in scripts that are read, viewed, written, or performed.
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 17.3 Identify and analyze structural elements particular to dramatic literature *(scenes, acts, cast of characters, stage directions)* in the plays they read, view, write, and perform. 17.4 Identify and analyze the similarities and differences between a narrative text and its film or play version. *For example, after reading Norton Juster's novel,* The Phantom Tollbooth, *and watching the filmed version, students adapt passages of the novel as they write their own scenes, present them, and justify their specific choices in adapting the narrative to a script edition.* **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 17.5 Identify and analyze elements of setting, plot, and characterization in the plays that are read, viewed, written, and/or performed: • setting *(place, historical period, time of day);* • plot *(exposition, conflict, rising action, falling action);* and • characterization *(character motivations, actions, thoughts, development).* 17.6 Identify and analyze the similarities and differences in the presentation of setting, character, and plot in texts, plays, and films.

GENERAL STANDARD 17: Dramatic Literature (Continued)

Students will identify, analyze, and apply knowledge of the themes, structure, and elements of drama and provide evidence from the text to support their understanding.
(See also Standards 12, 18, 27, and the Theatre Strand of the *Arts Curriculum Framework.*)

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 17.7 Identify and analyze how dramatic conventions support, interpret, and enhance dramatic text. *For example, students analyze the function of the chorus in Aeschylus'* Agamemnon, *considering its dual role as advisor to characters as well as informant to the audience.*
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 17.8 Identify and analyze types of dramatic literature. *For example, students read a comedy and discuss the elements and techniques the playwright used to create humor.* 17.9 Identify and analyze dramatic conventions *(monologue, soliloquy, chorus, aside, dramatic irony).* *For example, students select a soliloquy from Shakespeare's* Macbeth, *a monologue from Pirandello's* Six Characters in Search of an Author, *or the lines from a chorus in a Greek play such as Euripides'* The Bacchae, *analyze its purpose and effects in the play, deliver the speech, and discuss their interpretation of it to the class.*

GENERAL STANDARD 18: Dramatic Reading and Performance*

Students will plan and present dramatic readings, recitations, and performances that demonstrate appropriate consideration of audience and purpose.
(See also Standards 17, 19, 27, and the Theatre Strand of the *Arts Curriculum Framework.)*

Rehearsal and performance involve memorization and the use of expressive speech and gestures. Because of their repetitive nature, they demand of student actors a level of active engagement that surpasses that of reading. The excitement and satisfaction of performing in front of an audience should be part of every student's school experience.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 18.1 Rehearse and perform stories, plays, and poems for an audience using eye contact, volume, and clear enunciation appropriate to the selection. (See Standard 3.) *For example, students practice voice control and diction and give oral presentations of their favorite stories to their classmates.* **GRADES 3–4** (Continue to address earlier standard as needed and as it applies to more difficult texts.) 18.2 Plan and perform readings of selected texts for an audience, using clear diction and voice quality *(volume, tempo, pitch, tone)* appropriate to the selection, and use teacher-developed assessment criteria to prepare presentations.
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 18.3 Develop characters through the use of basic acting skills *(memorization, sensory recall, concentration, diction, body alignment, expressive detail)* and self-assess using teacher-developed criteria before performing. **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts.) 18.4 Develop and present characters through the use of basic acting skills *(memorization, sensory recall, concentration, diction, body alignment, expressive detail),* explain the artistic choices made, and use a scoring guide with teacher-developed categories *(content, presentation style)* to create scoring criteria for assessment. *For example, pairs of students create biographies for the characters in an open script (one with no stage directions or character descriptions), and improvise appropriate vocal qualities and movement for them. The class analyzes the dramatic interpretations of each pair.*

*This Standard to be assessed at the local level.

GENERAL STANDARD 18: Dramatic Reading and Performance* (Continued)

Students will plan and present dramatic readings, recitations, and performances that demonstrate appropriate consideration of audience and purpose.
(See also Standards 17, 19, 27, and the Theatre Strand of the *Arts Curriculum Framework.)*

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 18.5 Develop, communicate, and sustain consistent characters in improvisational, formal, and informal productions and create scoring guides with categories and criteria for assessment of presentations. *For example, students stage and enact a courtroom scene from literature such as Lawrence's* Inherit the Wind *or Rattigan's* The Winslow Boy *based on student- and/or teacher-created scoring guides, and evaluate their own and other students' performances using the guide.*
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts.) 18.6 Demonstrate understanding of the functions of playwright, director, technical designer, and actor by writing, directing, designing, and/or acting in an original play. *For example, students in a humanities class researching World War II read news articles and short stories, and interview family members and friends about their memories of the time period. After brainstorming ideas for dramatic conflict, they create characters, plot, dialogue, settings, and costume, perform their play for an audience, and participate in a post-performance discussion of the choices they made in their plays.*

*This Standard to be assessed at the local level.

Sample Grades 9–10 Integrated Learning Scenario: *Introduction to Shakespeare: Language and Character*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 14.5 Identify, respond to, and use effects of sound, form, figurative language, and dramatic structure of poems.
- 17.5 Identify and analyze elements of characterization that are viewed, written, and/or performed.
- 18.5 Develop, communicate, and sustain consistent characters in improvisational, formal, and informal productions, and create scoring guides with categories and criteria for assessment of presentations.

Composition Strand:

- 19.26 Write well-organized essays that have clear focus, logical development, effective use of detail, and variety in sentence structure.

Introduction:

The teacher guides students through a series of exercises to help them understand how Shakespeare shapes language to convey meaning and how actors translate their interpretation of Shakespeare's meaning into action on the stage.

Given Mark Antony's speech (Act III, scene 1 of *Julius Caesar*), students march to the rhythm of Shakespeare's poetry as they read it aloud, changing direction as they come to a period or semicolon. They discuss how variations in rhythm and sentence length help to communicate Antony's underlying emotions and motivations. In another exercise, they identify and illustrate images in the speech and discuss how they help to convey Antony's feelings and thoughts as he speaks. Finally, they practice conveying different emotions and meanings as they say an everyday phrase like "Please pass the butter," using a variety of inflections and gestures. (Learning Standards 14.5, 17.5)

Practice / Assessment:

Students and teacher create a list of criteria for assessing an oral performance. Students in groups cut Antony's speech to ten lines while preserving the meaning of the whole, develop a performance, and present the abbreviated speech to the class, using the criteria to assess the performances. (Learning Standard 18.5)

Culminating Performance and Evaluation:

Each student writes an essay that explains in detail how Shakespeare's use of rhythm, punctuation, and imagery helps convey the motives, thoughts, and feelings of the speaker. (Learning Standards 14.5, 17.5, 19.26)

Using the above exercises and criteria, students cut, practice, perform, and assess speeches from the Shakespeare play they go on to study in class.

Composition Strand

We write both to communicate with others and to focus our own thinking. When we write for an audience, we try to judge each situation and compose an appropriate response for a particular purpose and reader. For example, in informal letters we share experiences with family and friends, but our letters to prospective employers are far more formal in tone. When we compose a poem, we attend to the images, sounds, and rhythms of language. In contrast, when we write a research paper, we concentrate on making our thesis clear, the development of our ideas logical, and our supporting detail pertinent and accurate.

The seven General Standards in this strand present expectations for student writing, revision, and research. In order to teach students to become versatile writers, teachers emphasize three kinds of assignments: extended compositions, short pieces written on demand, and informal reflective writing. In addition, they teach students how to conduct research and how to use new technologies for obtaining information.

Extended Composition Assignments

Students need to write frequently in a variety of forms and for a variety of purposes and audiences. Just as they learn about the conventions demanded by different genres of literature, they also learn that different aims of discourse, such as persuasion or narration, entail different modes of thinking and expression. Students learn to write well when they are taught strategies for organizing a first draft, writing successive versions, revising, and editing. They learn to polish their compositions by reorganizing sentences or paragraphs for clarity, adding or deleting information, and finding precise words. They learn to correct grammar, spelling, and mechanics. Collectively, these steps are sometimes referred to as "the writing process" and often take place over several sessions or days. By critiquing one another's work, students discover how composing differs from conversing and how composing is a craft that can become an art.

Writing on Demand

There is, of course, no single writing process used by every writer. Not every piece of writing needs to go through several drafts and revisions or be exquisitely polished. Practice in writing on demand, without benefit of time for extensive revision, prepares students for occasions when they are required to write quickly, clearly, and succinctly in response to a question. In such instances students apply their organizational and editing skills as they write, with the goal of producing a concise and comprehensible first draft.

Informal Writing

Informal reflective writing can be an invaluable tool for exploring and clarifying ideas. Not intended to be revised or polished, such writing is a link between thinking and speech. Students can use informal reflective writing productively in all content areas to record their observations, experiences, and classroom discussions, or to comment on their reading. Getting thoughts on paper informally in journals and notes can also help students gain confidence in their abilities as writers.

(continued on next page)

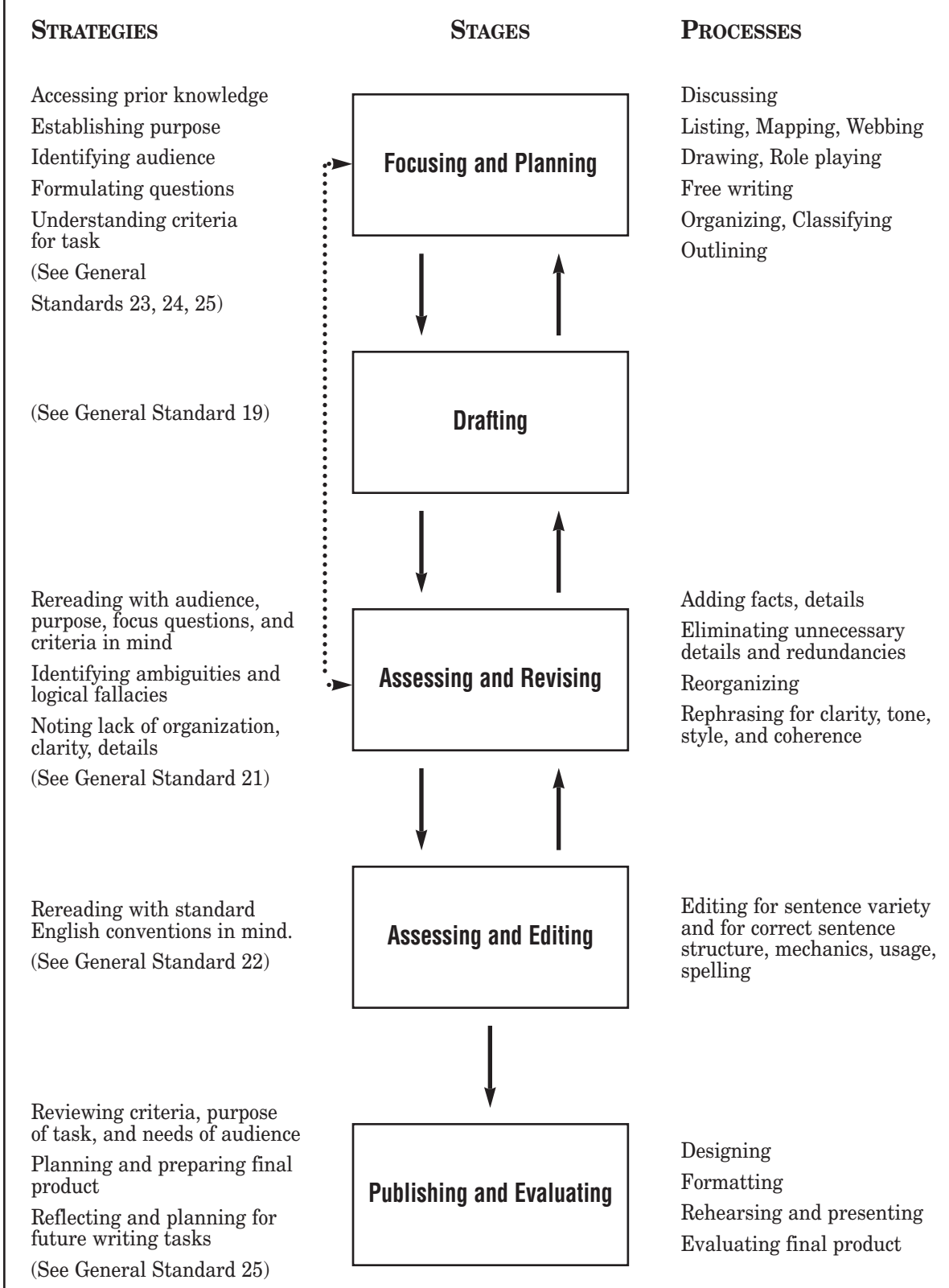
Conducting Research

To become independent learners, students need to engage in research throughout their school years. Expository writing becomes particularly important in middle and high school, and students are frequently asked to generate questions, find answers, and evaluate the claims of others. Teachers of all disciplines in a school should develop and use common guidelines for research papers, teach the research process consistently, and evaluate students' written work using the standards in the English Language Arts Framework.

Using New Technologies in Composition and Research

The availability of computers offers teachers many opportunities to enhance the teaching of composition. Because computers allow for easy manipulation of text, their use can motivate students to review their work and make thoughtful revisions. When students are engaged in a research project, electronic media provide easy access to multiple sources of information. Even the beginning user of the Internet and CD-ROM technology has access to the collections of major research libraries and museums, the full texts of literary works and periodicals, scientific reports, databases, and primary source historical documents. Indeed, the greatest challenge these electronic media present may be the sheer volume of data they offer. Therefore, students need to learn criteria for evaluating the quality of on-line information as well as standards for ethical use of the resources they find.

The Writing Process



GENERAL STANDARD 19: Writing

Students will write with a clear focus, coherent organization, and sufficient detail.

We write to tell stories, to record actual and imagined sights, sounds, and experiences, to provide information and opinion, to make connections, and to synthesize ideas. From their earliest years in school, students learn to provide a clear purpose and sequence for their ideas in order to make their writing coherent, logical, and expressive.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PREK–K** **For imaginative/literary writing:*** 19.1 Draw pictures and/or use letters or phonetically spelled words to tell a story. 19.2 Dictate sentences for a story and collaborate to put the sentences in chronological sequence. **For informational/expository writing:** 19.3 Draw pictures and/or use letters or phonetically spelled words to give others information. *For example, Kindergartners draw pictures showing how they planted daffodil bulbs in the school garden and as a group, put the pictures into chronological order.* 19.4 Dictate sentences for a letter or directions and collaborate to put the sentences in order. **GRADES 1–2** (Continue to address earlier standards as needed.) **For imaginative/literary writing:*** 19.5 Write or dictate stories that have a beginning, middle, and end. 19.6 Write or dictate short poems. **For informational/expository writing:** 19.7 Write or dictate letters, directions, or short accounts of personal experiences that follow a logical order. 19.8 Write or dictate research questions. **GRADES 3–4** (Continue to address earlier standards as needed.) **For imaginative/literary writing:*** 19.9 Write stories that have a beginning, middle, and end and contain details of setting. 19.10 Write short poems that contain simple sense details. **For informational/expository writing:** 19.11 Write brief summaries of information gathered through research. *For example, students plan a mini-encyclopedia on birds. As a group, they generate a set of questions they want to answer, choose individual birds to research, gather information, compose individual illustrated reports, and organize their reports for a classroom encyclopedia.* 19.12 Write a brief interpretation or explanation of a literary or informational text using evidence from the text as support. 19.13 Write an account based on personal experience that has a clear focus and sufficient supporting detail.

*Imaginative/literary writing to be assessed at the local level.

GENERAL STANDARD 19: Writing (Continued)

Students will write with a clear focus, coherent organization, and sufficient detail.

GRADE LEVEL	LEARNING STANDARDS
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) **For imaginative/literary writing:*** 19.14 Write stories or scripts containing the basic elements of fiction *(characters, dialogue, setting, plot with a clear resolution).* 19.15 Write poems using poetic techniques *(alliteration, onomatopoeia),* figurative language *(simile, metaphor),* and graphic elements *(capital letters, line length).* *For example, students use postcards of paintings or sculptures from an art museum they have visited as the inspiration for their own paintings. They write a poem or short story to go with their artwork, revise, edit, and critique it, and share their work at a school art exhibit or local senior center. (Connects with Arts Standards 1, 3, and 4.)* **For informational/expository writing:** 19.16 Write brief research reports with clear focus and supporting detail. 19.17 Write a short explanation of a process that includes a topic statement, supporting details, and a conclusion. 19.18 Write formal letters to correspondents such as authors, newspapers, businesses, or government officials. **GRADES 7–8** (Continue to address earlier standards as needed.) **For imaginative/literary writing:*** 19.19 Write stories or scripts with well-developed characters, setting, dialogue, clear conflict and resolution, and sufficient descriptive detail. 19.20 Write poems using poetic techniques *(alliteration, onomatopoeia, rhyme scheme),* figurative language *(simile, metaphor, personification),* and graphic elements *(capital letters, line length, word position).* **For informational/expository writing:** 19.21 Write reports based on research that include quotations, footnotes or endnotes, and a bibliography. 19.22 Write and justify a personal interpretation of literary, informational, or expository reading that includes a topic statement, supporting details from the literature, and a conclusion. 19.23 Write multi-paragraph compositions that have clear topic development, logical organization, effective use of detail, and variety in sentence structure.

*Imaginative/literary writing to be assessed at the local level.

GENERAL STANDARD 19: Writing (Continued)

Students will write with a clear focus, coherent organization, and sufficient detail.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed.) **For imaginative/literary writing:*** 19.24 Write well-organized stories or scripts with an explicit or implicit theme and details that contribute to a definite mood or tone. 19.25 Write poems using a range of poetic techniques, forms *(sonnet, ballad),* and figurative language. **For informational/expository writing:** 19.26 Write well-organized essays *(persuasive, literary, personal)* that have a clear focus, logical development, effective use of detail, and variety in sentence structure. 19.27 Write well-organized research papers that prove a thesis statement using logical organization, effective supporting evidence, and variety in sentence structure.
11–12	(Continue to address earlier standards as needed.) **For imaginative/literary writing:*** 19.28 Write well-organized stories or scripts with an explicit or implicit theme, using a variety of literary techniques. 19.29 Write poems using a range of forms and techniques. **For informational/expository writing:** 19.30 Write coherent compositions with a clear focus, objective presentation of alternate views, rich detail, well-developed paragraphs, and logical argumentation. *For example, students compose an essay for their English and American history classes on de Toqueville's observations of American life in the 1830s, examining whether his characterization of American society is still applicable today.*

*Imaginative/literary writing to be assessed at the local level.

Sample Grade 8 Integrated Learning Scenario: *Poetry Sketches*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 18.2 Plan and perform readings of selected texts for an audience, using clear diction and voice quality appropriate to the selection, and use teacher-developed assessment criteria to prepare presentations.

Composition Strand:

- 19.20 Write poems using poetic techniques, figurative language, and graphic elements.
- 21.6 Revise writing to improve organization and diction after checking the logic underlying the order of ideas, the precision of vocabulary used, and the economy of writing.
- 23.5: Organize ideas for an account of personal experience in a way that makes sense.

Introduction:

The teacher and students review ideas from previous lessons on selected poetic techniques and revision criteria.

Students list words as they reflect on an event in class. They select four nouns and, with the teacher, compose a class poem of two, four-line stanzas in free verse capturing the event, using poetic and figurative elements. (Learning Standard 19.20)

Practice / Assessment:

Individual students then create their own list of words about a milestone, an emotion, or an event in their lives, and select four nouns to use. Then they draft their own poem modeled after the class example.

Students help each other revise their poems, using a list of criteria delineating the poetic, figurative, and graphic elements that the class has focused on previously, such as condensing wording, including metaphor and alliteration, and carefully choosing the placement of words on lines. (Learning Standards 19.20, 21.6, 23.5)

Students edit and proofread their work and write a final copy. Then they add artwork or musical accompaniment, and practice expressive oral reading of their poems to an audience. Using another list of criteria that includes voice quality, diction, and expression, students prepare for their final oral reading. (Learning Standard 18.2)

Culminating Performance and Evaluation:

Students perform their poems for the class and the teacher, who evaluates them using the agreed-upon criteria.

Students finally present their poems to small groups of fifth graders after teaching the younger students about the poetic techniques they used in their writing.

Sample Grade 11–12 Integrated Learning Scenario: *Writing a Personal Essay and a Letter to the Editor*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 8.34 Analyze and evaluate the logic and use of evidence in an author's argument.

Composition Strand:

- 19.30 Write coherent compositions with a clear focus, objective presentation of alternate views, rich detail, well-developed paragraphs, and logical argumentation.
- 20.5 Use different levels of formality, style, and tone when composing for different audiences.
- 22.10 Use all conventions of standard English when writing and editing.

Introduction:

Students read local newspapers over several days or weeks and discuss editorials and articles on subjects like community service, local educational issues, or local government policies. They choose a topic they want to address and research it through interviews, the Internet, or print resources.

Practice / Assessment:

Students write a draft of a 500-word personal essay describing the community issue, addressing various perspectives, and concluding with a statement of belief on the matter. (Learning Standard 19.30)

Students study letters to the editor in the local paper and other sources and discuss the characteristics of this form of writing. They note ways to adapt their essays to the intended purpose and audience. (Learning Standard 8.34, 20.5)

Students write a 100-word version of their essay in the form of a letter to the editor of the local newspaper. After revising and editing their work, they send their letters to the newspaper for publication. (Learning Standards 19.30, 22.10)

Culminating Performance and Evaluation:

Students revise and rewrite their personal essays and submit them, along with their final letter, to the teacher for evaluation. (Learning Standards 19.30, 22.10)

Students reflect on the two forms of writing and their revision process in journal entries and/or discussion, noting the distinctions between the two forms of writing and evaluating their understanding of them.

GENERAL STANDARD 20: Consideration of Audience and Purpose

Students will write for different audiences and purposes. (See also Standards 3, 6, and 19.)

When students adapt their writing for a variety of purposes, they learn that different organizational strategies, word choices, and tones are needed. They learn that this is also true when considering audience. Through this process students gain a deeper understanding of the world around them and grow in their ability to influence it.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 20.1 Use a variety of forms or genres when writing for different purposes. *For example, students describe an object in a sentence, and then they work together to create a two-line rhyming description using the same information, and discuss the differences.* **GRADES 3–4** (Continue to address earlier standard as needed.) 20.2 Use appropriate language for different audiences *(other students, parents)* and purposes *(letter to a friend, thank you note, invitation).*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 20.3 Make distinctions among fiction, nonfiction, dramatic literature, and poetry, and use these genres selectively when writing for different purposes. *For example, fifth graders visit the Revolutionary battlegrounds in Lexington and Concord and write a press release about their trip for the local newspaper and a script about the beginning of the American Revolution to be performed for younger students.* **GRADES 7–8** (Continue to address earlier standards as needed.) 20.4 Select and use appropriate rhetorical techniques for a variety of purposes, such as to convince or entertain the reader. *For example, in preparation for an upcoming election, student candidates and their supporters discuss the most appropriate and appealing methods of presenting their messages. They then write speeches, make posters, design campaign buttons, or compose jingles for targeted audiences. As a group, students discuss how genre and audience work together to support arguments being advanced.*

GENERAL STANDARD 20: Consideration of Audience and Purpose (Continued)

Students will write for different audiences and purposes. (See also Standards 3, 6, and 19.)

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed.) 20.5 Use different levels of formality, style, and tone when composing for different audiences. *For example, students write short personal essays on a variety of topics such as beliefs, goals, achievements, memories, heroes, or heroines. Students decide on an audience and purpose for their pamphlet, such as a résumé for a prospective employer, an introduction to their next year's teachers, or a gift for a family member. They discuss possible variations in topics, formality of language, and presentation that might be dictated by the different audiences, and then they write and revise their personal essays in accordance with the discussions they have had and the criteria they have developed. They design and create their pamphlets and send their published work to the intended audience.*
11–12	(Continue to address earlier standards as needed.) 20.6 Use effective rhetorical techniques and demonstrate understanding of purpose, speaker, audience, and form when completing expressive, persuasive, or literary writing assignments.

GENERAL STANDARD 21: Revising

Students will demonstrate improvement in organization, content, paragraph development, level of detail, style, tone, and word choice (diction) in their compositions after revising them.

A flawless first draft is a rarity, even for the most gifted writer. Writing well requires two processes that sometimes appear to be in opposition: creating and criticizing. As they expand their imaginative thinking on paper, students must at the same time learn the patience and discipline required to reshape and polish their final work. Revising to get thoughts and words just right can be the most difficult part of writing, and also the most satisfying.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 21.1 After writing or dictating a composition, identify words and phrases that could be added to make the thought clearer, more logical, or more expressive. *For example, after hearing classmates' comments on what they find puzzling or missing in first drafts of their stories, students add key pieces of information in a second draft.* **GRADES 3–4** (Continue to address earlier standard as needed.) 21.2 Revise writing to improve level of detail after determining what could be added or deleted. 21.3 Improve word choice by using dictionaries.
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 21.4 Revise writing to improve level of detail and precision of language after determining where to add images and sensory detail, combine sentences, vary sentences, and rearrange text. *For example, students write autobiographies entitled "The Worst and Best of Me." In pairs they read each other's work and suggest places where more descriptive detail is needed and where sentences could be combined for variety in length and structure.* 21.5 Improve word choice by using dictionaries or thesauruses. **GRADES 7–8** (Continue to address earlier standards as needed.) 21.6 Revise writing to improve organization and diction after checking the logic underlying the order of ideas, the precision of vocabulary used, and the economy of writing. 21.7 Improve word choice by using a variety of references.
9–10	(Continue to address earlier standards as needed.) 21.8 Revise writing by attending to topic/idea development, organization, level of detail, language/style, sentence structure, grammar and usage, and mechanics.

GENERAL STANDARD 21: Revising (Continued)

Students will demonstrate improvement in organization, content, paragraph development, level of detail, style, tone, and word choice (diction) in their compositions after revising them.

GRADE LEVEL	LEARNING STANDARDS
11–12	(Continue to address earlier standards as needed.) 21.9 Revise writing to improve style, word choice, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed. *For example, after rethinking how well they have handled matters of style, meaning, and tone from the perspective of the major rhetorical elements, graduating seniors revise a formal letter to their school committee, detailing how they have benefited from the education they have received in the district and offering suggestions for improving the educational experience of future students.*

Sample Grades 11-12 Integrated Learning Scenario: *The Medicine That Binds*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 11.6 Apply knowledge of the concept that a text can contain more than one theme.
- 12.6 Analyze, evaluate, and apply knowledge of how authors use elements of fiction *(point of view, characterization, irony)* for specific rhetorical and aesthetic purposes.

Composition Strand:

- 20.6 Use effective rhetorical techniques and demonstrate understanding of purpose, speaker, audience, and form when completing expressive, persuasive, or literary writing assignments.
- 21.9 Revise writing to improve style, word choice, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed.

Introduction:

Students read Louise Erdich's *Love Medicine,* a collection of stories told by multiple narrators crossing and backtracking through time from 1934 to 1983. The teacher reviews concepts of theme, character, and symbolism as they read and discuss the book.

Practice / Assessment:

Students review the book to find background information about the characters so that the class can piece together their life stories and relationships and understand the symbols representing the characters. From these discussions, they derive various themes at work in the novel. (Learning Standards 11.6, 12.6)

Culminating Performance and Evaluation:

After the class has completed the reading and discussion of the novel, the teacher informs the students that, in the original publication of *Love Medicine,* four chapters were edited out of the novel. In the more recent edition, however, they are included.

As a final project, she asks students to write, revise, and edit two letters. First, they write as if they were the editor of the publishing house explaining to Erdich why the chapters were deleted. Then they write a letter as if they were Erdich explaining to the editor the importance of the chapters to the development of the characters, symbolism, and themes in the novel. (Learning Standards 20.6, 21.9)

GENERAL STANDARD 22: Standard English Conventions

Students will use knowledge of standard English conventions in their writing, revising, and editing.

We write to make connections with the larger world. A writer's ideas are more likely to be taken seriously when the words are spelled accurately and the sentences are grammatically correct. Use of standard English conventions helps readers understand and follow the writer's meaning, while errors can be distracting and confusing. Standard English conventions are the "good manners" of writing and speaking that make communication fluid.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**PREK–K** 22.1 Print upper- and lower-case letters of the alphabet. **GRADES 1–2** (Continue to address earlier standard as needed.) 22.2 Use correct standard English mechanics such as: • printing upper- and lower-case letters legibly and using them to make words; • separating words with spaces; • understanding and applying rules for capitalization at the beginning of a sentence, for names and places *("Janet," "I," "George Washington," "Springfield"),* and capitalization and commas in dates *("February 24, 2001");* • using correct spelling of sight and/or spelling words; and • using appropriate end marks such as periods and question marks. **GRADES 3–4** (Continue to address earlier standards as needed.) 22.3 Write legibly in cursive, leaving space between letters in a word and between words in a sentence. 22.4 Use knowledge of correct mechanics *(end marks, commas for series, capitalization),* usage *(subject and verb agreement in a simple sentence),* and sentence structure *(elimination of fragments)* when writing and editing. 22.5 Use knowledge of letter sounds, word parts, word segmentation, and syllabication to monitor and correct spelling. 22.6 Spell most commonly used homophones correctly in their writing *(there, they're, their; two, too, to).*

GENERAL STANDARD 22: Standard English Conventions (Continued)

Students will use knowledge of standard English conventions in their writing, revising, and editing.

GRADE LEVEL	LEARNING STANDARDS
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 22.7 Use additional knowledge of correct mechanics *(apostrophes, quotation marks, comma use in compound sentences, paragraph indentations),* correct sentence structure *(elimination of fragments* and *run-ons),* and correct standard English spelling *(commonly used homophones)* when writing, revising, and editing. **GRADES 7–8** (Continue to address earlier standards as needed.) 22.8 Use knowledge of types of sentences *(simple, compound, complex),* correct mechanics *(comma after introductory structures),* correct usage *(pronoun reference),* sentence structure *(complete sentences, properly placed modifiers),* and standard English spelling when writing and editing.
9–10	(Continue to address earlier standards as needed.) 22.9 Use knowledge of types of clauses *(main and subordinate),* verbals *(gerunds, infinitives, participles),* mechanics *(semicolons, colons, hyphens),* usage *(tense consistency),* sentence structure *(parallel structure),* and standard English spelling when writing and editing.
11–12	(Continue to address earlier standards as needed.) 22.10 Use all conventions of standard English when writing and editing.

GENERAL STANDARD 23: Organizing Ideas in Writing

Students will organize ideas in writing in a way that makes sense for their purpose.

When ideas are purposefully organized to advance the writer's intentions, they have the greatest impact on the writer's audience. Writers who understand how to arrange their ideas in ways that suit their purposes for writing will achieve greater coherence and clarity.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PREK–2** 23.1 Arrange events in order when writing or dictating. *For example, Kindergarten students organize captioned illustrations in their class report on how seeds grow.* 23.2 Arrange ideas in a way that makes sense. *For example, students preparing to describe their favorite animal put ideas about the animal's appearance in one group of sentences and ideas about behavior in another group of sentences.* **GRADES 3–4** (Continue to address earlier standards as needed.) 23.3 Organize plot events of a story in an order that leads to a climax. 23.4 Organize ideas for a brief response to a reading. 23.5 Organize ideas for an account of personal experience in a way that makes sense.
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 23.6 Decide on the placement of descriptive details about setting, characters, and events in stories. *For example, when writing their own mystery stories, students plan in advance where clues will be located, what red herrings will complicate the search, and what special talents the detective will employ to solve the mystery.* 23.7 Group related ideas and place them in logical order when writing summaries or reports. *For example, students write a summary of a biography of George Washington, grouping their ideas in categories that make sense for the biography* (early life, education, battle strategies, actions as president) *and placing the categories in a logical order as they compose a multi-paragraph report.* 23.8 Organize information about a topic into a coherent paragraph with a topic sentence, sufficient supporting detail, and a concluding sentence. *(continued on next page)*

GENERAL STANDARD 23: Organizing Ideas in Writing (Continued)

Students will organize ideas in writing in a way that makes sense for their purpose.

GRADE LEVEL	LEARNING STANDARDS
5–8 (Continued)	**GRADES 7–8** (Continue to address earlier standards as needed.) 23.9 Integrate the use of organizing techniques that break up strict chronological order in a story *(starting in the middle of the action, then filling in background information using flashbacks).* *For example, after reading the short story, "The Bet," by Anton Chekhov, students use a flashback in their own stories and discuss the effect of this technique.* 23.10 Organize information into a coherent essay or report with a thesis statement in the introduction, transition sentences to link paragraphs, and a conclusion. 23.11 Organize ideas for writing comparison-and-contrast essays. *For example, in writing a comparison between two characters, students consider two forms for organizing their ideas. In the* opposing *form they describe all the similarities together, write a transition, and then describe all the differences. In the* alternating *form, they create categories for their information* (appearance, character traits, relationships with other characters) *and describe both similarities and differences within each category.*
9–10	(Continue to address earlier standards as needed.) 23.12 Integrate all elements of fiction to emphasize the theme and tone of the story. 23.13 Organize ideas for a critical essay about literature or a research report with an original thesis statement in the introduction, well constructed paragraphs that build an effective argument, transition sentences to link paragraphs into a coherent whole, and a conclusion. *For example, students write an essay on the causes for the murder of Lenny in* Of Mice and Men, *by John Steinbeck. They choose the* deductive *approach, describing the murder and then explaining the causes, or the* inductive *approach, explaining the causes and then describing the murder.*

GENERAL STANDARD 23: Organizing Ideas in Writing (Continued)

Students will organize ideas in writing in a way that makes sense for their purpose.

GRADE LEVEL	LEARNING STANDARDS
11–12	(Continue to address earlier standards as needed.) 23.14 Organize ideas for emphasis in a way that suits the purpose of the writer. *For example, students select a method of giving emphasis* (most important information first or last, most important idea has the fullest or briefest presentation) *when supporting a thesis about characterization in Edwin Arlington Robinson's narrative poems, "Richard Corey" and "Miniver Cheevy." Or students use one of five methods* (comparison and contrast, illustration, classification, definition, analysis) *of organizing their ideas in exposition as determined by the needs of their topic.* 23.15 Craft sentences in a way that supports the underlying logic of the ideas. *For example, after writing a critical essay, students examine each sentence to determine whether the placement of phrases or dependent clauses supports the emphasis they desire in the sentence and in the paragraph as a whole.*

GENERAL STANDARD 24: Research*

Students will gather information from a variety of sources, analyze and evaluate the quality of the information they obtain, and use it to answer their own questions.

As the amount and complexity of knowledge increases, students need to understand the features of the many resources available to them and know how to conduct an efficient and successful search for accurate information.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 24.1 Generate questions and gather information from several sources in a classroom, school, or public library. **GRADES 3–4** (Continue to address earlier standard as needed.) 24.2 Identify and apply steps in conducting and reporting research: • Define the need for information and formulate open-ended research questions. *For example, students read Rudyard Kipling's account of how the alphabet came to be in the* Just So Stories *and ask, "Where did our alphabet really come from?"* • Initiate a plan for searching for information. *The class lists possible sources of information such as books to read, electronic media to read and view, or people to interview.* • Locate resources. *One group of students goes to the library/media center for books about the invention of writing; another group looks up "alphabet" in a primary encyclopedia CD; and a third group interviews speakers of languages other than English and upper-grade students who are studying Latin, Greek, French, Spanish, or German.* • Evaluate the relevance of the information. *Having collected information from three sources, students decide which information is most relevant, accurate, and interesting.* • Interpret, use, and communicate the information. *Students in one group sort information from library books into categories; the members of the second group organize information from the CD, and the members of the third group summarize what they have learned from students and speakers of other languages. The students organize and communicate the results of these different forms of research in a single coherent presentation with documented sources.* • Evaluate the research project as a whole. *Students determine how accurately and efficiently they answered the question, "Where did our alphabet really come from?"*

*This Standard to be assessed at the local level.

GENERAL STANDARD 24: Research* (Continued)

Students will gather information from a variety of sources, analyze and evaluate the quality of the information they obtain, and use it to answer their own questions.

GRADE LEVEL	LEARNING STANDARDS
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 24.3 Apply steps for obtaining information from a variety of sources, organizing information, documenting sources, and presenting research in individual and group projects: • use an expanded range of print and non-print sources *(atlases, data bases, electronic, on-line resources);* • follow established criteria for evaluating information; • locate specific information within resources by using indexes, tables of contents, electronic search key words; • organize and present research using the grades 5–6 Learning Standards in the Composition Strand as a guide for writing; and • provide appropriate documentation in a consistent format. **GRADES 7–8** (Continue to address earlier standards as needed.) 24.4 Apply steps for obtaining information from a variety of sources, organizing information, documenting sources, and presenting research in individual projects: • differentiate between primary and secondary source materials; • differentiate between paraphrasing and using direct quotes in a report; • organize and present research using the grade 7–8 Learning Standards in the Composition Strand as a guide for writing; • document information and quotations and use a consistent format for footnotes or endnotes; and • use standard bibliographic format to document sources. *For example, students read Charles Dickens'* A Christmas Carol. *Grouped into "families" from various strata of Victorian society, they use electronic, Internet, and print resources to gather information about daily life in Victorian England before hosting a period tea party for parents and administrators, imitating the social graces of the period. During the tea, the adults ask students questions about the roles they are playing. Then students organize and write a report presenting and documenting their research.*

*This Standard to be assessed at the local level.

GENERAL STANDARD 24: Research* (Continued)

Students will gather information from a variety of sources, analyze and evaluate the quality of the information they obtain, and use it to answer their own questions.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed.) 24.5 Formulate open-ended research questions and apply steps for obtaining and evaluating information from a variety of sources, organizing information, documenting sources in a consistent and standard format, and presenting research. *For example, after reading an article about record high prices for Van Gogh paintings in current auctions, a student decides to research whether Van Gogh's paintings have continuously been so popular and expensive. He begins by reading 20th century art historians, then turns to primary sources such as 19th century French reviews, the artist's diaries, letters, and account books. His final report uses supporting evidence from all these sources.*
11–12	Continue to address earlier standards as needed.) 24.6 Formulate original, open-ended questions to explore a topic of interest, design and carry out research, and evaluate the quality of the research paper in terms of the adequacy of its questions, materials, approach, and documentation of sources. *For example, as they study the modern history of Native American groups, students analyze the difference between open-ended research questions and "biased" or "loaded" questions. The answers to open-ended questions are not known in advance (e.g., "How do casinos on tribal land affect the economy of the Native American group owning them and the economy of the region?"). In a "biased" or "loaded" question, on the other hand, the wording of the question suggests a foregone conclusion (e.g.,"Why are casinos on tribal lands detrimental to Native Americans and to the economy of the region?").*

*This Standard to be assessed at the local level.

Sample Grades 3–4 Integrated Learning Scenario: *Bats: Fact or Fiction?*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 8.17 Distinguish fact from opinion or fiction.
- 8.18 Summarize main ideas and supporting details.

Composition Strand:

- 19.11 Write brief summaries of information gathered through research.
- 23.2 Arrange ideas in a way that makes sense.
- 24.2 Identify and apply steps in conducting and reporting research.

Science and Technology Strand:

- Life Science:
  Life Cycles
  Adaptations

Introduction:

Students read *Stellaluna* by Janell Cannon after the teacher introduces new vocabulary and previews the text with them. They chart the details in the book, classifying them as "true" *(fact),* "not true" *(fiction),* and "not sure." (Learning Standards 8.17, 8.18)

The teacher guides the students through the steps of the research process. First, she introduces the class project entitled "Bats: Fact or Fiction?" and leads a discussion about useful categories of research questions *(habitat, physical characteristics, food, special features)* and about where to find the information they need to answer the questions *(books, electronic media, interviews).* (Learning Standard 24.2)

Practice / Assessment:

Pairs of students research information about one type of bat *(brown, vampire)* and take notes from several sources on a simple graphic organizer outlining the categories of questions being used. (Learning Standards 8.18, 24.2, Life Science)

Students and teacher review the chart of details from *Stellaluna,* reclassify items in the "not sure" category, and make other adjustments as needed. (Learning Standards 8.17, 8.18)

Culminating Performance and Evaluation:

Using criteria provided by the teacher, students work together to write, revise, and edit a paragraph for each category of information. The teacher evaluates these paragraphs. (Learning Standards 19.11, 24.2, 23.2)

Then students prepare presentations that combine their paragraphs with a visual component *(poster, mobile, electronic slideshow, skit)* and share their projects with students from other classes.

GENERAL STANDARD 25: Evaluating Writing and Presentations*

Students will develop and use appropriate rhetorical, logical, and stylistic criteria for assessing final versions of their compositions or research projects before presenting them to varied audiences.

Achieving a high standard of excellence in writing is a goal for all schools. It is important for students to recognize the hallmarks of superior work so that they know what they need to do in order to improve and polish their writing and speaking. Classrooms and schools that make standards of quality explicit help students learn to become thoughtful critics of their own work.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 25.1 Support judgments about classroom activities or presentations. *For example, during Show and Tell, students respond to the speaker by talking about the parts of the speaker's presentation that they liked the most and explaining why they thought these parts were interesting.* **GRADES 3–4** (Continue to address earlier standard as needed.) 25.2 Form and explain personal standards or judgments of quality, display them in the classroom, and present them to family members. *For example, before displaying on the bulletin board their reports on their visit to the Science Museum, students propose their own criteria for distinguishing more effective reports from less effective ones.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed.) 25.3 Use prescribed criteria from a scoring rubric to evaluate compositions, recitations, or performances before presenting them to an audience. *For example, as they rehearse a program of original poetry for residents of a nursing home, students apply criteria for poetry writing and presentation skills.* **GRADES 7–8** (Continue to address earlier standards as needed.) 25.4 As a group, develop and use scoring guides or rubrics to improve organization and presentation of written and oral projects.

*This Standard to be assessed at the local level.

GENERAL STANDARD 25: Evaluating Writing and Presentations* (Continued)

Students will develop and use appropriate rhetorical, logical, and stylistic criteria for assessing final versions of their compositions or research projects before presenting them to varied audiences.

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed.) 25.5 Use group-generated criteria for evaluating different forms of writing and explain why these are important before applying them. *For example, students generate criteria for effective political speeches, explain the importance of the criteria, and apply them to a mock debate on bills filed before the Massachusetts legislature.*
11–12	(Continue to address earlier standards as needed.) 25.6 Individually develop and use criteria for assessing work across the curriculum, explaining why the criteria are appropriate before applying them. *For example, students design their own criteria to evaluate research projects in English language arts or local history. Before a review panel of students, family, and community experts, students justify these criteria and explain how they have applied them.*

*This Standard to be assessed at the local level.

Media Strand

The printed book, the Internet, computer software, television, film, video, and radio are media of mass communication. While the written text rightly remains the central focus of the English language arts classroom, the study of works in other media affords teachers opportunities to teach about the distinctive characteristics of each medium and the dynamics of adaptation from one medium to another. The experience of producing short films, radio or television programs, multimedia presentations, or websites affords students opportunities to practice compositional skills of planning, research, drafting, editing, and revising in a new context. Because the Media Strand builds upon the previous standards in this framework, it has only two standards, media analysis and media production.

Media Analysis

Like a printed text, a work produced in an electronic medium can be analyzed in terms of the connections among its purpose, audience, and form. In studying a printed text, teachers show students how an author chooses words for particular rhetorical and aesthetic purposes. In studying a film, television or radio program, CD ROM, or website, students become aware that a skilled director or designer also thinks about her message and makes choices to heighten suspense, draw the listener's or viewer's attention to a particular point, or suggest underlying themes. Unlike printed books, electronic media use sound and moving images; therefore, teaching students to pay attention to these dimensions, as well as to words, is crucial.

Students who are aware of the characteristics of individual media can benefit from analyzing how a work changes when it is adapted from print to electronic media. What does a novel such as *Pride and Prejudice* gain when we can see the actors and settings in a film? Conversely, what do we miss because the filmed version does not present Jane Austen's descriptions of her characters' thoughts? Comparing differing interpretations of the same work can stimulate discussion and reflection on points of emphasis and artistic choice.

Media Production

When students create media presentations, they become aware that planning, defining central ideas or themes, composing text, images, and sound, and editing and revising successive versions of their work are often more demanding in media production than in individual writing. Professional media production is almost always a collaborative effort, and the same should be true in the classroom. A team of students might work as a group to establish the central idea and initial outline or storyboard of a project, then work individually, depending on the content and complexity of the project, as researchers, scriptwriters, interviewers, actors, designers, camera operators, or technicians. In the final phase of the project, students reconvene as a team to compose, evaluate, edit, and revise their material to create a coherent whole.

Together, these two standards offer students the opportunity to study and experiment with a craft. Students benefit from understanding that media productions, like literary works, are the result of careful consideration of audience, purpose, and form, and require the skillful application of a wide range of techniques. An understanding of how media productions are created prepares students to view the advertisements, movies, videos, web sites, and television shows that surround them with an appreciative but discriminating eye.

GENERAL STANDARD 26: Analysis of Media*

Students will identify, analyze, and apply knowledge of the conventions, elements, and techniques of film, radio, video, television, multimedia productions, the Internet, and emerging technologies, and provide evidence from the works to support their understanding.

(See also Standards 17, 18, 24, 27, and the Theatre Standards of the *Arts Curriculum Framework*.)

The electronic mass media developed during the twentieth century—radio, film, video, television, multimedia, and the Internet—have the capacity to convey information, entertain, and persuade in ways that are distinctly different from print media. In English language arts classes, students have traditionally learned to analyze how an author chooses words and manipulates language. Given the prevalence of media in their lives, students also need to be able to analyze how images, sound, and text are used together effectively in the hands of a skillful director or website designer.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PREK–2** 26.1 Identify techniques used in television *(animation, close-ups, wide-angle shots, sound effects, music, graphics)* and use knowledge of these techniques to distinguish between facts and misleading information. *For example, students watch a film clip of a breakfast cereal commercial. Opening the actual box of cereal, they examine the small toy that is in the box and compare it with the animated version of the toy in the commercial. They discuss how the creators of the commercial used graphics, animation, and sound to tell a story and persuade viewers, and they brainstorm criteria for buying brands of cereal for their families.* **GRADES 3–4** (Continue to address earlier standard as needed and as it applies to more difficult texts or media productions.) 26.2 Compare stories in print with their filmed adaptations, describing the similarities and differences in the portrayal of characters, plot, and settings. *For example, students describe the differences and similarities in the way author E. B. White portrays* Stuart Little *in print and the way animators portray the character in a filmed version. They discuss the words White uses to describe Stuart and the degree to which the animators' visualization captures the spirit of the original text. Students discuss the advantages of reading a description and imagining how a character looks, speaks, and moves, and the advantages of viewing a film, where these details have been supplied by the director, animators, or actors.*

*This Standard to be assessed at the local level.

GENERAL STANDARD 26: Analysis of Media* (Continued)

Students will identify, analyze, and apply knowledge of the conventions, elements, and techniques of film, radio, video, television, multimedia productions, the Internet, and emerging technologies, and provide evidence from the works to support their understanding.

(See also Standards 17, 18, 24, 27, and the Theatre Standards of the *Arts Curriculum Framework*.)

GRADE LEVEL	LEARNING STANDARDS
5–8	**GRADES 5–6** (Continue to address earlier standards as needed and as they apply to more difficult texts or media productions.) 26.3 Identify techniques used in educational reference software and websites and describe how these techniques are the same as or different from the techniques used by authors and illustrators of print materials. *For example, students research the lives of authors and illustrators on the Internet and compare the kind of information they receive through this technology to the kind of information they can find in printed reference books.* **GRADES 7--8** (Continue to address earlier standards as needed and as they apply to more difficult texts or media productions.) 26.4 Analyze the effect on the reader's or viewer's emotions of text and image in print journalism, and images, sound, and text in electronic journalism, distinguishing techniques used in each to achieve these effects. *For example, students compare how newspapers, radio, television, and Internet news outlets cover the same story, such as the Boston Marathon or a day in a political campaign, analyzing how words, sounds, and still or moving images are used in each medium. For their final project they write about how the medium of communication affects the story conveyed.*
9–10	(Continue to address earlier standards as needed and as they apply to more difficult texts or media productions.) 26.5 Analyze visual or aural techniques used in a media message for a particular audience and evaluate their effectiveness.
11–12	(Continue to address earlier standards as needed and as they apply to more difficult texts or media productions.) 26.6 Identify the aesthetic effects of a media presentation and identify and evaluate the techniques used to create them. *For example, on computers students go to web sites such as the National Park Service that are visual and nonlinear in nature. They evaluate the effectiveness of the visual design and the accuracy and organization of the text and visual information*

*This Standard to be assessed at the local level.

GENERAL STANDARD 27: Media Production*

Students will design and create coherent media productions **(audio, video, television, multimedia, Internet, emerging technologies)** ***with a clear controlling idea, adequate detail, and appropriate consideration of audience, purpose, and medium.***
(See also Standards 18, 24, 26, and the Theatre Standards of the *Arts Curriculum Framework.*)

Students grow up surrounded by television, movies, and the Internet. The availability in schools of recording and editing equipment and computers offers students opportunities to combine text, images, and sounds in their reports and creative works. Putting together an effective media production—whether a relatively simple radio play or a complex film documentary—entails as much discipline and satisfaction as writing a good essay. Both require clarity of purpose, selectivity in editing, and knowledge of the expressive possibilities of the medium used.

GRADE LEVEL	LEARNING STANDARDS
PreK–4	**GRADES PreK–2** 27.1 Create radio scripts, audiotapes, or videotapes for display or transmission. *For example, students make audio recordings of poems in which each child reads an alternating verse.* **GRADES 3–4** (Continue to address earlier standard as needed as it applies to more difficult texts or media productions.) 27.2 Create presentations using computer technology. *For example, students make energy conservation pamphlets using elementary-level graphics software and digital photographs.*
5–8	**GRADES 5–6** (Continue to address earlier standards as needed as they apply to more difficult texts or media productions.) 27.3 Create a media production using effective images, text, music, sound effects, or graphics. *For example, students create a storyboard for an animated or live filmed version of* Shiloh, *by Phyllis Reynolds Naylor. As they work, they consider places in the script in which close-up and distance shots, voice-over narrations, or captions would enhance viewers' understanding.* **GRADES 7–8** (Continue to address earlier standards as needed and as they apply to more difficult texts and media productions.) 27.4 Create media presentations and written reports on the same subject and compare the differences in effects of each medium. *For example, two groups of students create reports on the United States Supreme Court: one a written report and the other a multimedia presentation. When both groups have presented their reports to the class, classmates evaluate the information they learned from each presentation.* 27.5 Use criteria to assess the effectiveness of media presentations.

GENERAL STANDARD 27: Media Production* (Continued)

Students will design and create coherent media productions **(audio, video, television, multimedia, Internet, emerging technologies)** ***with a clear controlling idea, adequate detail, and appropriate consideration of audience, purpose, and medium.***
(See also Standards 18, 24, 26, and the Theatre Standards of the *Arts Curriculum Framework.*)

GRADE LEVEL	LEARNING STANDARDS
9–10	(Continue to address earlier standards as needed as they apply to more difficult texts or media productions.) 27.6 Create media presentations that effectively use graphics, images, and/or sound to present a distinctive point of view on a topic. *For example, in preparation for a local election, students in a television production class prepare for a debate among the candidates. They write an introductory script and questions for the candidates, then plan how they will use three cameras: a wide-angle view of all candidates on stage; a close-up view of each candidate for answers and reaction shots; and reaction shots of the audience.* 27.7 Develop and apply criteria for assessing the effectiveness of the presentation, style, and content of films and other forms of electronic communication.
11–12	(Continue to address earlier standards as needed as they apply to more difficult texts or media productions.) 27.8 Create coherent media productions that synthesize information from several sources. *For example, students create web pages that demonstrate understanding of the social or political philosophy of several writers of a historical period, a literary movement, or public issue.*

*This Standard to be assessed at the local level.

Sample Grades 7– 8 Integrated Learning Scenario: *A Media Production of the Labors of Herakles*

Learning Standards Taught and Assessed:

Reading and Literature Strand:

- 16.9 Identify conventions in epic tales.

Composition Strand:

- 20.4 Select and use appropriate rhetorical techniques for a variety of purposes, such as to convince or entertain the reader.
- 24.4 Apply steps for obtaining information from a variety of sources, organizing information, documenting sources, and presenting research in individual projects.

Media Strand:

- 27.4 Create media presentations and written reports on the same subject and compare the differences in effects of each medium.

Arts Framework:

- 6.3 Interpret the meanings of artistic works by explaining how the subject matter and or form reflect the events, ideas, religions, and customs of people living at a particular time in history.

Introduction:

Seventh graders read about the twelve labors of the classical Greek hero Herakles, identify and analyze elements of epic tales present in the Herakles stories, and research how his deeds were depicted on pottery made and painted in Athens in the 6th and 5th centuries B.C. (Learning Standard 16.9)

They decide to make a multimedia presentation on Herakles that dramatizes why he was such a popular mythical figure in classical Athens and later, as Hercules, in the Roman Empire. At the outset of their project, they decide that an effective presentation will focus upon one of Herakles' tasks, and that the rest will receive lesser emphasis. (Learning Standard 20.4, Arts Learning Standard 6.3)

Practice/Assessment:

In preparation for their presentation, students divide up research responsibilities. One group researches written variants of the myths, while another uses the Internet to research visual resources that include classical Greek and Roman representations in painting and sculpture. A third group researches the political and social conditions of city-states such as Athens and Sparta and important centers of the Roman Empire. Each group makes notes that will contribute to the final outline for the project. (Learning Standard 24.4)

Culminating Performance and Evaluation:

Reviewing their research, students choose one of Herakles' adventures, such as his encounter with the Nemean lion, to provide the unifying element for their presentation. They create a storyboard outline that begins with a dramatization of actors depicting the characters and events while a narrator reads the selected myth. The script then moves to images from Greek pottery, sculpture, and architecture accompanied by narration that describes the importance of Herakles as a symbolic hero for the Greeks. (Learning Standard 27.4, Arts Learning Standard 6.3)

Appendix A: Suggested Authors, Illustrators, and Works Reflecting Our Common Literary and Cultural Heritage

All American students should acquire knowledge of a range of literary works reflecting a common literary heritage that goes back thousands of years to the ancient world. In addition, all students should become familiar with some of the outstanding works in the rich body of literature that is their particular heritage in the English-speaking world. This includes the first literature in the world created just for children—its authors viewing childhood as a special period in life. The suggestions in Appendix A constitute a core list of those authors, illustrators, or works that comprise the literary and intellectual capital drawn on by those who write in English, whether for novels, poems, nonfiction, newspapers, or public speeches, in this country or elsewhere. Knowledge of these authors, illustrators, and works in their original, adapted, or revised editions will contribute significantly to a student's ability to understand literary allusions and participate effectively in our common civic culture. Many more suggested contemporary authors, illustrators, and works from around the world are included in Appendix B. This list includes the many excellent writers and illustrators of children's books of recent years.[6]

In planning a curriculum, it is important to balance depth with breadth. As teachers in schools and districts work with this curriculum framework to develop literature units, they will often combine works from the two lists into thematic units. Exemplary curriculum is always evolving—we urge districts to take initiative to create programs meeting the needs of their students.

The lists of suggested authors and works in Appendices A and B are organized by the grade spans of PreK–2, 3–4, 5–8, and 9–12. Certain key works or authors are repeated in adjoining grade spans, giving teachers the option to match individual students with the books that suit their interests and developmental levels. The decision to present a Grades 9–12 list (as opposed to Grades 9–10 and 11–12) stems from the recognition that teachers should be free to choose selections that challenge, but do not overwhelm, their students.

Grades PreK–2

For reading, listening, and viewing:

Mother Goose nursery rhymes
Aesop's fables
Rudyard Kipling's *Just So Stories*
Selected Grimm and Hans Christian Andersen fairy tales
Selected French fairy tales

The Bible as literature:

Tales including Jonah and the whale, Daniel and the lion's den, Noah and the Ark, Moses and the burning bush, the story of Ruth, David and Goliath

Picture book authors and illustrators:

Edward Ardizzone
Ludwig Bemelmans
Margaret Wise Brown
John Burningham
Virginia Lee Burton
Randolph Caldecott
Edgar Parin and Ingri D'Aulaire
Wanda Gág
Theodore Geisel (Dr. Seuss)
Kate Greenaway
Shirley Hughes
Crockett Johnson
Ruth Kraus
Robert Lawson
Munro Leaf
Robert McCloskey
A. A. Milne
William Pène du Bois
Beatrix Potter
Alice and Martin Provensen
H. A. and Margaret Rey
Maurice Sendak
Vera Williams

Poets:

John Ciardi
Rachel Field
David McCord
A. A. Milne
Laura Richards

Selections for Grades PreK–8 have been reviewed by the editors of *The Horn Book*.

Grades 3–4

In addition to the PreK-2 list, for reading, listening, and viewing:

Traditional literature:

Greek, Roman, or Norse myths
Myths and legends of indigenous peoples of North America
American folktales and legends
Stories about King Arthur and Robin Hood

The Bible as literature:

Tales listed above and: Adam and Eve, Cain and Abel, David and Jonathan, the Prodigal Son, the visit of the Magi, well-known psalms (e.g., 23, 24, 46, 92, 121, and 150)

American authors and illustrators:

L. Frank Baum	Eleanor Estes	George Selden
Beverly Cleary	Jean George	Louis Slobodkin
Elizabeth Coatsworth	Sterling North	E. B. White
Mary Mapes Dodge	Howard Pyle	Laura Ingalls Wilder
Elizabeth Enright	Carl Sandburg	

British authors:

Frances Burnett	Dick King-Smith	Margery Sharp
Lewis Carroll	Edith Nesbit	Robert Louis Stevenson
Kenneth Grahame	Mary Norton	P. L. Travers

Poets:

Stephen Vincent and Rosemarie Carr Benét	Rachel Field	Myra Cohn Livingston
	Robert Frost	David McCord
Lewis Carroll	Langston Hughes	A.A. Milne
John Ciardi	Edward Lear	Laura Richards

Selections for Grades PreK–8 have been reviewed by the editors of *The Horn Book*.

Grades 5–8

In addition to the PreK–4 Selections:

Traditional literature:

Grimm's fairy tales
French fairy tales
Tales by Hans Christian Andersen and Rudyard Kipling
Aesop's fables
Greek, Roman, or Norse myths
Myths and legends of indigenous peoples of North America
American folktales, myths, and legends
Asian and African folktales and legends
Stories about King Arthur, Robin Hood, Beowulf and Grendel, St. George and the Dragon

The Bible as literature:

Old Testament: Genesis, Ten Commandments, Psalms and Proverbs
New Testament: Sermon on the Mount, Parables

American authors or illustrators:

Louisa May Alcott	Jean George	Howard Pyle
Lloyd Alexander	Virginia Hamilton	Ellen Raskin
Natalie Babbitt	Bret Harte	Marjorie Kinnan Rawlings
L. Frank Baum	Washington Irving	Elizabeth Speare
Nathaniel Benchley	Jack London	Booth Tarkington
Carol Ryrie Brink	L. M. Montgomery (Canadian)	James Thurber
Elizabeth Coatsworth	Sterling North	Mark Twain
Esther Forbes	Scott O'Dell	E. B. White
Paula Fox	Edgar Allan Poe	Laura Ingalls Wilder

British and European authors or illustrators:

James Barrie	Leon Garfield	Anna Sewell
Lucy Boston	Kenneth Grahame	William Shakespeare
Frances Burnett	C. S. Lewis	Johanna Spyri
Lewis Carroll	George MacDonald	Robert Louis Stevenson
Carlo Collodi	Edith Nesbit	Jonathan Swift
Daniel Defoe	Mary Norton	J. R. R. Tolkien
Charles Dickens	Philippa Pearce	T. H. White
Arthur Conan Doyle	Arthur Rackham	

Poets:

Stephen Vincent and Rosemarie Carr Benét	Rachel Field	Henry Wadsworth Longfellow
Lewis Carroll	Robert Frost	David McCord
John Ciardi	Langston Hughes	Ogden Nash
	Edward Lear	

Selections for Grades PreK–8 have been reviewed by the editors of *The Horn Book*.

Grades 9–12

In addition to the 5–8 Selections:

Traditional and Classical literature:

A higher level rereading of Greek mythology
Substantial selections from epic poetry: Homer's *Odyssey* and *Iliad;* Virgil's *Aeneid*
Classical Greek drama (Aeschylus, Sophocles, Euripides)

The Bible as literature:

Genesis, Ten Commandments, selected psalms and proverbs, *Job,*
Sermon on the Mount, selected parables

American Literature

HISTORICAL DOCUMENTS OF LITERARY AND PHILOSOPHICAL SIGNIFICANCE:

Abraham Lincoln's Gettysburg address
The Declaration of Independence
Martin Luther King Jr.'s "Letter from Birmingham City Jail" or his "I Have a Dream" speech
John F. Kennedy's inaugural speech
William Faulkner's Nobel Prize Lecture

IMPORTANT WRITERS OF THE 18TH AND 19TH CENTURIES:

James Fenimore Cooper	Benjamin Franklin	Edgar Allan Poe
Stephen Crane	Nathaniel Hawthorne	Henry David Thoreau
Emily Dickinson	Henry James	Mark Twain
Frederick Douglass	Thomas Jefferson	Phillis Wheatley
Ralph Waldo Emerson	Herman Melville	Walt Whitman

IMPORTANT WRITERS OF THE FIRST HALF OF THE 20TH CENTURY:

Henry Adams	F. Scott Fitzgerald	Gertrude Stein
James Baldwin	Charlotte Gilman	John Steinbeck
Arna Bontemps	Ernest Hemingway	James Thurber
Willa Cather	O. Henry	Jean Toomer
Kate Chopin	Langston Hughes	Booker T. Washington
Countee Cullen	Zora Neale Hurston	Edith Wharton
Ralph Ellison	Sarah Orne Jewett	Richard Wright
William Faulkner	James Weldon Johnson	
Jessie Fauset	Flannery O'Connor	

Grades 9–12

In addition to the PreK–8 Selections:

PLAYWRIGHTS:

Lorraine Hansberry
Lillian Hellman
Arthur Miller
Eugene O'Neill
Thornton Wilder
Tennessee Williams
August Wilson

POETS:

Elizabeth Bishop
e e cummings
Robert Frost
T. S. Eliot
Robinson Jeffers
Amy Lowell
Robert Lowell
Edgar Lee Masters
Edna St. Vincent Millay
Marianne Moore
Sylvia Plath
Ezra Pound
John Crowe Ransom
Edward Arlington Robinson
Theodore Roethke
Wallace Stevens
Alan Tate
Sara Teasdale
William Carlos Williams

IMMIGRANT EXPERIENCE:

Works about the European, South and East Asian, Caribbean, Central American, and South American immigrant experience (Ole Rolvaag, Younghill Kang, Abraham Cahan), the experiences of Native Americans, and slave narratives (Harriet Jacobs).

British and European Literature

POETRY:

Selections from Chaucer's *Canterbury Tales*
Epic poetry: Dante and John Milton
Sonnets: William Shakespeare, John Milton, Edmund Spenser
Metaphysical poetry: John Donne, George Herbert, Andrew Marvell
Romantic poets: William Blake, Lord Byron, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, William Wordsworth
Victorian poetry: Matthew Arnold, Elizabeth Barrett Browning, Robert Browning, Dante Gabriel Rossetti, Alfred Lord Tennyson
Twentieth Century: W. H. Auden, A. E. Housman, Dylan Thomas, William Butler Yeats

DRAMA:

William Shakespeare
Anton Chekhov, Henrik Ibsen, George Bernard Shaw, Oscar Wilde

ESSAYS:

British essays:
- Joseph Addison
- Sir Francis Bacon
- Samuel Johnson in "The Rambler"
- Charles Lamb
- George Orwell
- Leonard Woolf

Enlightenment Essays:
- Voltaire
- Diderot and other Encyclopédistes
- Jean Jacques Rousseau

British and European Literature (Continued)

FICTION:
Selections from an early novel:
Miguel de Cervantes' *Don Quixote*
Henry Fielding's *Joseph Andrews*
Oliver Goldsmith's *The Vicar of Wakefield*

Selections from John Bunyan's allegory, *Pilgrim's Progress*

Satire, or mock epic, verse or prose: Lord Byron, Alexander Pope, Jonathan Swift

19th century novels:
- Jane Austen
- Emily Brontë
- Joseph Conrad
- Charles Dickens
- Fyodor Dostoyevsky
- George Eliot
- Thomas Hardy
- Victor Hugo
- Mary Shelley
- Leo Tolstoy

20th century novels:
- Albert Camus
- André Gide
- James Joyce
- Franz Kafka
- D. H. Lawrence
- Jean Paul Sartre
- Virginia Woolf

Appendix B: Suggested Authors and Illustrators of Contemporary American Literature and World Literature

All students should be familiar with American authors and illustrators of the present and those who established their reputations after the end of World War II, as well as important writers from around the world, both historical and contemporary. During the last half of the 20th century, the publishing industry in the United States devoted increasing resources to children's and young adult literature created by writers and illustrators from a variety of backgrounds. Many newer anthologies and textbooks offer excellent selections of contemporary and world literature.

As they choose works for class reading or suggest books for independent reading, teachers should ensure that their students are both engaged and appropriately challenged by their selections. The lists following are organized by grade clusters PreK–2, 3–4, 5–8, and 9–12, but these divisions are far from rigid, particularly for the elementary and middle grades. Many contemporary authors write stories, poetry, and non-fiction for very young children, for those in the middle grades, and for adults as well. As children become independent readers, they often are eager and ready to read authors that may be listed at a higher level. As suggested earlier in the Reading and Literature Strand of this framework, teachers and librarians need to be good matchmakers, capable of getting the right books into a child's hands at the right time.

The lists below are provided as a starting point; they are necessarily incomplete, because excellent new writers appear every year. As all English teachers know, some authors have written many works, not all of which are of equally high quality. We expect teachers to use their literary judgment in selecting any particular work. It is hoped that teachers will find here many authors with whose works they are already familiar, and will be introduced to yet others. **A comprehensive literature curriculum balances these authors and illustrators with those found in Appendix A.**

Grades PreK–8 Contemporary Literature of the United States

(Note: The lists for PreK–8 include writers and illustrators from other countries whose works are available in the United States.)

GRADES PREK–2:

Aliki *(informational: science and history)*
Mitsumasa Anno *(multi-genre)*
Edward Ardizzone *(multi-genre)*
Molly Bang *(multi-genre)*
Paulette Bourgeois *(multi-genre)*
Jan Brett *(fiction: animals)*
Norman Bridwell *(fiction: Clifford)*
Raymond Briggs *(fiction)*
Marc Brown *(fiction: Arthur)*
Marcia Brown *(multi-genre)*
Margaret Wise Brown *(multi-genre)*
Eve Bunting *(multi-genre)*
Ashley Bryan *(folktales, poetry: Africa)*
Eric Carle *(fiction)*
Lucille Clifton *(poetry)*
Joanna Cole *(informational)*
Barbara Cooney *(multi-genre)*
Joy Cowley *(multi-genre)*
Donald Crews *(multi-genre)*
Tomie dePaola (*multi-genre)*
Leo and Diane Dillon *(illus: multi-genre)*
Tom Feelings *(illus: multi-genre)*
Mem Fox *(fiction)*
Don Freeman *(fiction: Corduroy)*
Gail Gibbons *(informational: science and history)*
Eloise Greenfield *(multi-genre)*
Helen Griffith *(fiction)*
Donald Hall *(multi-genre)*
Russell and Lillian Hoban *(fiction: Frances)*
Tana Hoban *(informational)*
Thacher Hurd *(fiction)*
Gloria Huston *(fictionalized information)*
Trina Schart Hyman *(illus: multi-genre)*
Ezra Jack Keats *(fiction)*
Steven Kellogg *(fiction)*
Reeve Lindberg *(multi-genre)*
Leo Lionni *(fiction: animal)*
Arnold Lobel *(fiction: animal)*
Gerald McDermott *(folktales)*
Patricia McKissack *(informational)*
James Marshall *(fiction: Fox)*
Bill Martin *(fiction)*
Mercer Mayer *(fiction: Little Critter)*
David McPhail *(fiction: Bear)*
Else Holmelund Minarik *(fiction: Little Bear)*
Robert Munsch *(fiction)*
Jerry Pinkney *(informational: Africa)*
Patricia Polacco *(fiction: multi-ethnic)*
Jack Prelutsky *(poetry)*
Faith Ringgold *(fiction)*
Glen Rounds *(fiction: west)*
Cynthia Rylant *(poetry, fiction)*
Allen Say *(multi-genre)*
Marcia Sewall *(fiction, informational: colonial America)*
Marjorie Sharmat *(fiction: Nate, Duz)*
Peter Spier *(informational: history)*
William Steig *(fiction)*
John Steptoe *(fiction)*
Tomi Ungerer *(fiction)*
Chris Van Allsburg *(fiction)*
Jean van Leeuwen *(fiction: Amanda Pig, others)*
Judith Viorst *(fiction: Alexander, others)*
Rosemary Wells *(fiction: Max, others)*
Vera Williams *(fiction: realistic)*
Ed Young *(folktales)*
Margot and Harve Zemach *(fiction, folktales)*
Charlotte Zolotow *(fiction)*

Selections for Grades PreK–8 have been reviewed by the editors of *The Horn Book.*

GRADES 3–4
In addition to the PreK–2 Selections:

Joan Aiken *(fiction: adventure/fantasy)*
Lynne Reid Banks *(fiction: adventure/fantasy)*
Raymond Bial *(informational; photo-essays)*
Judy Blume *(fiction: realistic)*
Eve Bunting *(multi-genre)*
Joseph Bruchac *(fiction: historical)*
Ashley Bryan *(folktales; poetry)*
Betsy Byars *(fiction: realistic)*
Ann Cameron *(folktales)*
Andrew Clements *(fiction: realistic)*
Shirley Climo *(folktales)*
Eleanor Coerr *(fiction: historical)*
Paula Danziger *(fiction: realistic)*
Walter Farley *(fiction: horses)*
John Fitzgerald *(fiction: Great Brain)*
Louise Fitzhugh *(fiction: realistic)*
Paul Fleischman *(fiction: realistic)*
Sid Fleischman *(fiction: humorous)*
Mem Fox *(fiction)*
Jean Fritz *(fiction: historical; nonfiction: autobiography)*
John Reynolds Gardiner *(fiction: realistic)*
James Giblin *(nonfiction: biography, history)*
Patricia Reilly Giff *(fiction: realistic, historical)*
Jamie Gilson *(fiction: realistic)*
Paul Goble *(folktales)*
Marguerite Henry *(fiction: horse stories)*
Johanna Hurwitz *(multi-genre)*
Peg Kehret *(multi-genre)*
Jane Langton *(fiction: mystery)*
Kathryn Lasky *(multi-genre)*
Jacob Lawrence *(illus.)*
Patricia Lauber *(informational: science, social studies)*
Julius Lester *(multi-genre)*
Gail Levine *(fiction: fantasy, realistic)*
David Macaulay *(informational: social studies and science)*
Patricia MacLachlan *(fiction: historical)*
Mary Mahy *(fiction)*
Barry Moser *(illus.)*
Patricia Polacco *(fiction: multi-ethnic)*
Daniel Pinkwater *(fiction: humorous)*
Jack Prelutsky *(poetry)*
Louis Sachar *(fiction: humorous)*
Alvin Schwartz *(short stories: suspense)*
John Scieszka *(fiction: humorous, adventure)*
Shel Silverstein *(poetry)*
Seymour Simon *(informational: science)*
Mildred Taylor *(fiction: historical)*
Ann Warren Turner *(fiction: historical)*
Mildred Pitts Walter *(multi-genre)*

Selections for Grades PreK–8 have been reviewed by the editors of *The Horn Book*.

GRADES 5–8:
In addition to the PreK–4 Selections:

Isaac Asimov *(science fiction)*
Avi *(multi-genre)*
James Berry *(fiction)*
Nancy Bond *(fiction: fantasy)*
Ray Bradbury *(science fiction)*
Bruce Brooks *(fiction)*
Joseph Bruchac *(fiction: historical)*
Alice Childress *(fiction: realistic)*
Vera and Bill Cleaver *(fiction)*
James and Christopher Collier *(fiction: historical)*
Caroline Coman *(fiction: realistic)*
Susan Cooper *(fiction: fantasy)*
Robert Cormier *(fiction)*
Bruce Coville *(fiction: fantasy)*
Sharon Creech *(fiction: realistic)*
Chris Crutcher *(fiction)*
Christopher Paul Curtis *(fiction: historical)*
Karen Cushman *(fiction: historical)*
Michael Dorris *(fiction)*
Paul Fleischman *(poetry, fiction)*
Russell Freedman *(biography)*
Jack Gantos *(fiction: humorous)*
Sheila Gordon *(fiction: Africa)*
Bette Greene *(fiction)*
Rosa Guy *(fiction: realistic)*
Mary Downing Hahn *(fiction)*
Joyce Hansen *(fiction)*
James Herriot *(informational: animals)*
Karen Hesse *(fiction: historical, fanciful)*
S. E. Hinton *(fiction: realistic)*
Felice Holman *(fiction: historical, realistic)*
Irene Hunt *(fiction: historical, realistic)*
Paul Janeczko *(poetry)*
Angela Johnson *(fiction)*
Diana Wynne Jones *(fiction: fantasy)*
Norton Juster *(fiction: fantasy)*
M. E. Kerr *(fiction: realistic)*
E. L. Konigsburg *(fiction: realistic)*
Kathryn Lasky *(multi-genre)*
Madeleine L'Engle *(fiction: fantasy)*
Ursula LeGuin *(fiction: fantasy)*
Robert Lipsyte *(fiction: realistic)*
Lois Lowry *(fiction)*
Anne McCaffrey *(fiction: fantasy)*
Robin McKinley *(fiction: fantasy)*
Patricia McKissack *(informational: history)*
Margaret Mahy *(fiction: realistic)*
Albert Marrin *(biography)*
Milton Meltzer *(informational: history, biography)*
Jim Murphy *(informational: history)*
Phyllis Reynolds Naylor *(fiction: realistic)*
Naomi Nye *(poetry; fiction)*
Richard Peck *(fiction: historical, realistic)*
Daniel Pinkwater *(fiction: humorous)*
Philip Pullman *(fiction: fantasy)*
Ellen Raskin *(fiction: mystery)*
J. K. Rowling *(fiction: fantasy)*
Cynthia Rylant *(short stories; poetry)*
Louis Sachar *(fiction: humorous, realistic)*
Isaac Bashevis Singer *(fiction: historical)*
Gary Soto *(fiction)*
Mildred Taylor *(historical fiction)*
Theodore Taylor *(fiction: historical)*
Yoshiko Uchida *(fiction: historical; nonfiction)*
Cynthia Voigt *(fiction: realistic, fantasy)*
Yoko Kawashima Watkins *(fiction: historical)*
Janet Wong *(poetry)*
Laurence Yep *(fiction)*
Jane Yolen *(fiction: fantasy)*
Paul Zindel *(fiction: realistic)*

Teachers are also encouraged to select books from the following awards lists, past or present:
The Newbery Medal
The Caldecott Medal
ALA Notable Books
The Boston Globe-Horn Book Awards

Selections for Grades PreK–8 have been reviewed by the editors of *The Horn Book.*

Grades 9–12 Contemporary American Literature

FICTION:

James Agee
Maya Angelou
Saul Bellow
Pearl Buck
Raymond Carver
John Cheever
Sandra Cisneros
Arthur C. Clarke
E. L. Doctorow
Louise Erdrich
Nicholas Gage
Ernest K. Gaines
Alex Haley
Joseph Heller
William Hoffman
John Irving
William Kennedy
Ken Kesey
Jamaica Kincaid
Maxine Hong Kingston
Jon Krakauer
Harper Lee
Bernard Malamud
Carson McCullers
Toni Morrison
Joyce Carol Oates
Tim O'Brien
Edwin O'Connor
Cynthia Ozick
Chaim Potok
Reynolds Price
Annie Proulx
Ayn Rand
Richard Rodrigues
Leo Rosten
Saki
J. D. Salinger
William Saroyan
May Sarton
Jane Smiley
Betty Smith
Wallace Stegner
Amy Tan
Anne Tyler
John Updike
Kurt Vonnegut, Jr.
Alice Walker
Robert Penn Warren
Eudora Welty
Thomas Wolfe
Tobias Wolff
Anzia Yezierska

POETRY:

Claribel Alegria
Julia Alvarez
A. R. Ammons
Maya Angelou
John Ashberry
Jimmy Santiago Baca
Amirai Baraka (LeRoi Jones)
Elizabeth Bishop
Robert Bly
Louise Bogan
Arna Bontemps
Gwendolyn Brooks
Sterling Brown
Hayden Carruth
J. V. Cunningham
Rita Dove
Alan Dugan
Richard Eberhart
Martin Espada
Allen Ginsberg
Louise Gluck
John Haines
Donald Hall
Robert Hayden
Anthony Hecht
Randall Jarrell
June Jordan
Galway Kinnell
Stanley Kunitz
Philip Levine
Audrey Lord
Amy Lowell
Robert Lowell
Louis MacNeice
James Merrill
Mary Tall Mountain
Sylvia Plath
Anna Quindlen
Ishmael Reed
Adrienne Rich
Theodore Roethke
Anne Sexton
Karl Shapiro
Gary Snyder
William Stafford
Mark Strand
May Swenson
Margaret Walker
Richard Wilbur
Charles Wright
Elinor Wylie

Grades 9–12 Contemporary American Literature (Continued)

ESSAY / NONFICTION (CONTEMPORARY AND HISTORICAL):

Edward Abbey
Susan B. Anthony
Russell Baker
Ambrose Bierce
Carol Bly
Dee Brown
Art Buchwald
William F. Buckley
Rachel Carson
Margaret Cheney
Marilyn Chin
Stanley Crouch
Joan Didion
Annie Dillard
W. E. B. Du Bois
Gretel Ehrlich
Loren Eiseley
Henry Louis Gates, Jr.
Doris Goodwin
Stephen Jay Gould
John Gunther
John Hersey
Edward Hoagland
Helen Keller
William Least Heat Moon
Barry Lopez
J. Anthony Lukas
Mary McCarthy
Edward McClanahan
David McCullough
John McPhee
William Manchester
H. L. Menken
N. Scott Momaday
Samuel Eliot Morison
Lance Morrow
Bill Moyers
John Muir
Anna Quindlen
Chet Raymo
Richard Rodriguez
Eleanor Roosevelt
Franklin D. Roosevelt
Theodore Roosevelt
Carl Sagan
William Shirer
Shelby Steele
Lewis Thomas
Cornell West
Walter Muir Whitehill
Malcolm X

DRAMA:

Edward Albee
Robert Bolt
Jerome Lawrence and
Robert E. Lee
Archibald MacLeish
Terrence Rattigan
Ntozake Shange
Neil Simon
Orson Welles

Grades 9–12 Historical and Contemporary World Literature

FICTION:

Chinua Achebe
S. Y. Agnon
Ilse Aichinger
Isabel Allende
Jerzy Andrzejewski
Margaret Atwood
Isaac Babel
James Berry
Heinrich Boll
Jorge Luis Borges
Mikhail Bulgakov
Dino Buzzati
S. Byatt
Italo Calvino
Karl Capek
Carlo Cassola
Camillo Jose Cela
Julio Cortazar
Isak Dinesen
E. M. Forster
Gabriel Garcia Marquez
Nikolai Gogol
William Golding
Robert Graves
Hermann Hesse
Wolfgang Hildesheimer
Aldous Huxley
Kazuo Ishiguro
Yuri Kazakov
Milan Kundera
Stanislaw Lem
Primo Levi
Jacov Lind
Clarice Lispector
Naguib Mahfouz
Thomas Mann
Alberto Moravia
Mordechi Richler
Alice Munro
Vladimir Nabokov
V. S. Naipaul
Alan Paton
Cesar Pavese
Santha Rama Rau
Rainer Maria Rilke
Ignazio Silone
Isaac Bashevis Singer
Alexander Solshenitsyn
Niccolo Tucci
Mario Vargas-Llosa
Elie Wiesel
Emile Zola

POETRY:

Bella Akhmadulina
Anna Akhmatova
Rafael Alberti
Josif Brodsky
Constantine Cavafis
Odysseus Elytis
Federico García Lorca
Seamus Heaney
Ted Hughes
Philip Larkin
Czeslaw Milosz
Gabriela Mistral
Pablo Neruda
Octavio Paz
Jacques Prévert
Alexander Pushkin
Salvatore Quasimodo
Juan Ramon Ramirez
Arthur Rimbaud
Pierre de Ronsard
George Seferis
Léopold Sédar Senghor
Wole Soyinka
Marina Tsvetaeva
Paul Verlaine
Andrei Voznesensky
Derek Walcott
Yevgeny Yevtushenko

ESSAY/NONFICTION:

Winston Churchill
Mahatma Gandhi
Steven Hawking
Arthur Koestler
Margaret Laurence
Michel de Montaigne
Shiva Naipaul
Octavio Paz
Jean Jacques Rousseau
Alexis de Tocqueville
Voltaire
Rebecca West
Marguerite Yourcenar

Grades 9–12 Historical and Contemporary World Literature (Continued)

DRAMA:

Jean Anouilh	Athol Fugard	John Osborne
Fernando Arrabal	Jean Giraudoux	Harold Pinter
Samuel Beckett	Eugene Ionesco	Luigi Pirandello
Bertolt Brecht	Molière	Jean-Paul Sartre
Albert Camus	John Mortimer	John Millington Synge
Jean Cocteau	Sean O'Casey	

RELIGIOUS LITERATURE:

Analects of Confucius	Tao Te Ching	Buddhist scripture
Bhagavad-Gita	Book of the Hopi	
The Koran	Zen parables	

Appendix C: On Reading and Writing

Reading and writing open up worlds beyond one's immediate experience. Reading transcends physical boundaries, giving students access to the knowledge and wisdom of people from other times and places. Readers view life through someone else's eyes. At the same time, writing allows students to develop a unique voice, to express a creative vision, and to articulate their thoughts. An effective English language arts curriculum emphasizes the importance of reading and writing in the primary grades with the aim of ensuring that every child is able to read and write competently in a variety of genres by the end of third grade. In the upper grades, as students encounter more complex tasks in all the content areas, teachers help them to apply reading and writing skills and strategies in increasingly sophisticated ways.

Primary Grades

Reading

Young children who become proficient readers begin by learning that words are made up of separate speech sounds. Through explicit and systematic instruction, they learn the regular correspondences between letters of the English alphabet and English speech sounds. They apply their decoding skills to reading material, which enables them to practice what they have just learned in small group or individual instruction. Because children differ in the pace at which they learn reading skills, small group or individual instruction is beneficial. As children increase their reading vocabulary and knowledge of the structure of written English, they learn strategies for monitoring and improving comprehension. They read a variety of texts so that word recognition becomes faster and more accurate, and comprehension grows. Children can be motivated to read by sharing ideas about what they have read with others.

The sample passages on the following pages indicate the formats, range of vocabulary and sentence structure, and complexity of ideas children should be able to read and comprehend at the end of third grade.

Writing

For young children, writing is a physical as well as a cognitive activity. It involves controlling a pencil and forming letters on a page, as well as using the letters of the alphabet to represent the sounds of spoken English. Although phonetic spelling can strengthen beginning writers' understanding of letter-sound relationships, primary grade children should be expected to spell previously studied words correctly. Writing daily builds a child's comfort with the process of using written language to communicate thoughts.

Children should be asked to reflect upon their writing. Even the youngest students can examine and change their choice of words after they dictate a phrase or sentence to the teacher. By the time children are writing sentences and paragraphs, they are able to revise and edit their work for spelling and mechanics with help from their peers and teacher. In this way children learn that writing is a process of continual reflection and improvement.

Sample Passages Students Should Be Able to Read At the End of Third Grade

From *Little House on the Prairie* by Laura Ingalls Wilder

Then they looked at the house and Pa said, "How's that for a snug house!"

"I'll be thankful to get into it," said Ma.

There was no door and there were no windows. There was no floor except the ground and no roof except the canvas. But that house had good stout walls, and it would stay where it was. It was not like the wagon, that every morning went on to some other place.

"We're going to do well here, Caroline," Pa said. "This is a great country. This is a country I'll be contented to stay in the rest of my life."

"Even when it's settled up?" Ma asked.

"Even when it's settled up. No matter how thick and close the neighbors get, this country'll never feel crowded. Look at that sky!"

Laura knew what he meant. She liked this place, too. She liked the enormous sky and the winds, and the land that you couldn't see to the end of. Everything was so fresh and clean and big and splendid.[7]

"Summer Song" by John Ciardi

By the sand between my toes,
By the waves behind my ears,
By the sunburn on my nose,
By the little salty tears
That make rainbows in the sun
When I squeeze my eyes and run,
By the way the seagulls screech,
Guess where I am! *At the . . . !*
By the way the children shout
Guess what happened? *School is . . . !*
By the way I sing this song
Guess if summer lasts too long:
You must answer Right or . . . ![8]

Sample Passages Students Should Be Able to Read At the End of Third Grade (Continued)

From *The Pilgrims at Plymouth,* by Lucille Recht Penner

The Mayflower was only ninety feet long. That's four feet shorter than a basketball court! One hundred and two passengers, thirty seamen, and all their belongings were crowded into this little space.

The captain of the Mayflower, Master Christopher Jones, had his own cabin. The ship's officers shared one. The sailors simply wrapped themselves in a piece of old sailcloth and slept in any handy spot.

Most of the passengers lived and slept belowdecks. They spread blankets or lumpy mattresses on the floor and piled their belongings next to them.

There was hardly any room to move when everyone was packed in. The ceiling was less than five feet high. Most adults had to walk stooped over.

And it was hard to see in the crowded quarters. There were no lights. It was too dangerous to use candles. The wooden ship might catch fire. During the day a little light drifted in through cracks in the ceiling. At night it was black.[9]

How Can We Watch Seeds Grow?

MATERIALS NEEDED:

Two 8-ounce clear plastic tumblers
Two 10 cm. x 15 cm. (or 2" x 4") sponges
Dry lima bean seeds
Water

PROCEDURE:

1. Soak the bean seeds for 24 hours.
2. Put a damp sponge around the inside surface of each tumbler.
3. Put eight seeds between the sponge and the side of the tumbler. The seeds should be placed 2 or 3 cm. (about 1") apart.
4. Check the sponge every day. Be sure it is moist.
5. Put one tumbler in a dark location. Place the other in the light of the classroom.
6. Observe your seeds daily.
7. What happened? What can you say about this?[10]

Reading

Readers beyond third grade broaden and refine their reading skills, strategies, and knowledge as they encounter increasingly sophisticated and complex literature. By fourth grade, most children recognize a very large number of words automatically. However, they may still benefit from instruction and practice in using word analysis and context clues. In order to comprehend, analyze, and evaluate complex works of fiction and nonfiction, they need to acquire more advanced knowledge of text structures, purposes and forms of rhetoric, and literary techniques and devices. Students also continue to increase their repertoire of useful comprehension strategies in order to deepen their understanding of both fiction and nonfiction. Effective English language arts teachers encourage students to read widely and often, hoping to instill in them a love of literature and reading.

Writing

Writers beyond third grade become more versatile, skillful, and reflective. They write imaginative pieces (stories, poems, scripts), personal pieces (letters, journal entries, self-assessments), and expository pieces (essays, research papers, summaries, reports). They become more adept at writing clearly, concisely, and correctly. With the help of teachers and peers, they also increase their ability to analyze and improve their writing. They refine their organization, level of detail, diction, and sentence structure, and edit for correct use of standard English conventions. They share their writing by reading it aloud, including it in a class anthology or school publication, submitting it to a contest, posting it on a website, or performing it for friends and parents.

Writers beyond third grade become more aware of the interrelationships between reading and writing. Experimentation with literary structures, forms, and techniques in their own writing heightens students' sensitivity to the choices that other authors make. Analysis of literature increases students' understanding of the writer's craft in narrative, expository, persuasive, and descriptive writing. Writing about their reading increases students' attention to and engagement with the text and requires them to clarify and focus their thinking.

Appendix D: Research on Reading

For years a fundamental disagreement in philosophy and approach has divided teachers of reading into two camps. Those who support systematic phonics instruction believe that in order to read, students must be able to decode most of the words in a text. Phonics instruction is based on the alphabetic principle and emphasizes teaching children the relationship between sounds and letters. When a student knows the letter-sound connections, he can "sound out" and read the vocabulary encountered in a text. Systematic phonics advocates believe primary grade teachers should provide both explicit, systematic phonics instruction and a variety of reading materials. On the other hand, proponents of whole language believe that understanding the relationships between sounds and letters is only one of the many ways students can learn new words encountered in their reading and that letter-sound concepts are best taught as they arise during a child's reading. Whole language advocates believe that instruction should focus on immersing students in meaningful reading materials.

Research supports the idea that systematic phonics instruction must be an integral part of early reading instruction. In the first edition of *Learning to Read: The Great Debate,* Jeanne Chall made the distinction between a "meaning" emphasis and a "code" emphasis in beginning reading instruction, pointing out that comparative studies from the early 1900s to the 1960s showed that students who had had systematic phonics instruction achieved higher scores in word identification and reading comprehension than students in programs with a "meaning" emphasis.[11] In *Beginning to Read,* first published in 1990, Marilyn Jager Adams summarized and synthesized the research on reading instruction from the 1960s to 1990, confirming Chall's earlier conclusions about the importance of systematic phonics instruction.[12] Both Chall and Adams concluded, however, that the heart of a sound beginning reading program was an appropriate balance between explicit, systematic instruction in the relationships between sounds and letters and a focus on the meaning of written language through the use of high quality reading materials and authentic language activities.

In 1998, the federally sponsored National Research Council established its Committee on the Prevention of Reading Difficulties in Young Children. The committee's charge was to review the previous twenty-five years of reading research in an effort to resolve longstanding controversies between phonics and whole language advocates. After reviewing the available research, the Committee drew a number of conclusions that experts on both sides of the controversy could accept. The Committee synthesized its findings in a report entitled, *Preventing Reading Difficulties in Young Children.* It outlined six dimensions of reading, which provide the basis for the guidelines in the Federal Reading Excellence Act of 1998. These dimensions are:

- phonemic awareness, described as the skills and knowledge to understand that spoken language consists of a sequence of phonemes, or speech sound units;
- systematic phonics, described as explicit instructional practices that emphasize how spellings are related to speech sounds in systematic ways;
- fluency, described as automatic word recognition, rapid decoding, and checking for meaning;
- background information and vocabulary to foster reading comprehension;
- appropriate active strategies to construct meaning from print; and
- motivation to read.

Appendix E: The Limited English Proficient Student in the English Language Arts Classroom

In order to give equal educational opportunity to the growing number of students entering Massachusetts classrooms with a first language other than English, accommodations need to be made in teaching the English language arts. Teachers need to be aware of the process of second language acquisition and sensitive to the efforts of limited English proficient (LEP) students to understand and use English. For example, when introducing a new concept or topic for study, teachers should make sure that students understand key vocabulary. Visual aids, such as pictures, props, gestures, and dramatizations, work well with students of all ages.

All students who are learning English as well as academic content can benefit from class discussions and working with other students who are fluent in both the native language and English. The English skills of limited English proficient students indicate their present level of English language acquisition, not their ability to understand and demonstrate academic subject matter.

Students who are learning English as their second language become more confident when they are encouraged to participate in all classroom activities, social as well as academic, without the interruptions of constant corrections. As fluency in English develops, correction of pronunciation, grammar, and other language features should be provided tactfully and consistently.

Limited English Proficient students can be:

- Students who have immigrated to the United States from other countries, can read and write in their first language according to age level, and have grade level knowledge of subject matter. (These students are most likely to make a rapid transition from first to second language, and they are likely to develop quickly the capacity to learn subject matter taught in English.)

- Students who are refugees and therefore may have missed years of schooling and lived through political and social upheaval. (These students may need more support to develop literacy in English in the beginning of their school experience.)

- Students born in the United States into families where English is not the primary language spoken at home. (These students may need help to focus on all domains of English language learning, including speaking, listening, reading, and writing.)

Depending on the number of limited English proficient students from a single group, a school district may be providing education through a Transitional Bilingual Education (TBE) program or by English as a Second Language (ESL) services. The following page lists strategies that regular classroom teachers can use to include LEP students in the English language arts curriculum in their classrooms.

Classroom Tips for Teachers

- Build on the learners' background knowledge. Language about familiar things is more comprehensible than language about unfamiliar things. Adaptations of texts and the use of simpler, slower speech (especially in the first few months of the school year) can help, as long as the content remains challenging and is at the appropriate cognitive level.

- Consult with English as a Second Language and/or Transitional Bilingual Education staff about how to provide a language environment that invites the participation of all students. Classroom resources can include bilingual dictionaries, storybooks with tapes, and stories with illustrations that relate to the text.

- Provide opportunities for LEP students to work in cooperative groups. Use the gradespan Learning Standards in the Language Strand to design language experiences, presentations, and class discussions about stories, writing assignments, and research questions. Expect and encourage steady progress in LEP student participation.

- Provide opportunities for LEP students to work with peer tutors, reading buddies, parent volunteers, or older students who are fluent in the native language.

Appendix F: Glossary of Terms[13]

Adjectival phrase A phrase that modifies a noun or a pronoun. Infinitive phrases (He gave his permission *to paint the wall*), prepositional phrases (I sat next to a boy *with red hair*), and participial phrases (His voice, *cracked by fatigue,* sounded eighty years old) can all be used as adjectival phrases. See **Adjective**

Adjective A word that describes somebody or something. *Old, white, busy, careful,* and *horrible* are all adjectives. Adjectives either come before a noun, or after linking verbs (*be, seem, look).* See **Adverb, Noun, Verb, Adjectival phrase**

Adverb A word that modifies a verb, an adjective, or another adverb. An adverb tells how, when, where, why, how often, or how much. Adverbs can be cataloged in four basic ways: time, place, manner, and degree. See **Adjective, Noun, Verb, Adverbial phrase**

Adverbial phrase A phrase that modifies a verb, an adjective, or another adverb. Infinitive phrases (The old man installed iron bars on his windows *to stop intruders*) or prepositional phrases (The boys went *to the fair*) can be used as adverbial phrases. See **Adverb**

Allegory A story in which people, things, and actions represent an idea or generalization about life; allegories often have a strong moral or lesson. See **Symbol, Symbolism**

Alliteration The repetition of initial consonant sounds in words. For example, *rough and ready*.

Allusion A reference in literature, or in visual or performing arts, to a familiar person, place, thing, or event. Allusions to biblical figures and figures from classical mythology are common in Western literature.

Archetype An image, a descriptive detail, a plot pattern, or a character type that occurs frequently in literature, myth, religion, or folklore and is, therefore, believed to evoke profound emotions.

Argumentation A speech or writing intended to convince by establishing truth. Most argumentation begins with a statement of an idea or opinion, which is then supported with logical evidence. Another technique of argumentation is the anticipation and rebuttal of opposing views. See **Persuasion, Persuasive writing**

Aside A dramatic device in which a character speaks his or her thoughts aloud, in words meant to be heard by the audience but not by the other characters. See **Soliloquy**

Assonance The repetition of vowel sounds without the repetition of consonants. For example, *lake* and *fake.* See **Consonance**

Ballad A poem in verse form that tells a story. See **Poetry, Refrain**

Character A person who takes part in the action of a story, novel, or a play. Sometimes characters can be animals or imaginary creatures, such as beings from another planet.

Glossary of Terms

Characterization/Character development The method a writer uses to develop characters. There are four basic methods: (a) a writer may describe a character's physical appearance; (b) a character's nature may be revealed through his/her own speech, thoughts, feelings, or actions; (c) the speech, thoughts, feelings, or actions of other characters can be used to develop a character; and (d) the narrator can make direct comments about a character.

Chorus In ancient Greece, the groups of dancers and singers who participated in religious festivals and dramatic performances. In poetry, the refrain. See also **Refrain.**

Clause A group of related words that has both a subject and a predicate. For example, *'because the boy laughed.'* See **Phrase**

Cliché A trite or stereotyped phrase or expression. A hackneyed theme, plot, or situation in fiction or drama. For example, *'it rained cats and dogs.'*

Climax The high point, or turning point, in a story—usually the most intense point near the end of a story. See **Plot, Conflict, Rising action, Resolution**

Cognates Words having a common linguistic origin. For example, *café* and *coffee* derive from the Turkish, *kahve.*

Conflict In narration, the struggle between the opposing forces that moves the plot forward. Conflict can be internal, occurring within a character, or external, between characters or between a character and an abstraction such as nature or fate. See **Plot, Climax, Exposition, Rising action, Resolution**

Connotation The attitudes and feelings associated with a word. These associations can be negative or positive, and have an important influence on style and meaning. See **Denotation**

Consonance The repetition of consonant sounds within and at the ends of words. For example, *lonely afternoon.* Often used with assonance, alliteration, and rhyme to create a musical quality, to emphasize certain words, or to unify a poem. See **Assonance, Alliteration, Rhyme**

Controlling image A single image or comparison that extends throughout a literary work and shapes its meaning. See **Extended metaphor, Metaphor**

Denotation The literal or dictionary definition of a word. Denotation contrasts with connotation. See **Connotation**

Denouement See **Resolution**

Description The process by which a writer uses words to create a picture of a scene, an event, or a character. A description contains carefully chosen details that appeal to the reader's senses of sight, sound, smell, touch, or taste. See **Narration, Exposition, Persuasion**

Glossary of Terms

Dialect A particular variety of language spoken in one place by a distinct group of people. A dialect reflects the colloquialisms, grammatical constructions, distinctive vocabulary, and pronunciations that are typical of a region. At times writers use dialect to establish or emphasize settings as well as to develop characters.

Dialogue Conversation between two or more people that advances the action, is consistent with the character of the speakers, and serves to give relief from passages essentially descriptive or expository. See **Description, Exposition, Drama**

Diction An author's choice of words based on their correctness, clearness, or effectiveness. See **Style, Imagery**

Digraph Two successive letters that make a single sound. For example, the *ea* in *bread*, or the *ng* in *sing.*

Diphthong Speech sound beginning with one vowel sound and moving to another vowel sound within the same syllable. For example, *oy* in the word *boy.*

Discourse Formal, extended expression of thought on a subject, either spoken or written. See **Rhetoric**

Drama/Dramatic literature A play; a form of literature that is intended to be performed before an audience. Drama for stage is also called theatre. (See Massachusetts Arts Framework) In a drama, the story is presented through the dialogue and the actions of the characters. See **Script**

Edit Replace or delete words, phrases, and sentences that sound awkward or confusing, and correct errors in spelling, usage, mechanics, and grammar. Usually the step before producing a final piece of writing. See **Revise**

Epic A long narrative that tells of the deeds and adventures of a hero or heroine. See **Poetry, Hero/Heroine**

Epigraph A quotation on the title page of a book or a motto heading a section of a work, suggesting what the theme or central idea will be.

Epithet An adjective or phrase used to express the characteristic of a person or thing in poetry. For example, *'rosy-fingered dawn.'*

Essay A brief work of nonfiction that offers an opinion on a subject. The purpose of an essay may be to express ideas and feelings, to analyze, to inform, to entertain, or to persuade. An essay can be formal, with thorough, serious, and highly organized content, or informal, with a humorous or personal tone and less rigid structure. See **Exposition, Non-narrative nonfiction**

Exposition/Expository text Writing that is intended to make clear or to explain something using one or more of the following methods: identification, definition, classification, illustration, comparison, and analysis. In a play or a novel, exposition is that portion that helps the reader to understand the background or situation in which the work is set. See **Description, Narration, Persuasion**

Glossary of Terms

Extended metaphor A comparison between unlike things that serves as a unifying element throughout a series of sentences or a whole piece. An extended metaphor helps to describe a scene, an event, a character, or a feeling. See **Controlling image, Metaphor**

Fable A short, simple story that teaches a lesson. A fable usually includes animals that talk and act like people. See **Folktale, Traditional narrative**

Fairy tale A story written for, or told to, children that includes elements of magic and magical folk such as fairies, elves, or goblins. See **Folktale, Traditional narrative**

Falling action In the plot of a story, the action that occurs after the climax. During the falling action conflicts are resolved and mysteries are solved. See **Narration, Exposition, Rising action, Climax, Resolution**

Fiction Imaginative works of prose, primarily the novel and the short story. Although fiction draws on actual events and real people, it springs mainly from the imagination of the writer. The purpose is to entertain as well as enlighten the reader by providing a deeper understanding of the human condition. See **Exposition/Expository text, Nonfiction, Informational text, Novel, Short story**

Figurative language Language that communicates ideas beyond the ordinary or literal meaning of the words. See **Simile, Metaphor, Personification, Hyperbole**

Figure of speech Literary device used to create a special effect or feeling, often by making some type of comparison. See **Hyperbole, Metaphor, Simile, Understatement**

Fluency Automatic word recognition, rapid decoding, and checking for meaning.

Folktale A short narrative handed down through oral tradition, with various tellers and groups modifying it, so that it acquired cumulative authorship. Most folktales eventually move from oral tradition to written form. See T**raditional narrative, Tall tale**

Foreshadowing A writer's use of hints or clues to indicate events that will occur in a story. Foreshadowing creates suspense and at the same time prepares the reader for what is to come.

Genre A category of literature. The main literary genres are fiction, nonfiction, poetry, and drama.

Gerund A verb form that ends in –ing and is used as a noun. For example, *'Cooking is an art.'*

Grammar The study of the structure and features of a language. Grammar usually consists of rules and standards that are to be followed to produce acceptable writing and speaking.

Hero/Heroine A mythological or legendary figure often of divine descent who is endowed with great strength or ability. The word is often broadly applied to the principal male or female character in a literary or dramatic work. See **Protagonist**

Glossary of Terms

Heroic couplet Two rhyming lines written in iambic pentameter. The term "heroic" comes from the fact that English poems having heroic themes and elevated style have often been written in iambic pentameter. See **Iambic pentameter, Poetry, Meter**

Homograph One of two or more words spelled alike but different in meaning and derivation or pronunciation. For example, the noun *conduct* and the verb *conduct* are homographs. See **Homonym, Homophone**

Homonym One of two or more words spelled and pronounced alike but different in meaning. For example, the noun *quail* and the verb *quail.* See **Homograph, Homophone**

Homophone One of two or more words pronounced alike but different in meaning or derivation or spelling. For example, the words *to, too,* and *two*. See **Homonym, Homograph**

Hyperbole An intentional exaggeration for emphasis or comic effect.

Iambic pentameter A metrical line of five feet or units, each made up of an unstressed then a stressed syllable. For example, *'I have thee not, and yet I see thee still.'* (Macbeth, II.1.44) See **Meter, Poetry**

Idiom A phrase or expression that means something different from what the words actually say. An idiom is usually understandable to a particular group of people. For example, using '*over his head*' for '*doesn't understand.*'

Image/Imagery Words and phrases that create vivid sensory experiences for the reader. Most images are visual, but imagery may also appeal to the senses of smell, hearing, taste, or touch. See **Style, Sensory detail**

Imaginative/Literary text Fictional writing in story, dramatic, or poetic form. See **Informational/Expository text**

Improvisation A work or performance that is done on the spur of the moment, without conscious preparation or preliminary drafts or rehearsals. See **Drama**

Independent clause Presents a complete thought and can stand alone as a sentence. For example, '*When she looked through the microscope, she saw paramecia.'* See **Subordinate clause, Sentence**

Infinitive A verb form that is usually introduced by *to.* The infinitive may be used as a noun or as a modifier. For example, an infinitive can be used as a direct object *(The foolish teenager decided to smoke);* as an adjective (*The right to smoke in public is now in serious question);* or as an adverb *(It is illegal to smoke in public buildings)*. See **Verb**

Informational/Expository text Nonfiction writing in narrative or non-narrative form that is intended to inform. See **Imaginative/Literary text**

Internal rhyme Rhyme that occurs within a single line of poetry. For example, in the opening line of Eliot's *Gerontion, 'Here I am, an old man in a dry month,'* internal rhyme exists between *'an'* and *'man'* and between *'I'* and *'dry'.* See **Rhyme, Poetry**

Glossary of Terms

Irony The contrast between expectation and reality. This incongruity has the effect of surprising the reader or viewer. Techniques of irony include hyperbole, understatement, and sarcasm. See **Hyperbole, Understatement**

Jargon Language used in a certain profession or by a particular group of people. Jargon is usually technical or abbreviated and difficult for people not in the profession to understand.

Literacy The ability to read, write, speak, and understand words.

Main character See **Protagonist**

Main idea In informational or expository writing, the most important thought or overall position. The main idea or thesis of a piece, written in sentence form, is supported by details and explanation. See T**heme, Thesis**

Metaphor A figure of speech that makes a comparison between two things that are basically different but have something in common. Unlike a simile, a metaphor does not contain the words *like* or *as*. For example, in the *evening of life.* See **Figurative language, Figure of speech, Simile**

Meter In poetry, the recurrence of a rhythmic pattern. See **Iambic pentameter**

Monologue See **Soliloquy**

Mood The feeling or atmosphere that a writer creates for the reader. The use of connotation, details, dialogue, imagery, figurative language, foreshadowing, setting, and rhythm can help establish mood. See **Style, Tone**

Moral The lesson taught in a work such as a fable; a simple type of theme. For example, *'Do not count your chickens before the are hatched'* teaches that one should not number one's fortunes or blessings until they appear. See **Theme**

Myth A traditional story passed down through generations that explains why the world is the way it is. Myths are essentially religious, because they present supernatural events and beings and articulate the values and beliefs of a cultural group.

Narration Writing that relates an event or a series of events; a story. Narration can be imaginary, as in a short story or novel, or factual, as in a newspaper account or a work of history. See **Description, Exposition, Persuasion**

Narrator The person or voice telling the story. The narrator can be a character in the story or a voice outside the action. See **Point of view**

Nonfiction Writing about real people, places, and events. Unlike fiction, nonfiction is largely concerned with factual information, although the writer shapes the information according to his or her purpose and viewpoint. Biography, autobiography, and news articles are examples of nonfiction. See **Fiction**

Glossary of Terms

Non-narrative nonfiction Nonfiction written to inform, explain, or persuade that does not use narrative structure to achieve its purpose.

Noun A word that is the class name of something: a person, place, thing, or idea. See **Adjective, Adverb, Verb**

Novel An extended work of fiction. Like a short story, a novel is essentially the product of a writer's imagination. Because the novel is much longer than the short story, the writer can develop a wider range of characters and a more complex plot. See **Fiction, Short story**

Onomatopoeia The use of a word whose sound suggests its meaning, as in *clang, buzz, twang.*

Onset The part of the syllable that precedes the vowel. For example, /*h*/ in *hop,* and /*sk*/ in *scotch.* Some syllables have no onset, as in *un* or *on.* See **Rime**

Oral Pertaining to spoken words. See **Verbal**

Overstatement See Hyperbole

Palindrome A word, phrase, or sentence that reads the same backward or forward. For example, *Able was I ere I saw Elba.*

Paradox A statement that seems to contradict itself, but, in fact, reveals some element of truth. A special kind of paradox is the oxymoron, which brings together two contradictory terms. For example, *cruel kindness* and *brave fear.*

Parallel structure The same grammatical structure of parts within a sentence or of sentences within a paragraph. For example, the following sentence contains parallel infinitive phrases: *He wanted to join the swim team, to be a high diver, and to swim in relays.*

Parody Imitates or mocks another work or type of literature. Like a caricature in art, parody in literature mimics a subject or a style. Its purpose may be to ridicule, to broaden understanding of, or to add insight to the original work.

Participle A verb form ending in –ing or –ed. A participle functions like a verb because it can take an object; a participle functions like an adjective because it can modify a noun or pronoun. For example, in *a glowing coal* and *a beaten dog*, *glowing* and *beaten* are participles.

Pastoral A poem presenting shepherds in rural settings, usually in an idealized manner. The language and form are artificial. The supposedly simple, rustic characters tend to use formal, courtly speech, and the meters and rhyme schemes are characteristic of formal poetry. See **Poetry, Epic**

Personification A form of metaphor in which language relating to human action, motivation, and emotion is used to refer to non-human agents or objects or abstract concepts: *The weather is smiling on us today; Love is blind.* See **Metaphor, Figure of speech, Figurative language**

Glossary of Terms

Perspective A position from which something is considered or evaluated; standpoint. See **Point of view**

Persuasion/Persuasive writing Writing intended to convince the reader that a position is valid or that the reader should take a specific action. Differs from exposition in that it does more than explain; it takes a stand and endeavors to persuade the reader to take the same position. See **Description, Exposition, Narration**

Phonemic awareness/Phonological awareness Awareness that spoken language consists of a sequence of phonemes. This awareness is demonstrated, for example, in the ability to generate rhyme and alliteration, and in segmenting and blending component sounds. See **Phoneme, Phonics**

Phoneme The smallest unit of speech sound that makes a difference in communication. For example, *fly* consists of three phonemes: /*f*/-/*l*/-/ˋ*i*/.

Phonetic Representing the sounds of speech with a set of distinct symbols, each denoting a single sound. See **Phonics**

Phonics The study of sounds. The use of elementary phonetics in the teaching of reading. See **Phonetic**

Phrase A group of related words that lacks either a subject or a predicate or both. For example, *by the door* and *opening the box*. See **Clause**

Plot The action or sequence of events in a story. Plot is usually a series of related incidents that builds and grows as the story develops. There are five basic elements in a plot line: (a) *exposition;* (b) *rising action;* (c) *climax;* (d) *falling action;* and (e) *resolution or denouement.* See **Climax, Conflict, Exposition, Falling action, Resolution, Rising action**

Poetry An imaginative response to experience reflecting a keen awareness of language. Its first characteristic is rhythm, marked by regularity far surpassing that of prose. Poetry's rhyme affords an obvious difference from prose. Because poetry is relatively short, it is likely to be characterized by compactness and intense unity. Poetry insists on the specific and the concrete. See **Prose, Meter**

Point of view The vantage point from which a story is told. In the first-person or narrative point of view, the story is told by one of the characters. In the third-person or omniscient point of view, the story is told by someone outside the story. See **Perspective**

Prefix A word part that is added to the beginning of a base word that changes the sense or meaning of the root or base word. For example, *re-, dis-, com-* are prefixes. See **Suffix, Root**

Prose Writing or speaking in the usual or ordinary form. Prose becomes poetic when it takes on rhythm and rhyme. See **Poetry**

Protagonist The main character or hero of a story. See **Hero/Heroine**

Glossary of Terms

Pun A joke that comes from a play on words. It can make use of a word's multiple meanings or a word's rhyme.

Refrain One or more words repeated at intervals in a poem, usually at the end of a stanza, such as the last line of each stanza in a ballad. Used to present different moods or ideas, as in Poe's, *'Nevermore'.* See also **Chorus.**

Resolution Also called *denouement,* the portion of a play or story where the problem is solved. The resolution comes after the climax and falling action and is intended to bring the story to a satisfactory end.

Revise To change a piece of writing in order to improve it in style or content. As distinct from editing, revising often involves restructuring a piece rather than simply editing for word choice, grammar, or spelling. See **Edit**

Rhetoric The art of effective expression and the persuasive use of language. See **Discourse**

Rhyme scheme In poetry, the pattern in which rhyme sounds occur in a stanza. Rhyme schemes, for the purpose of analysis, are usually presented by the assignment of the same letter of the alphabet to each similar sound in the stanza. The pattern of a Spenserian stanza is *ababbcbcc.*

Rhythm The pattern of stressed and unstressed syllables in a line of poetry. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create mood, to unify a work, or to heighten emotional response.

Rime The vowel and any consonants that follow it. For example, in *scotch,* the rime is /*och*/. See **Onset**

Rising action The events in a story that move the plot forward. Rising action involves conflicts and complications, and builds toward the climax of the story. See, **Conflict, Climax, Exposition, Falling action**

Root (Root word) A word or word element to which prefixes and suffixes may be added to make other words. For example, to the root *graph*, the prefix *di-* and the suffix *–ic* can be added to create the word, *digraphic.* See **Prefix, Suffix**

Rubric An authentic (close to real world) assessment tool for making scoring decisions; a printed set of guidelines that distinguishes performances or products of different quality. See **Scoring guide**

Rule of three (See Learning Standard 16.8) The number three (3) recurs especially in folk literature and fairy tales. For example, *three characters, three tasks, repetition of an event three times.*

Satire A literary technique in which ideas, customs, behaviors, or institutions are ridiculed for the purpose of improving society. Satire may be gently witty, mildly abrasive, or bitterly critical and often uses exaggeration for effect.

Glossary of Terms

Scoring guide List of criteria for evaluating student work. See **Rubric**

Script The text of a play, motion picture, radio broadcast, or prepared speech that includes dialogue and stage directions.

Sensory detail See **Imagery, Style**

Sentence A group of words expressing one or more complete thoughts.

Setting The time and place of the action in a story, play, or poem.

Short story A brief fictional work that usually contains one major conflict and at least one main character.

Simile A comparison of two unlike things in which a word of comparison (often *like* or *as*) is used. For example, *'She stood in front of the alter, shaking like a freshly caught trout.' (Maya Angelou)* See **Metaphor**

Soliloquy A speech in a dramatic work in which a character speaks his or her thoughts aloud. Usually the character is on the stage alone, not speaking to other characters and perhaps not even consciously addressing the audience. (If there are other characters on the stage, they are ignored temporarily.) The purpose of a soliloquy is to reveal a character's inner thoughts, feelings, and plans to the audience.

Sonnet A poem consisting of fourteen lines of iambic pentameter. See **Iambic pentameter, Poetry**

Standard English conventions The widely accepted practices in English punctuation, grammar, usage, and spelling that are taught in schools and employed by educated speakers and writers. See **Standard written English**

Standard written English The variety of English used in public communication, particularly in writing. It is the form taught in schools and used by educated speakers. It is not limited to a particular region and can be spoken with any accent.
See **Standard English conventions**

Stanza A recurring grouping of two or more verse lines in terms of length, metrical form, and, often, rhyme scheme. See **Poetry, Rhyme scheme, Verse**

Style The particular way a piece of literature is written. Not only what is said but how it is said, style is the writer's unique way of communicating ideas. Elements contributing to style include word choice, sentence length, tone, figurative language, and use of dialogue. See **Diction, Imagery, Tone**

Subordinate (dependent) clause A clause that does not present a complete thought and cannot stand alone as a sentence. For example, *'The boy went home from school <u>because he was sick.'</u>* See **Independent clause, Sentence**

Glossary of Terms

Suffix A word part that is added to the ending of a root word and establishes the part of speech of that word. For example, the suffix *-ly* added to *immediate,* a noun, creates the word, *immediately*, an adverb or adjective. See also **Prefix, Root**

Symbol A person, place, or object that represents something beyond itself. Symbols can succinctly communicate complicated, emotionally rich ideas.

Symbolism In literature, the serious and extensive use of symbols. See **Symbol**

Synonym A word that has a meaning identical with, or very similar to, another word in the same language. For example, in some situations, *right* is a synonym of *correct.*

Syntax The way in which words are put together to form constructions, such as phrases or sentences.

Tall tale A distinctively American type of humorous story characterized by exaggeration. Tall tales and practical jokes have similar kinds of humor. In both, someone gets fooled, to the amusement of the person or persons who know the truth. See **Traditional narrative, Folktale**

Theme A central idea or abstract concept that is made concrete through representation in person, action, and image. No proper theme is simply a subject or an activity. Like a thesis, theme implies a subject and predicate of some kind—not just *vice* for instance, but some such proposition as, *"Vice seems more interesting than virtue but turns out to be destructive."* Sometimes the theme is directly stated in the work, and sometimes it is given indirectly. There may be more than one theme in a given work. See **Main idea, Thesis, Moral**

Thesis An attitude or position taken by a writer or speaker with the purpose of proving or supporting it. Also used for the paper written in support of the thesis. See **Theme, Main idea**

Tone An expression of a writer's attitude toward a subject. Unlike mood, which is intended to shape the reader's emotional response, tone reflects the feelings of the writer. Tone can be serious, humorous, sarcastic, playful, ironic, bitter, or objective. See **Mood, Style**

Topic The meaning a literary work refers to, stated in a phrase or word. For example, in Flaubert's *Madame Bovary,* the topic is "dissatisfaction with reality." See **Theme**

Traditional narrative The knowledge and beliefs of cultures that are transmitted by word of mouth. It consists of both prose and verse narratives, poems and songs, myths, dramas, rituals, fables, proverbs, riddles, and the like. Folk literature exists side by side with the growing written record. See **Folktale, Tall tale**

Transformation (See Learning Standard 16.8) The change of a character in appearance or form by magic. For example, Cinderella was transformed by her godmother after midnight.

Trickster tale Story relating the adventures of a mischievous supernatural being much given to capricious acts of sly deception, who often functions as a cultural hero or symbolizes the ideal of a people.

Glossary of Terms

Understatement A technique of creating emphasis by saying less than is actually or literally true. Understatement is the opposite of hyperbole or exaggeration, and can be used to create humor as well as biting satire. See **Hyperbole**

Verb A word, or set of words, that expresses action or state of being.

Verbal A word that is derived from a verb and has the power of a verb, but acts like another part of speech. Like a verb, a verbal may take an object, a modifier, and sometimes a subject; but unlike a verb, a verbal functions like a noun, an adjective, or an adverb. Three types of verbals are gerunds, infinitives, and participles. Also, pertaining to words, either written or spoken. See **Oral**

Verse A unit of poetry such as a stanza or line. See **Poetry, Stanza**

Voice Indicates whether the subject is acting or being acted upon. Active voice indicates that the subject is acting—doing something. (Benjamin Franklin discovered the secrets of electricity.) Passive voice indicates that the subject is being acted upon (The secrets of electricity were discovered by Benjamin Franklin). Also, a writer's unique use of language that allows a reader to perceive a human personality in his or her writing. The elements of style that determine a writer's voice include sentence structure, diction, and tone. The term can also be applied to the narrator of a selection. See **Diction, Tone**

Appendix G: Selected Annotated Resources

WEBSITES

American Classical League: http://www.aclclassics.org/
The American Classical League site offers a catalogue of materials for teaching mythology and classical literature at all grade levels as well as an extensive list of links to other useful sites. The League also sponsors the National Mythology Exam for which teachers can register their students.

American Library Association: http://www.ala.org
This site contains links to Booklist and Book Links magazines and to the ALA's "Notable Books" lists. A page dedicated to parents and the public presents a calendar of library activities.

Association for Supervision and Curriculum Development (ASCD): http://www.ascd.org/
The ASCD site provides information about upcoming conferences, workshops, and online professional development courses on curriculum development and assessment. It also offers an extensive list of ASCD publications and other materials that can be purchased from their online store.

Center for the Improvement of Early Reading Achievement (CIERA):
http://www.ciera.org/ciera/
This site contains a huge collection of research reports about various aspects of early literacy. Other features include a bulletin board for educators to post effective "ideas @ work," and a page of useful links to other resources.

The Folger Shakespeare Library: http://www.folger.edu
This site offers an extensive section on teaching Shakespeare that contains lesson plans for teaching individual plays as well as well-selected resources and links.

The Internet Public Library: http://www.ipl.org/
This site offers "youth" and "teen" sections that contain links to online texts of stories, poems, and classic novels. The site also provides suggestions for titles and links to many other literature resources.

The Library of Congress: http://www.loc.gov
Fortunately, the designers of this labyrinthine site supply a detailed site map of links to many fascinating resources, many of which are online. The American Memory section offers a Learning Page, which contains teacher-created lessons, classroom activities, and professional development opportunities. Another rich resource is the Center for the Book section.
(http://lcweb.loc.gov/loc/cfbook/) lists activities like the Letters About Literature program.

Massachusetts Department of Education: http://www.doe.mass.edu
Copies of all frameworks can be downloaded from this site. The site also provides released MCAS items from the last three years, including sample student work and rubrics. These items are offered with or without the correct answers indicated, so that teachers can download items for use in instruction. Professional development opportunities, announcements of special programs, drafts of regulations, information about grants, and minutes of Board of Education meetings are also posted on the site.

Massachusetts Library and Information Network: http://www.mlin.lib.ma.us
All you need to know about libraries in Massachusetts. From this site, it is possible to search more than 50 library catalogs showing books and other materials of more than 400 Massachusetts libraries.

The Massachusetts Reading Association Online: http://www.massreading.org/
This lively site includes a section on helping parents to encourage reading at home, sections on teachers as readers and writers, and even a calendar displaying the birthdays of well-known children's authors and illustrators. It includes links to other useful sites on reading, including its parent organization, the International Reading Association (IRA): http://www.reading.org/

Massachusetts School Library Media Association: Selection Connection:
http://www.mslma.org/selection/index.html
This site recommends informational and literary materials that support the Curriculum Frameworks, particularly the History/Social Science and English Language Arts frameworks. It also provides links to other sites that are useful for locating, assessing, and selecting resources.

National Council of Teachers of English: http://www.ncte.org/
This site is a rich resource for teachers of all grade levels. It offers a special section for new teachers containing features like "cybermentors," chat rooms, and helpful links. The site also manages several online discussion forums and focused listservs as well as an online bookstore and an extensive bulletin board of teaching ideas.

National Endowment for the Humanities: http://www.neh.fed.us
This site provides information about the wealth of summer institutes and other opportunities for teachers offered by NEH. Also featured are online courses and a link to EDSITEment, an NEH site which brings together top humanities websites and online lesson plans.

National Research Center for English Learning and Achievement (CELA):
http://cela.albany.edu/
Like the CIERA site, this site contains a wealth of research on effective English Language Arts instruction. Notable among the research studies is a report on the practices of middle and high schools that "beat the odds" by doing better than expected on their state's competency test. (http://cela.albany.edu/eie2/index.html)

Booklist
The digital counterpart of the American Library Association's Booklist Magazine, offering reviews of the latest books and electronic media. Provides a searchable engine as well. (http://www.ala.org/booklist)

Book Links: Connecting Books, Libraries, and Classrooms
The bimonthly *Booklinks* magazine reviews books for children that have been grouped into thematic areas. Booklist magazine reviews books, electronic media, and reference works for both adults and children. Both periodicals are published by the American Library Association, 50 E. Huron Street, Chicago, IL 60611 (http://www.ala.org/booklinks)

Bulletin of the Center for Children's Books
This journal provides critical annotations, indications of grade level / age, and reviews of children's literature. It is published by Graduate School of Library and Information Science, University of Illinois and University of Illinois Press, 1325 South Oak, Chicago IL,61820 (http://alexia.lis.uiuc.edu/puboff/bccb/).

The Horn Book Magazine
This magazine reviews books written for children and publishes articles about literature for children. It is published by The Horn Book, Incorporated, 11 Beacon Street, Suite 1000, Boston MA 02108 (http://www.hbook.com/).

MultiCultural Review
The journal features reviews of new print and non-print resources on multicultural topics, and articles that explore current issues. Its address is 88 Post Road, PO Box 5007, Westport, CT 06881-5007 (http://www.mcreview.com).

School Library Journal
Both the print and the online versions review professional reading, books for children and young adults, audiovisual materials, and computer software. The address for the print version is P.O. Box 16388, North Hollywood, CA 91615-6388. The online version is at http://www.slj.com.

Professional journals that review literature in each issue include:

The English Journal (secondary) published by the National Council of Teachers of English.

English Teaching Forum, intended for teachers of English as a foreign or second language, is published by the United States Information Service. (http://exchanges.state.gov/forum/).

The Journal of Adolescent and Adult Literacy published by the International Reading Association.

Language Arts (elementary) published by the National Council of Teachers of English.

The Reading Teacher (elementary) published by the International Reading Association.

Voices from the Middle published by the National Council of Teachers of English.

Note: At the time of publication, these web addresses were functional. If a link does not work, find the organization in question by using a search engine (www.google.com, www.northernlights.com).

Endnotes

[1]For a discussion of the interrelationship of thought and language, see Steven Pinker, *The Language Instinct* (New York: Harper Perennial, 1995).

[2]Lisa Delpit, "The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children," Harvard Educational Review (1988): 58. See also Delpit, *Other People's Children* (New York: Free Press, 1995).

[3]M. Buckley, "Focus on Research: We Listen to a Book a Day; We Speak a Book a Month: Learning from Walter Loban," *Language Arts* 69 (1992): 622-626.

[4]From "A Vocabulary Program to Complement and Bolster a Middle-Grade Comprehension Program," by Michael F. Graves, in *Reading for Meaning: Fostering Comprehension in the Middle Grades*, Barbara Taylor, Michael Graves, and Paul van den Broek, eds. (New York: Teachers College Press, 2000): 116, 118.

[5]For more about selecting books at appropriate instructional or independent reading levels, see *Qualitative Assessment of Text Difficulty: A Practical Guide for Teachers and Writers* by Jeanne Chall (Cambridge, MA: Brookline Books, 1996).

[6]Selections for PreK–8 on both Appendix A and Appendix B were reviewed by Roger Sutton, Editor-in-Chief, and Martha V. Parravano, Senior Editor of the *Horn Book Magazine.* We gratefully acknowledge their contributions.

[7]From *Little House on the Prairie* by Laura Ingalls Wilder (New York: Harper & Rowe, 1935): 74.

[8]John Ciardi, "Summer Song," from *A Beginning Book of Poems*, selected by Marjory Lawrence (Reading, MA: Addison-Wesley, 1967): 72.

[9]From *The Pilgrims at Plymouth,* by Lucille Recht Penner, illustrated by S.D. Schindler (New York: Random House, 1996).

[10]From a third grade science curriculum unit, Swansea Public Schools.

[11]See Jeanne Chall, *Learning to Read: The Great Debate,* 3rd ed. (Fort Worth, TX: Harcourt Brace, 1996). The first edition was published in 1967.

[12]Marilyn Jager Adams, *Beginning to Read: Thinking and Learning About Print* (Cambridge: MIT Press, 1999)

[13]Definitions drawn from:

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Glossary from *The Standards Site,* Dept. for Education and Employment, Great Britain (http://www.standards.dfee.gov.uk/literacy).

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English Language Arts Curriculum

The 2000 English Language Arts Curriculum Framework is the result of the contributions of many English and reading educators across the state. The Department of Education wishes to thank all the people who contributed to the development and revision of this framework.

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