



Westhill Institute, SC
Vestigia Nulla Retrorsum

English Language Arts Curriculum Framework

(Based upon the Massachusetts Academic Content Standards)

Implementation Began September 2009
Full Implementation Scheduled for June 2012

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 5

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.
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.
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.

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.

LANGUAGE - 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.

9–10	(Continue to address Core Knowledge Sequence standards / Grade 8.) 1.5: Identify and practice techniques such as setting time limits for speakers and deadlines for decision-making to improve productivity of group discussions. <i>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.</i>
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. <i>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.</i>

LANGUAGE - 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.

9–10	Continue to address standards from Core Knowledge Sequence – Grade 8 2.5: Summarize in a coherent and organized way information and ideas learned from a focused discussion. <i>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.</i>
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. <i>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.</i>

Language - 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.

9–10	(Continue to address Core Knowledge Sequence Standards – Grade 8) 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. <i>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.</i>
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	3.16: Create an appropriate scoring guide to prepare, improve, and assess presentations
11–12	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.

Language / 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.

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. <i>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.</i> 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. <i>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.</i>

Language - 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.

9–10	<p>(Continue to address earlier standards as needed.)</p> <p>5.23: Identify simple, compound, complex, and compound-complex sentences.</p> <p>5.24: Identify nominalized, adjectival, and adverbial clauses.</p> <p>5.25: Recognize the functions of verbals: participles, gerunds, and infinitives.</p> <p>5.26: Analyze the structure of a sentence (<i>traditional diagram, transformational model</i>). <i>For example, students analyze the clauses and phrases in the first two lines of Robert Louis Stevenson’s poem, “My Shadow”:</i> <i>“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.”</i></p> <p>5.27: Identify rhetorically functional sentence structure (<i>parallelism, properly placed modifiers</i>).</p> <p>5.28: Identify correct mechanics (<i>semicolons, colons, hyphens</i>), correct usage (<i>tense consistency</i>), and correct sentence structure (<i>parallel structure</i>).</p> <p>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 (<i>glasnost, coup d’état</i>).</p>
11–12	<p>(Continue to address earlier standards as needed.)</p> <p>5.30: Identify, describe, and apply all conventions of standard English.</p> <p>5.31: Describe historical changes in conventions for usage and grammar.</p> <p>5.32: Explain and evaluate the influence of the English language on world literature and world cultures.</p> <p>5.33: Analyze and explain how the English language has developed and been influenced by other languages.</p>

Language - 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.

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 (<i>documentary films, news broadcasts, taped interviews</i>) 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.

Reading and Literature:

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.

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. <i>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.</i>
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:	<p>Language Strand:</p> <ul style="list-style-type: none"> • 4.17 Determine the meaning of unfamiliar words using definition or example context clues. <p>Reading and Literature Strand:</p> <ul style="list-style-type: none"> • 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. <p>Composition Strand:</p> <ul style="list-style-type: none"> • 19.11 Write brief summaries of information gathered through research. <p>Students read and interpret newspaper columns bi-monthly in their English class to review and practice skills related to reading and summarizing informational material.</p>
Introduction:	<p>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 <i>The Boston Globe</i>, April 25, 2000) in class. He identifies two words they will meet in the article (<i>inert, sequestered</i>) 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 (<i>a semi-colon</i>) can signal this kind of explanation. (Learning Standard 4.17)</p>
Practice / Assessment:	<p>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 (<i>states only main ideas, logically ordered ideas, smooth transitions between ideas . . .</i>). He indicates that he will check periodically with the groups as the class period progresses.</p> <p>Students read the article aloud as the teacher circulates. They discuss the meaning of the title, interpret confusing words (<i>fix</i>), 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 (<i>snapping a sugar pea or holding a hefty homegrown tomato in the hand</i>) and discuss how they help further the reader’s understanding of the article. (Learning Standards 8.22, 15.7)</p> <p>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.</p>
Culminating Performance and Evaluation:	<p>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.</p>

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.

Reading and Literature:

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.

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. <i>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.</i>
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. <i>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.</i>

Reading and Literature:

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.

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. <i>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.</i>
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. <i>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.</i>

Reading and Literature:

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.

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. <i>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.</i>
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. <i>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.</i>

Reading and Literature:

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.

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. <i>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.</i>
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. <i>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.</i>

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*))

Reading and Literature:

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.

<p>9–10</p>	<p>(Continue to address earlier standards as needed and as they apply to more difficult texts.)</p> <p>13.24: Analyze the logic and use of evidence in an author's argument</p> <p>13.25: Analyze and explain the structure and elements of nonfiction works.</p> <p><i>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.</i></p>
<p>11–12</p>	<p>(Continue to address earlier standards as needed and as they apply to more difficult texts.)</p> <p>13.26: Analyze and evaluate the logic and use of evidence in an author's argument.</p>

	<p>13.27: Analyze, explain, and evaluate how authors use the elements of nonfiction to achieve their purposes.</p> <p><i>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.</i></p>
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Reading and Literature:

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.

9–10	<p>(Continue to address earlier standards as needed and as they apply to more difficult texts.)</p> <p>14.5: Identify, respond to, and analyze the effects of sound, form, figurative language, graphics, and dramatic structure of poems:</p> <ul style="list-style-type: none"> • sound (<i>alliteration, onomatopoeia, rhyme scheme, consonance, assonance</i>); • form (<i>ballad, sonnet, heroic couplets</i>); • figurative language (<i>personification, metaphor, simile, hyperbole, symbolism</i>); and • dramatic structure. <p><i>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.”</i></p>
11–12	<p>(Continue to address earlier standards as needed and as they apply to more difficult texts.)</p> <p>14.6: Analyze and evaluate the appropriateness of diction and imagery</p> <p><i>(controlling images, figurative language, understatement, overstatement, irony, paradox).</i></p> <p><i>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.</i></p>

Reading and Literature:

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.

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. <i>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.</i> 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. <i>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.</i>

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*).

Reading and Literature:

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.

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. <i>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.</i>
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. <i>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.</i>

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

Learning Standards Taught and Assessed:	<p>Language Strand:</p> <ul style="list-style-type: none"> • 3.12 Give oral presentations to different audiences for various purposes, showing appropriate changes in delivery (<i>gestures, vocabulary, pace, visuals</i>) and using language for dramatic effect. <p>Literature Strand:</p> <ul style="list-style-type: none"> • 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:	<p>Students read selections from a poetic translation of Homer's <i>Odyssey</i> 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)</p>

Practice / Assessment:	<p>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)</p> <p>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)</p> <p>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)</p>
Culminating Performance and Evaluation:	<p>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)</p> <p>Students plan and present a celebratory event during which they perform their stories for parents, friends, and community members.</p>

Reading and Literature:

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.

9–10	<p>(Continue to address earlier standards as needed and as they apply to more difficult texts.)</p> <p>17.7: Identify and analyze how dramatic conventions support, interpret, and enhance dramatic text.</p> <p><i>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.</i></p>
11–12	<p>(Continue to address earlier standards as needed and as they apply to more difficult texts.)</p> <p>17.8: Identify and analyze types of dramatic literature.</p> <p><i>For example, students read a comedy and discuss the elements and techniques the playwright used to create humor.</i></p> <p>17.9: Identify and analyze dramatic conventions (monologue, soliloquy, chorus, aside, dramatic irony).</p> <p><i>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.</i></p>

Reading and Literature:

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.

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. <i>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.</i>
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. <i>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.</i>

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

<p>Learning Standards Taught and Assessed:</p>	<p><i>Reading and Literature Strand:</i></p> <ul style="list-style-type: none"> • 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. <p><i>Composition Strand:</i></p> <ul style="list-style-type: none"> • 19.26 Write well-organized essays that have clear focus, logical development, effective use of detail, and variety in sentence structure.
<p>Introduction:</p>	<p>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.</p> <p>Given Mark Antony’s speech (Act III, scene 1 of <i>Julius Caesar</i>), 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)</p>
<p>Practice / Assessment:</p>	<p>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)</p>
<p>Culminating Performance and Evaluation:</p>	<p>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)</p> <p>Using the above exercises and criteria, students cut, practice, perform, and assess speeches from the Shakespeare play they go on to study in class.</p>

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.

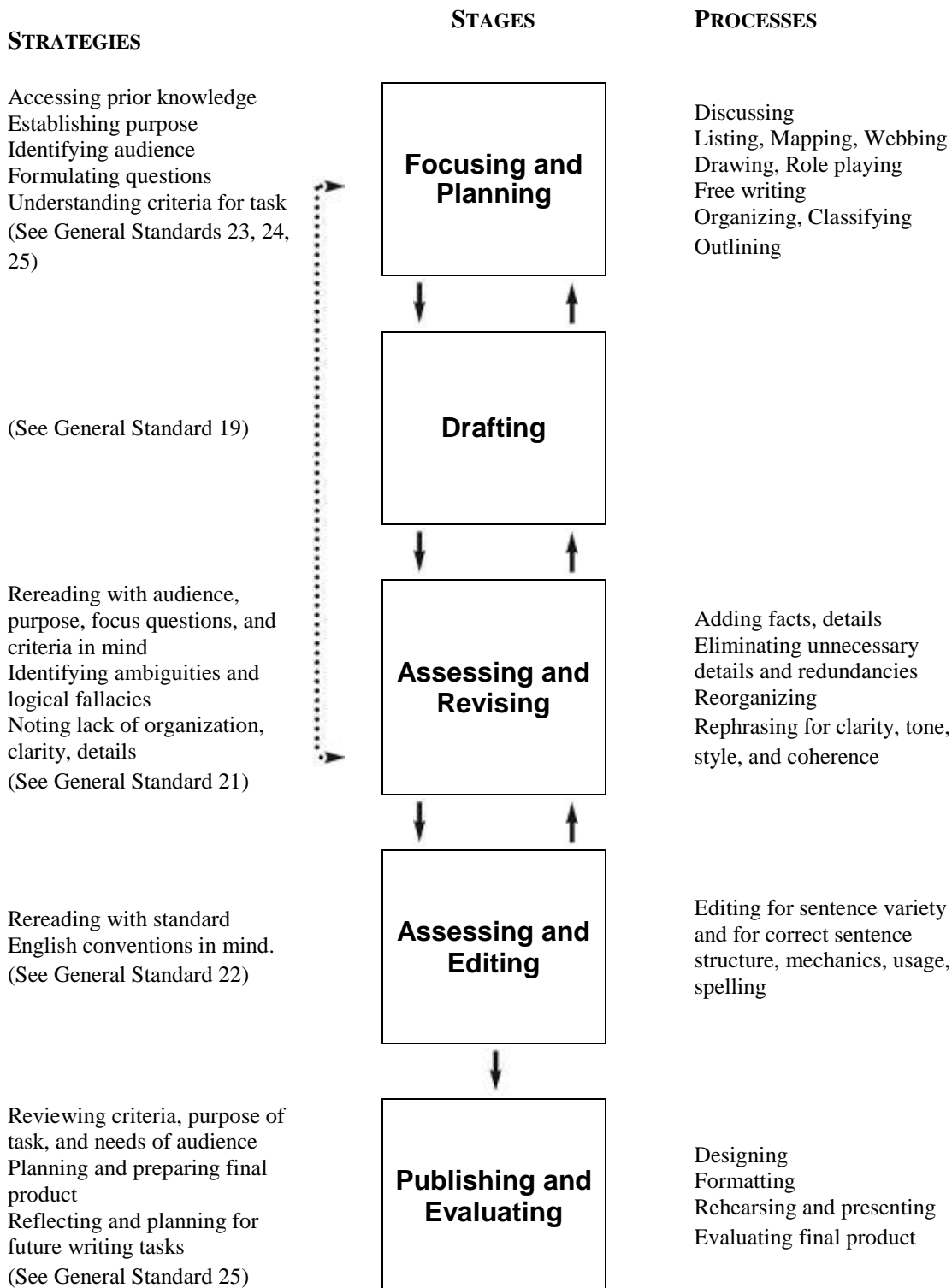
Conducting Research

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



Composition:

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.

9–10	<p>(Continue to address earlier standards as needed.)</p> <p>For imaginative/literary writing:*</p> <p>19.24: Write well-organized stories or scripts with an explicit or implicit theme and details that contribute to a definite mood or tone.</p> <p>19.25: Write poems using a range of poetic techniques, forms (<i>sonnet, ballad</i>), and figurative language.</p> <p>For informational/expository writing:</p> <p>19.26: Write well-organized essays (<i>persuasive, literary, personal</i>) that have a clear focus, logical development, effective use of detail, and variety in sentence structure.</p> <p>19.27: Write well-organized research papers that prove a thesis statement using logical organization, effective supporting evidence, and variety in sentence structure.</p>
11–12	<p>(Continue to address earlier standards as needed.)</p> <p>For imaginative/literary writing:*</p> <p>19.28: Write well-organized stories or scripts with an explicit or implicit theme, using a variety of literary techniques.</p> <p>19.29: Write poems using a range of forms and techniques.</p> <p>For informational/expository writing:</p> <p>19.30: Write coherent compositions with a clear focus, objective presentation of alternate views, rich detail, well-developed paragraphs, and logical argumentation.</p> <p><i>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.</i></p>

Sample Grade 8 Integrated Learning Scenario: *Poetry Sketches*

<p>Learning Standards Taught and Assessed:</p>	<p><i>Reading and Literature Strand:</i></p> <ul style="list-style-type: none"> • 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. <p><i>Composition Strand:</i></p> <ul style="list-style-type: none"> • 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.
<p>Introduction:</p>	<p>The teacher and students review ideas from previous lessons on selected poetic techniques and revision criteria.</p> <p>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)</p>
<p>Practice / Assessment:</p>	<p>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.</p> <p>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)</p> <p>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)</p>
<p>Culminating Performance and Evaluation:</p>	<p>Students perform their poems for the class and the teacher, who evaluates them using the agreed-upon criteria.</p> <p>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.</p>

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

<p>Learning Standards Taught and Assessed:</p>	<p><i>Reading and Literature Strand:</i></p> <ul style="list-style-type: none"> • 8.34 Analyze and evaluate the logic and use of evidence in an author’s argument. <p><i>Composition Strand:</i></p> <ul style="list-style-type: none"> • 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.
<p>Introduction:</p>	<p>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.</p>
<p>Practice / Assessment:</p>	<p>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)</p> <p>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)</p> <p>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)</p>
<p>Culminating Performance and Evaluation:</p>	<p>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)</p> <p>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.</p>

Composition:

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.

9–10	(Continue to address earlier standards as needed.) 20.5: Use different levels of formality, style, and tone when composing for different audiences. <i>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.</i>
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.

Composition:

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.

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.
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. <i>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.</i>

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

<p>Learning Standards Taught and Assessed:</p>	<p><i>Reading and Literature Strand:</i></p> <ul style="list-style-type: none"> • 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 (<i>point of view, characterization, irony</i>) for specific rhetorical and aesthetic purposes. <p><i>Composition Strand:</i></p> <ul style="list-style-type: none"> • 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.
<p>Introduction:</p>	<p>Students read Louise Erdich’s <i>Love Medicine</i>, 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.</p>
<p>Practice / Assessment:</p>	<p>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)</p>
<p>Culminating Performance and Evaluation:</p>	<p>After the class has completed the reading and discussion of the novel, the teacher informs the students that, in the original publication of <i>Love Medicine</i>, 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)</p>

Composition:

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.

9–10	(Continue to address earlier standards as needed.) 22.9: Use knowledge of types of clauses (<i>main and subordinate</i>), verbals (<i>gerunds, infinitives, participles</i>), mechanics (<i>semicolons, colons, hyphens</i>), usage (<i>tense consistency</i>), sentence structure (<i>parallel structure</i>), 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.

Composition:

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.

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. <i>For example, students write an essay on the causes for the murder of Lenny in <i>Of Mice and Men</i>, 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.</i>
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. <i>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.</i> 23.15: Craft sentences in a way that supports the underlying logic of the ideas. <i>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.</i>

Composition:

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.

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. <i>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.</i>
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. <i>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?”).</i>

Composition:

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.

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. <i>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.</i>
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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.

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 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

Stephen Crane

Emily Dickinson

Frederick Douglass

Ralph Waldo Emerson

Benjamin Franklin

Nathaniel Hawthorne

Henry James

Thomas Jefferson

Herman Melville

Edgar Allan Poe

Henry David Thoreau

Mark Twain

Phillis Wheatley

Walt Whitman

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

Henry Adams

James Baldwin

Arna Bontemps

Willa Cather

Kate Chopin

Countee Cullen

Ralph Ellison

William Faulkner

Jessie Fauset

F. Scott Fitzgerald

Charlotte Gilman
Ernest Hemingway
O. Henry
Langston Hughes
Zora Neale Hurston
Sarah Orne Jewett
James Weldon Johnson
Flannery O'Connor
Gertrude Stein
John Steinbeck
James Thurber
Jean Toomer
Booker T. Washington
Edith Wharton
Richard Wright

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

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 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

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

DRAMA:

Jean Anouilh

Fernando Arrabal

Samuel Beckett

Bertolt Brecht

Albert Camus

Jean Cocteau

Athol Fugard

Jean Giraudoux

Eugene Ionesco

Molière

John Mortimer

Sean O'Casey

John Osborne

Harold Pinter

Luigi Pirandello

Jean-Paul Sartre

John Millington Synge

RELIGIOUS LITERATURE:

Analects of Confucius

Bhagavad-Gita

The Koran

Tao Te Ching

Book of the Hopi

Zen parables

Buddhist scripture

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.

On Reading and Writing: Beyond the Primary Grades:

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.¹⁰ 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 Terms¹³

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.

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**

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**

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 **Traditional 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**

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**

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 **Theme, 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 they 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**

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**

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/-/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**

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.

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 altar, 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 because he was sick.'* See **Independent clause, Sentence**

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.

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.aclassics.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>)

Journals

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).