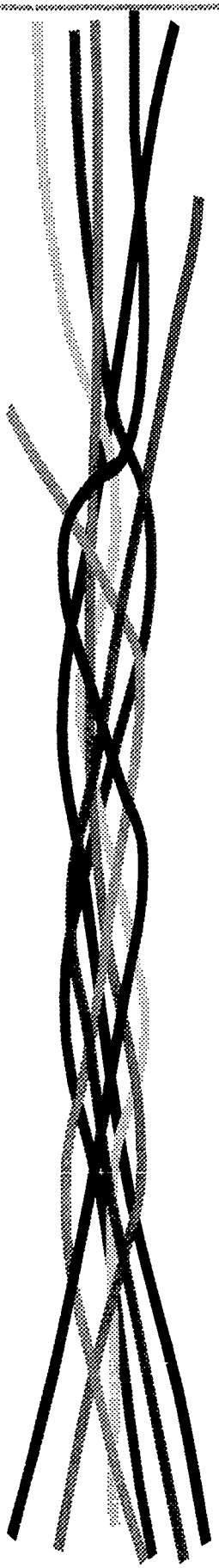
DOCUMENT RESUME

ED 460 382 CS 216 745

TITLE	English Language Arts Curriculum Framework.
INSTITUTION	Massachusetts State Dept. of Education, Quincy.
PUB DATE	1996-00-00
NOTE	98p.
PUB TYPE	Guides - Non-Classroom (055)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Academic Standards; *Communication Skills; Elementary Secondary Education; *English Curriculum; *English Instruction; *Language Arts; Language Usage; State Curriculum Guides; *State Standards; Writing Skills
IDENTIFIERS	*Massachusetts; Media Literacy

ABSTRACT

Reflecting a view of how classrooms can and should look to assist all students to achieve high standards of excellence, this curriculum framework presents the first statewide framework for learning, teaching, and assessment in the English language arts for Massachusetts public schools. After an introduction, it discusses the core concept underlying the framework, which is that the goal of an English language arts curriculum is to teach learners how to reason and use language purposefully as they comprehend, construct, and convey meaning. It then presents 10 guiding principles that underlie every strand and learning standard in the framework. The framework then presents content strands and learning standards for the areas of language, literature, composition, and media (separated by grade levels pre-K-4, 5-8, 9-10, and 11-12). (Contains 22 endnotes and 119 references. Appendixes contain (1) a suggested list of authors, illustrators, or works reflecting "our common literary and cultural heritage"; (2) suggested lists of authors and illustrators of contemporary American literature and world literature; (3) 3 sample literature units; (4) a historical perspective on the goals and content of English language arts instruction; (5) accommodation for limited English proficient students; and (6) advice on relating literature to key historical documents.) (RS)



The Commonwealth of Massachusetts
Department of Education

ENGLISH LANGUAGE ARTS

CURRICULUM FRAMEWORK

Massachusetts
We help children learn.
Department of Education

www.doe.mass.edu

The Commonwealth of Massachusetts
Department of Education
350 Main Street, Malden, Massachusetts 02148-5023 ◆ 781•388•3300

DEAR COLLEAGUES:

I am pleased to present to you the Massachusetts English Language Arts Curriculum Framework which was approved by the Board of Education in January, 1997. It represents the first statewide guidelines for learning, teaching, and assessment in the English language arts for the state's public schools.

This framework is based on sound research and effective practice, and reflects a vision of how classrooms can and should look to assist all students to achieve high standards of excellence. It offers exciting opportunities to strengthen curriculum and instruction in grades PreK - 12 and in adult basic education programs across the Commonwealth.

I am proud of the work that has been accomplished. The thousands of comments and suggestions we received on our previous working drafts have strengthened this curriculum framework. I want to thank all of you for working with us to create a high quality document that provides challenging learning standards for our students. We will continue to work with you as you implement them in your district.

I encourage you to offer comments on the curriculum frameworks as you use them in schools to develop curriculum and programs. We want to keep them current and vibrant so that they will continue to bring education reform alive in our classrooms.

Thanks again for your ongoing support and cooperation.

Sincerely,

Robert V. Antonucci

Robert V. Antonucci
Commissioner of Education

Massachusetts
We help children learn.
Department of Education
www.doe.mass.edu

ACKNOWLEDGMENTS

English Language Arts Framework Revision Writing Committee:
Sara Beattie, Author, Cambridge
Cheryl Bromley Jones, Plymouth North High School, Plymouth
Susan Harris-Sharples, Wheelock College
Elizabeth Keroack, Stoneham Public Schools
James E. McDermott, South High Community School, Worcester
Mark McQuillan, Lincoln Public Schools
Marie Pires, Arnone Elementary School, Brockton
Lorraine Plasse, Springfield Public Schools
Rosalie Porter, READ Institute, Amherst
William Craig Rice, Expository Writing Program, Harvard University
Sandra Stotsky, Boston University and Harvard University
George T. Viglirolo, Brookline Public Schools and City on a Hill Charter School, Boston

Department of Education Staff:
Linda Beardsley
Mary-Beth Fafard
Laurie Slobody
Susan Wheltle

We wish to thank the many educators and other colleagues whose comments, ideas, and suggestions helped to shape previous drafts and revisions of this document. In addition, the Commissioner and Board of Education sought the comments of the following people:
Brian C. Coughlin, Lynn Public Schools
Allan A. Glatthorn, East Carolina University
E. D. Hirsch, Jr., University of Virginia
Paul H. Krueger, Beverly Public Schools
Janis Melvold, Massachusetts General Hospital
David Pesetsky, Massachusetts Institute of Technology
David Roach, Milbury Public Schools
Roger Shattuck, Boston University
James Squire, Harvard University
Roger Sutton and Martha V. Parravano, *The Horn Book Magazine*
Anne Wortham, Illinois State University

We wish to thank them for their review and their suggestions that have been incorporated.

MA Board of Education
Dr. John Silber, Chairman
Ms. Patricia Crutchfield, Vice Chairperson
Dr. Edwin J. Delattre
Mr. William K. Irwin
Dr. Stanley Z. Koplik, Chancellor, Bd. of Higher Ed.
Mr. James A. Peyser
Dr. Roberta Schaefer
Dr. Abigail Thernstrom
Ms. Alexis Vagianos

Dr. Robert V. Antonucci,
Commissioner of Education

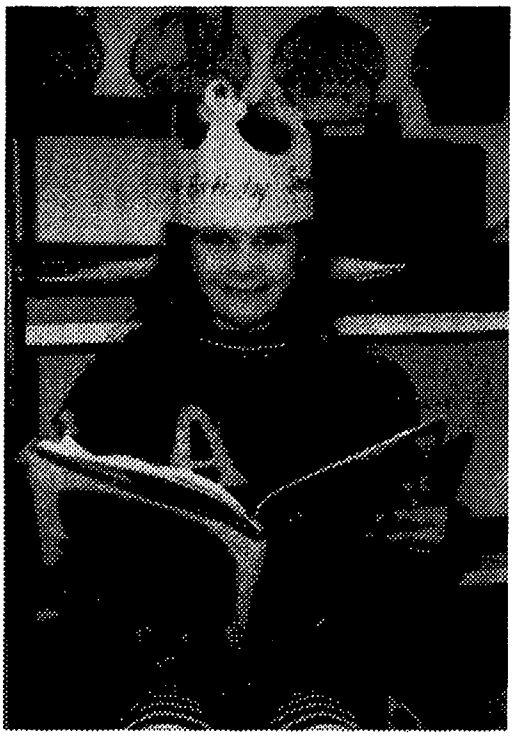
Designer:
Lynn Boston

TABLE OF CONTENTS

INTRODUCTION: LEARNING IN THE ENGLISH LANGUAGE ARTS

The English language arts as a core discipline is multi-dimensional. It is at once the study of literature, the learning of literacy and writing, and the study of film and other new symbol systems, as well as the cultivation of language use and the capacity to reason. The following images tell the stories of six students learning these language arts.

Nancy begs her older brother to help her read the book she has just discovered in Kindergarten. She chimes in confidently each time he begins the repetitive question, "Brown Bear, Brown Bear, What do you see?"



Nancy's story highlights the importance of experiences in the home that ***develop and support early literacy.*** By reading with Nancy, her brother reinforces her enthusiasm for stories and helps her relate meaning to print as she learns about the relationship of sound and symbol in reading.

While studying about the importance of seafaring in New England history, Michael's fifth grade class visits the Peabody Essex Museum in Salem and examines its collection of navigational instruments. Fascinated with the idea of how people learned to sail across vast oceans, Michael avidly reads the books on clipper ships and whaling boats and pores over the maps that his teacher has made available in the classroom. After exhausting these resources, Michael takes his teacher's suggestion and goes to his public library, where he is delighted to find dozens of books on the history of sailing.

Michael's teacher has taught him and his classmates how to use books and resources to learn more about the ideas and events that interest them. By maintaining a classroom library and showing students how to ***use community resources such as museums and libraries,*** this teacher validates her students' curiosity about the world they live in and their desire for information.

Fourteen-year-old Sam, who struggles as a reader and writer, dutifully completes an assignment by noting in a journal the highlights of his family vacation through the Southwest. On the day he explores the ancient cliff dwellings of Mesa Verde, Sam enthusiastically covers the pages of his journal with bold petroglyphs.

Sam's enthusiasm for the petroglyphs may stem from his natural inclination to compose and express meaning through images, an interest that will be further developed in his visual arts classes. His English teacher recognizes the work Sam has done in his journal as evidence of Sam's visual-spatial strength and uses the journal as way to ***develop reading and writing skills.*** He asks Sam to investigate the meaning of the petroglyphs. After completing the research, Sam is eager to prepare a written report and a chart describing the petroglyphs and to explain his findings to the class.

Rita, a recent immigrant, has used her emerging English skills to write a description of her native country. She has illustrated it with sketches of the countryside around her former home. She sits proudly in the "Author's Chair" of her writing group,

reading her description aloud and showing her sketches. The teacher and her classmates praise her for all the information she can tell them in English, and they ask her questions about the details in her sketches.

This classroom activity demonstrates how teachers may ***provide opportunities for students with limited English*** to participate fully in class activities. Rita is encouraged to share her knowledge of her native country with her peers and to express herself in her new language in an academic context.

As Peter, a tenth grader, reads selections from Martin Luther King Jr.'s speeches and writing in the anthology, A Testament of Hope, *he is struck by King's powerful command of the English language. He is also fascinated by the many references to authors and philosophers from the past, the Bible, and events in American history. Inspired by King's "I Have a Dream" speech, he rereads the* Declaration of Independence *and the "Gettysburg Address," and writes an essay about King's role in carrying the ideals of these documents into the twentieth century.*

Peter's response to his literature assignment is a reminder that by ***reading works from our common literary and cultural heritage,*** students begin to grasp how ideas and words from the past can shape the world of the present and future.

After missing several opportunities for job promotion because of low reading skills, Katie enrolls in an evening adult literacy class. She is determined to share the world that literacy is opening for her first grade child. Together, they read stories about the native New England wildflowers and animals her daughter is studying in school.

Katie's experience suggests the power of language to transform human lives and ***to promote family literacy.*** Many adult learners return to school motivated by a strong desire to participate more fully in their children's education. Katie has lived with the reality of the limited opportunities that result from low literacy. She has realized the importance of being perceived as an effective reader, writer, and speaker in her workplace and in her family.

THE CORE CONCEPT OF THE ENGLISH LANGUAGE ARTS FRAMEWORK

There is pleasure in learning that one can use language to shape one's destiny and sense of the world. There is personal satisfaction in learning that through language one can acquire knowledge as well as the power to inform or influence others. Finally, there is the special joy in being able to appreciate and create stories, poems, speeches, essays, and satires that delight, inspire, inform, amuse, and challenge.

Facility with language enables students to go beyond the limits of their immediate experience. But to develop facility with language, students must learn to reason as they try to understand, compose, and communicate meaning. Actual learning emerges from reflection upon reading, lectures, or discussions. Learning experiences in the English language arts must strengthen the powerful and uniquely human connection that exists between thought and language. This belief permeates this curriculum framework and is embodied in its Core Concept.

CORE CONCEPT:

The goal of an English language arts curriculum is to teach learners how to reason and use language purposefully as they comprehend, construct, and convey meaning.

AN EMPHASIS ON THOUGHT AND LANGUAGE

Thought and language are essential tools for learning and communicating. We use thought and language when we listen, make observations, and remember experiences. We use language when we think critically and creatively and when we convey our ideas and feelings to others. All discourse is dependent on thought and language working together.

By acknowledging the importance of thought and language in lifelong learning, this Core Concept affirms the goals established in the Massachusetts *Common Core of Learning*: "All students should read and listen critically for information, understanding, and enjoyment. They should write and speak clearly, factually, persuasively, and creatively in standard English." The use of this curriculum framework in the development of local English language arts curricula can ensure that all students learn how to reason and use language for understanding, composing, and communicating meaning.

Clearly, no one instructional approach can meet all the needs of each learner. This curriculum framework invites educators to explore the strengths of multiple approaches to instruction; it does not intend to promote one approach over others. Teachers should judge when it is best to use direct instruction, inductive learning, Socratic dialogue, or formal lecture. Teachers should also judge when it is appropriate for students to work individually, in small groups, or as a whole class. These decisions should be based on the teacher's careful assessment of students' knowledge, interests, and skills.

Early literacy is essential in learning to reason and use language for understanding, composing, and communicating meaning. **This curriculum framework sets the goal that every child entering Kindergarten or first grade in Massachusetts will be able to read and write at grade level in the English language by the end of third grade.** The Core Concept, Guiding Principles content, Strands, and Learning Standards of this framework emphasize the importance of increasingly challenging learning experiences that help students develop English language arts skills, in order to reason about spoken and written discourse, and form aesthetic judgments. As part of these learning experiences, students must develop reflective intelligence.

REFLECTIVE INTELLIGENCE

Teaching students to reflect upon and gain conscious control over their observations, thoughts, and language is as essential as teaching them how to analyze the thoughts and language of others. They must also be able to develop an awareness of their own moods and perceptions. Students must acquire reflective intelligence and use this intelligence when communicating or evaluating discourse in any domain or field of communication. If reflective

intelligence is essential to learning, it must be developed through the curriculum. For classroom teachers, the question is this: Is it better to teach thinking primarily with disciplinary content, or to teach thinking as a generic set of competencies that are independent of any one discipline and that cut across disciplines? The answer is clear: We must do both. Learning experiences that teach thinking both within a discipline and as a generic set of strategies used across disciplines will develop the flexibility students need for thinking about what they have learned, understood, and hope to communicate.

Thinking must be taught across the curriculum and in the four subdisciplines, or strands, comprising the English language arts curriculum in this document. It must be taught within these four content strands to help students understand the nature of communication and aims of discourse: expressive, literary, informational, and persuasive. Students need to learn to grasp rhetorical concepts. They need to be able to recognize the elements of rhetoric—speaker, audience, message, and form—and to identify these elements in the various uses of language. **Figure A** displays the aims of discourse, elements of rhetoric, and modes of presentation.[1]

FIGURE A
RHETORICAL CONCEPTS

Aims of Discourse
Expressive • Literary • Informational • Persuasive

Elements of Rhetoric
Speaker • Audience • Message (Meaning) • Form (Genre)

Modes of Presentation
Narration • Description • Exposition • Argumentation

In addition to teaching students to see the "deep structure" of the language arts, it is reasonable to teach thinking as a set of strategies in order to build flexible "reflective" thinkers who can move freely among the content areas. This is the underlying premise of David Perkins' work on reflective intelligence.[2] Thus, the strands in this curriculum framework emphasize strategies such as those in **Figure B** that allow students to be self-conscious in their efforts to use different forms of spoken and written discourse for various purposes and audiences. Students who can draw upon these diverse strategies for focusing, planning, assessing, and modifying language will be able to advance the broad aims of different types of discourse.

FIGURE B
STRATEGIES FOR DEVELOPING REFLECTIVE INTELLIGENCE

Focusing	Planning	Assessing
Establishing purpose	Generating essential questions	Confirming predictions
Accessing prior knowledge	Brainstorming	Identifying ambiguity
Previewing text and text features	Discussing	Detecting bias
Formulating questions	Framing	Discerning vagueness
Predicting and visualizing outcomes	Classifying	Finding logical fallacies
	Listing	Noting lack of organization
	Mapping	Noting lack of facts
	Webbing	
	Drawing	
	Note taking	
	Outlining	
	Role playing	
	Using Analogies	

Modifying
Adding new information
Detecting unnecessary information
Reorganizing for sequence
Redesigning for purpose
Rephrasing for clarity

Teaching Practices That Develop Reflective Intelligence

Students learn to think purposefully in classrooms in which teachers model strategies for solving problems while reading and researching. They encourage students to develop their own techniques for figuring out unknown words and remembering facts and information. They suggest ways that students can focus, plan, assess, and modify their responses to assignments or problems posed in class.

A curriculum focused on developing reflective intelligence also addresses matters of logic, inference, and truth. Moral questions drawn from literature; imaginary situations in which students are asked to argue a point of view; classroom discussions that draw out the underlying argument of an advertising campaign, poem, or editorial— all can be invitations to teach students directly about the elements of persuasion, propositional reasoning, the distinction between form and content, and the features of ethical, logical, and effective arguments.

Students further learn to be reflective when they are asked to identify the elements, analyze the purposes, and discuss the similarities and differences of various

types of discourse. Students can demonstrate their understanding through graphic displays, simulations, and writing assignments that are focused by distinct rhetorical purposes, audience expectations, and forms. Through these demonstrations, they learn to reflect upon and evaluate their own responses.

To cultivate critical and aesthetic sensibilities, teachers consistently ask students to justify—in discussions, simulations, critical essays, and presentations—whether or not something is right or wrong, logical or illogical, effective or ineffective. They ask students to discuss different interpretations of a work of fiction or nonfiction by adopting different critical lenses. Through these processes, teachers teach students to be aware—in a deep and lasting sense—of how language and thought intertwine to build bridges of communication while enriching their lives.

GUIDING PRINCIPLES

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

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, respond to a literary work, or convey their ideas in an essay, they engage in thinking processes. The learning standards in this framework specify the intellectual processes that students must draw on as they learn through and about 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 talk about what they are learning.

GUIDING PRINCIPLE 2:

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

Schools must provide a strong and well-balanced instructional program for developing reading and writing skill in the primary grades. The roots of successful beginning reading and writing lie in oral language development. Most children begin school able to use their oral

language effectively for many purposes. Teachers who focus on students' oral language-development strengthen students' powers of observation and memory which teaches them the concepts and skills they need for learning to read and write. Early literacy programs provide students with a variety of oral language activities, high quality reading materials, systematic phonics instruction, and opportunities to work with others who are reading and writing. Reading to preschool and primary grade children plays an especially critical role in developing the foundation for literacy.

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.

Literature is the heart of the English language arts and the touchstone for all language arts activities. As Louise Rosenblatt remarks in *Literature as Exploration,* "Whatever the form—poem, novel, drama, biography, essay—literature makes comprehensible the myriad ways in which human beings meet the infinite possibilities that life offers."[3]

All students deserve knowledge of works reflecting a literary heritage that goes back thousands of years. In each school district, teachers must work together to develop PreK-12 literature programs that are coherently articulated from grade to grade. In addition to including works from the literary heritage of the English-speaking world, the schools will want to give all students a broad exposure to literary works about the many different kinds of communities that make up contemporary America and about countries and cultures throughout the world. To guide teachers and parents, this framework provides suggested lists of authors, illustrators, and works in Appendices A and B. Appendix A presents a suggested list of authors or works reflecting our common literary and cultural heritage, while Appendix B presents suggested lists of contemporary authors from the United States, as well as past and present authors from other countries and cultures.

In order to instill a love of reading, English language arts teachers need to encourage independent reading in 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. By reading and discussing books and articles with their children, and by visiting libraries with them, parents and other family members can make reading an important part of home life.

GUIDING PRINCIPLE 4:

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

The beginning writing of children 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.

Computers, television, film, videos, and radio are widespread modes of communication in the modern world. All students need to learn how to be effective users of these various media for obtaining information and for communicating to others for a variety of purposes. Each of these media has its advantages and challenges, and students must learn to apply the critical techniques learned in the study of literature to the evaluation of film, video, television, and multimedia.

GUIDING PRINCIPLE 6:

An effective English language arts curriculum embeds skills instruction in meaningful learning.

In many cases, explicit skills instruction is most effective when it responds to specific problems individual students reveal in their work. For example, a teacher may wish to explain particular writing conventions to the whole class, monitor each student's progress, and then provide direct individualized instruction when needed. In other cases, explicit skills instruction is most effective when it precedes what students need to learn. Systematic phonics lessons, in particular decoding skills, should be taught to students before they try to use them in their subsequent reading. Systematic phonics lessons are especially important for those students who have not developed "phonemic awareness," or the ability to pay attention to the component sounds of language.

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 which they consciously practice and apply in increasingly diverse and demanding contexts. Skills become strategies for learning when they are internalized. For example, a reading skill has become a strategy when a student uses decoding for recognizing known words he has not previously seen in print, or looks up the meaning of an unfamiliar word in a dictionary. 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?" At the point that 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 finding strategies that enable them to respond to the 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 the neighborhood but which may not have the same meaning or usefulness in school. Teachers 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 the unique perspectives they bring to their learning. These voices develop when teachers provide opportunities for students to interact with one another, to explore each others' ideas, and to communicate their ideas to others. 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 ideas, aspirations, and talents to the class, the school, the community, and the nation.

GUIDING PRINCIPLE 10:

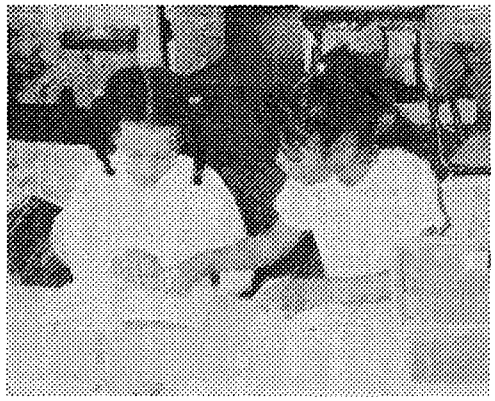
While encouraging respect for differences in home backgrounds, an effective English language arts curriculum nurtures students' sense of their common ground in order to prepare them for responsible participation in our schools and civic life.

Teachers are teaching 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 carefully choose literature and guide discussions about the variety of peoples around the world and their different beliefs, stories, and traditions. At the same time, they help students discover common ground. An English language arts curriculum can serve as a unifying force in schools and society.[4]

EARLY LITERACY:

SUCCESS IN READING BY GRADE THREE

The Massachusetts Board of Education is committed to ensuring that all students become effective readers by the end of the third grade.



Children's success at reading becomes the measure that schools, families, and children themselves use in determining whether or not they are adjusting to school and learning how to learn. The goal of well-conceived beginning reading programs is to have students reading beginning materials by the middle of first grade, reading at grade level by the end of third grade, and making continual grade-level progress thereafter.

The Carnegie Task Force on Learning in the Primary Grades recently published the results of its extensive study of preschool and primary programs across the country. The Report notes that:

> *Good readers, research shows, attend in a rapid, automatic way to almost all of the letters in the words they read; they also have a practiced sense of the likely associations of sounds in a language and of patterns within words and syllables.*[5]

The findings illustrate several important points about the teaching of reading.

1. *Research and practice have demonstrated that effective instruction outweighs perceived "abilities" in children. In particular, the ability to pay attention to the component sounds of language, or "phonemic awareness," is not highly correlated with general intelligence; it can be taught.*
2. *Monitoring a student's progress closely is important.*
3. *Adapting instruction to individual needs is critical in ensuring that all students learn to read.*
4. *Teacher training and staff development must focus closely on balanced approaches to meet the needs of all students.*

PHONICS AND WHOLE LANGUAGE

The history of education is marked by vigorous debates about curriculum and pedagogy. In the case of beginning reading instruction, today's debate focuses on the differences between a "whole language" approach and a "phonics," or skills-based, approach. This is in many ways a debate that has gone on for a hundred years.

Proponents of a whole language approach claim that reading develops naturally, much as speech does. They do not deny the alphabetic principle of our writing system. But they do 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. They also believe that understanding sound-letter relationships is not necessarily the most important way to learn new words, and that it does not need to be formally taught. Whole language advocates believe that instruction should focus on immersing students in meaningful reading materials.

Those who support systematic phonics instruction want children to read meaningful material, but note that students cannot read a whole story unless they can decode most of the words in it. 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. As linguists, anthropologists, and reading researchers have pointed out, learning to read is not like learning to speak; most children in cultures with writing systems have had to be taught to read. Moreover, learning to read is not a natural developmental phenomenon, since many cultures over the centuries never evolved writing systems on their own. To ensure steady progress in reading, all primary grade teachers should provide both explicit, systematic phonics instruction and a variety of high quality reading materials that motivate students to read fluently and with understanding.

CHARACTERISTICS OF EFFECTIVE EARLY LITERACY PROGRAMS

In the first edition of *Learning to Read: The Great Debate,* published in 1967, 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 present show that students who have had systematic phonics instruction achieve higher scores in word identification and reading comprehension than students in programs with a "meaning" emphasis.[6] *In Beginning to Read,* Marilyn Jaeger Adams has summarized and synthesized the past decade's research on reading instruction, confirming Chall's earlier conclusions.[7] **The heart of a sound beginning reading program is 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.** While skills alone cannot develop good readers, few readers can become proficient without these fundamental skills.

Students are successful at learning to read when they know the elements that make up the words in their texts. They recognize letters and patterns of letters and they know the sounds associated with these symbols. This is called phonics knowledge or phonics skills. In Kindergarten, students should begin to develop an awareness of the different individual sounds in words, such as beginning or ending sounds (a phenomenon that reading researchers now refer to as phonemic awareness, and which used to be called beginning phonics). This can be accomplished with word games and other activities that develop students' explicit attention to the discrete sounds in words. The teaching of phonics skills should continue until students are able to read independently.

Oral language development is also vital to literacy development. Throughout the preschool, Kindergarten, and primary grades, teachers should read aloud to students and engage them in meaningful discussions. Students can learn to predict meaning in picture books read to them by looking at the illustrations, and discussing how the images complement the text. When older students visit the classroom, or when students learn to read independently, they should be invited to spend some time reading aloud to the class.

The formal reading program should begin in first grade. Students should be taught the relationships between sounds and letters and then given opportunities to practice decoding skills independently and in collaborative groups. Groupings should be flexible and allow for regrouping based on careful assessment of progress. As students acquire decoding skills, they become confident in their ability to identify unfamiliar words in increasingly more complex texts and materials.

Some students come to school already reading and can make appropriate progress in classrooms that place a strong emphasis on meaningful reading and writing activities. Other students may have reading disabilities and need long-term, structured programs. The vast majority of children, however, do not have reading disabilities or come to school already reading. These students benefit from a reasonable balance between explicit skills instruction and authentic reading activities to assure steady growth in the development of their ability to read accurately, fluently, and with understanding.

THE WRITING CONNECTION

Young children need to learn how to form the letters that comprise their writing system, as well as how to express their thoughts in the written word. Italian educator Maria Montessori emphasized exercises in which children learn the correlation of sounds with shapes by feeling textured letter shapes, forming letters repeatedly with a pencil, and using moveable alphabets as they sound out words. In describing Montessori's teaching methods, Thomas C. Crain wrote, "Writing paves the way to reading. Through writing, children form a muscular and visual memory of the letters and words and therefore can recognize them."[8]

Students should spend time writing about ideas in a variety of forms—letters, stories, and short informational essays. Writing reinforces the fact that language has meaning. It gives students an opportunity to develop a personal voice and style upon which they can reflect.

ADAPTING TO INDIVIDUAL NEEDS

Students come to school with diverse experiences with sound and symbol. Sometimes the sounds and orthography of the home language or dialect may be different from those of standard English. With explicit instruction, students can learn standard English as they continue to develop as effective readers. This is particularly valuable for young children as they learn a second language.

Students whose first language is not English need many opportunities to speak and read English. Teachers should encourage them to practice speaking and writing in English and should praise them for the progress they make. Students can learn to speak a second lan-

guage when given consistent practice in using the language in authentic language activities and in all their school work.

Everyone agrees that learning to read is the essential mission of the primary grades. Therefore, administrators need to ensure that schools are organized to teach reading. Several pilot programs cited in the Carnegie report emphasize the importance of organizing class size, daily schedules, and assignment of staff so that smaller groups of students can practice their reading together with teachers and peer tutors.

If students continue to have difficulties with reading after grades one or two, they should have opportunities for intensive reading assistance. Reading help may be necessary for some students throughout their school years. It should be seen as a safety net to ensure that all students are able to achieve literacy and high standards in all curriculum areas.

THE GOAL OF EARLY LITERACY

This English Language Arts Curriculum Framework sets the goal that every child who enters Kindergarten or first grade in Massachusetts will become an effective reader and writer of the English language by the end of third grade.

Figures C, D, E, and F are designed to clarify literacy expectations for students in the primary grades. Teachers, parents, family members, and friends must take responsibility together for helping young children progress toward achieving literacy. As children become competent readers, they learn to love reading and books. The reading and writing skills and strategies presented in **Figure C** are the essential elements in teaching early literacy. This list is not intended to be exhaustive, nor does this figure suggest the order in which these activities should take place, for writing, reading, and literary interpretation are often part of the same lesson. As the standards and examples in this framework demonstrate, students continue to refine their ability to read and write throughout their academic careers.

What level of reading should be expected of students at the end of the third grade? **Figure D** shows three sample passages from reading texts designed for the end of grade three, and **Figure E** presents passages from the beginning of fourth grade readers. These sample passages of literary, informational, and practical texts have been selected to indicate the range of vocabulary and different kinds of formats third and fourth grade students are expected to read and comprehend.[9]

Finally, the teaching anecdote in **Figure E** demonstrates one way in which an adult—teacher, parent, grandparent, or friend—might combine phonics instruction with the reading of a story and the exploration of different kinds of literature.

FIGURE C:
KEY READING AND WRITING SKILLS AND STRATEGIES INTRODUCED AND DEVELOPED FROM PRESCHOOL TO GRADE 3

	Preschool-Kindergarten Students	Grade 1 Students	Grades 2 and 3 Students
COMPOSITION & LANGUAGE	Use moveable alphabets	Identify and form all letters	Practice handwriting;
	Scribble or "write" for a purpose *(e.g., make signs, "write" letters)*	Understand alphabetic principle and concept of audience when writing	Consider audience and purpose when writing for a variety of audiences.
	Use "invented" spelling to "write" words	Know standard spelling of commonly used words; still use some invented spelling.	Use standard spelling for majority of commonly used words.
		With teacher help, begin to use basic mechanics such as end marks and capitalization.	With teacher help, edit writing for basic mechanics and standard spelling
READING & LANGUAGE	Identify initial and rhyming sounds of words.	Know most letter/sound correspondences and use them to decode/use words in context	Know all letter/sound correspondences and use them to decode/use words in context.
	Identify both words in compound words *(e.g., cowboy, raindrop)*	Know common word endings (e.g., plurals, *ing, ed)* and use them to decode/use words in context.	Know common suffixes and prefixes (e.g., *tion, ment, re, un)* and use them to decode/use words in context.
	Use pictures to predict when listening or viewing stories	With teacher help, use relevant text features (e.g., bold print) to predict new information.	Independently, use relevant text features to predict new information.
	Ask questions to clarify meaning when listening or viewing	With teacher help, reread to improve understanding	Independently reread to improve umderstanding
LITERATURE & INTERPRETATION	Develop awareness of story structure *(i.e. beginning, middle, end)*	Recognize story elements such as events, characters, setting, moral	Understand story elements including theme, and use them in reading and writing
	Learn difference between fantasy and reality in stories	Understand difference between fiction and non-fiction	Write simple information reports and recognize genres *(e.g., fables, fairy tales)*
	Follow simple concrete, oral directions	Follow more complex, abstract, oral directions	Read and follow "how to" directions
	Respond personally to literature	With teacher help, make connections among pieces of literature and between literature and life experiences	Make connections between literature and other experiences more independently
	"Write" stories or letters by dictating to teachers who model writing.	After brainstorming ideas and key vocabulary, write stories, letters, reports	Write stories, letters, and reports more independently
	Develop appreciation of literary devices such as rhythm, rhyme, alliteration, and figurative language	With teacher help, recognize and create literary devices such as rhythm, rhyme, alliteration, figurative language	Recognize and use literary devices such as rhyme, alliteration, and figurative language more independently

FIGURE D:
SAMPLE PASSAGES STUDENTS SHOULD BE ABLE TO READ AT THE END OF GRADE 3

The lowest part of the Titanic *is divided into sixteen watertight compartments. If one compartment starts to flood, the captain can just pull a switch. A thick steel door will shut. The water will be trapped. It cannot flood the rest of the ship. Two or three or even four compartments can be full of water. Still the* Titanic *will float.*

The Titanic *had another nickname—"The Rich Man's Special." Some of the richest people in the world are sailing on the* Titanic. *Their tickets cost more money than a sailor earns in a lifetime.*[10]

One afternoon Henry arrived at Mr. Capper's garage in plenty of time to fold his papers. He counted a stack of forty-three Journals *and as long as he was early, he took time to glance through the paper. He looked at the headlines and read the comic section. Then the picture of a smiling lady caught his eye. It was the lady who gave people advice when they wrote to her.*[11]

During the Revolutionary War, General George Washington and his soldiers faced a bitter winter camping at Valley Forge. It was very cold and there was little food—sometimes only oats and milk. But they always lit a fire and cooked what there was. Valley Forge Oatmeal was simple to make. Today, by adding some special ingredients, it can be a delicious treat, too.

To make 4 servings, you need:

1 1/2 cups of rolled oats	*raisins*	*a pot*
3 cups of water	*2 cups of milk*	*spoons*
1/2 teaspoon of salt	*cinnamon*	*4 cereal bowls*
4 pats of butter	*a stove (and someone*	
honey	*to help you with it)*	

How to do it:

1. *Add half a teaspoon of salt to the three cups of water in the pot and bring to a boil.*
2. *Stir in the rolled oats, gradually, so the water comes to a boil.*
3. *Reduce heat.*
4. *Add a handful of raisins.*
5. *Let it simmer for 10 to 15 minutes. Stir now and then.*
6. *Pour the mixture into four cereal bowls and top each with a pat of butter.*
7. *Mix in a teaspoon of honey in each bowl.*
8. *Add a little milk to each bowl.*
9. *Sprinkle with cinnamon on top and enjoy! It's also a good way to keep warm!*[12]

FIGURE E:
SAMPLE PASSAGES STUDENTS SHOULD BE ABLE TO READ AT THE BEGINNING OF GRADE 4

Nothing Paul Bunyan ever did was small. He had an ox named Babe, who used to help him with his work. Babe was just about the most phenomenal ox in Michigan. His color was blue, and he stood ninety hands high. If you happened to hang on to the tip of one horn, it's doubtful if you could have seen the tip of the other, even on a clear day. One day when Paul and Babe were out plowing, the ox was stung by a Michigan deer fly about the size of a bushel basket. Babe took off across the country dragging the plow behind him, right across Indiana, Illinois, and Missouri, with the deer fly bringing up the rear. After a while Babe reared south and didn't stop till he got to the Rio Grande. The plow that Babe was hitched to dug a furrow two miles wide and two hundred miles long. You can check it in your own geography book. They call it the Grand Canyon nowadays.[13]

A wonderful thing happened this new school year. Gigi, Consuela, Paquito, and I were all going into the fourth grade, and we were put in the same class. It had never happened before. Once I was in the same class with Consuela, and last year Gigi and Paquito were together. But this—it was too good to be true! Of course knowing Gigi and I were in the same class made me happiest.

Our teacher, Miss Lovett, was friendly and laughed easily. In early October she told us that our class was going to put on a play for Thanksgiving. The play we were going to perform was based on a poem by Henry Wadsworth Longfellow, called "The Courtship of Miles Standish." It was about the Pilgrims and how they lived when they first landed in America.[14]

Many mammals of the Ice Age grew heavy coats of hair, The hair protected them from the cold. The woolly mammoth was one of these. It lived in what is now Europe, and in China, Siberia, and Alaska.

The Columbian mammoth lived in a warmer climate, too. It traveled from Asia to Europe, and to parts of America.

Sometime it is called the Jeffersonian mammoth. It was named after Thomas Jefferson, who was president when one was discovered in the United States. President Jefferson was interested in the past. He encouraged scientists to find out more about it.[15]

FIGURE F:

EARLY LITERACY IN AN ELEMENTARY CLASSROOM

The following snapshot of a combination first/second grade class illustrates how a teacher fosters early literacy. In these lessons, the teacher, Mr. Griff, demonstrates how he incorporates phonemic awareness into the reading of literature with his class. As he reads, he gives students the opportunity to think carefully about ideas and vocabulary and, at the same time, reinforces their decoding skills.

The class gathers around Mr. Griff in the group time corner. Both teacher and students have copies of William Steig's *Amos and Boris*, the story of an unlikely friendship between Amos, a mouse, and Boris, a whale. The story begins as Amos falls overboard in the middle of the ocean, and Boris comes to his rescue. They develop a strong friendship; many years later when Boris is beached by a hurricane, the tiny mouse finds a way to rescue the great whale.

As Mr. Griff begins to read, the students share books and follow along:

> *Amos, a mouse, lived by the ocean. He loved the ocean. He loved the smell of the sea air. He loved to hear the surf sounds—the bursting breakers, the backwashes with rolling pebbles....*

Earlier in the day, Mr. Griff and the children have brainstormed several of their daily word lists, printed the words on big newsprint pads, and placed the lists on easels in the group time corner. One of the lists contains "beginning B" words, such as boy, beach, bread, and butter. Mr. Griff knows that, as his students listen and read along, they will bring different memories and experiences to their understanding of the story; he also wants them to make connections to letter sounds and vocabulary. First, he reads the whole story to them. Then he rereads the opening lines and says, "I love the way the author uses words that help me hear the sounds in this story. What are some words that help you hear the sound of the surf?"

"Bursting breakers!" one child answers," and backwashes with rolling pebbles!"
"Which ones are 'B' words?" Mr. Griff asks.
"Bursting breakers and backwashes," another child replies. "We can add them to our brainstorm list."
"Boris should go on our list, too," says a third child. "With a capital 'B' because it's a name."
"Pebbles should too," says another child.

Mr. Griff pauses and says, "Let's listen carefully and look at that word again. Where is the 'B' sound in pebbles?" The child reconsiders and says that it is in the middle.
"What sound does pebbles start with?"
When she identifies "P" as the first letter, Mr. Griff says, "Right! Can you think of other words that begin with 'P'?".
She comes up with "pad," "puppy," and "printed."
"Perfect!" says Mr. Griff, starting to write the new list on another piece of paper. After the students have added the new words to both their lists, he says, "I'd also like to read the conversation Amos and Boris have when they meet each other."

"What sort of fish are you?" the whale asked. "You must be one of a kind!"

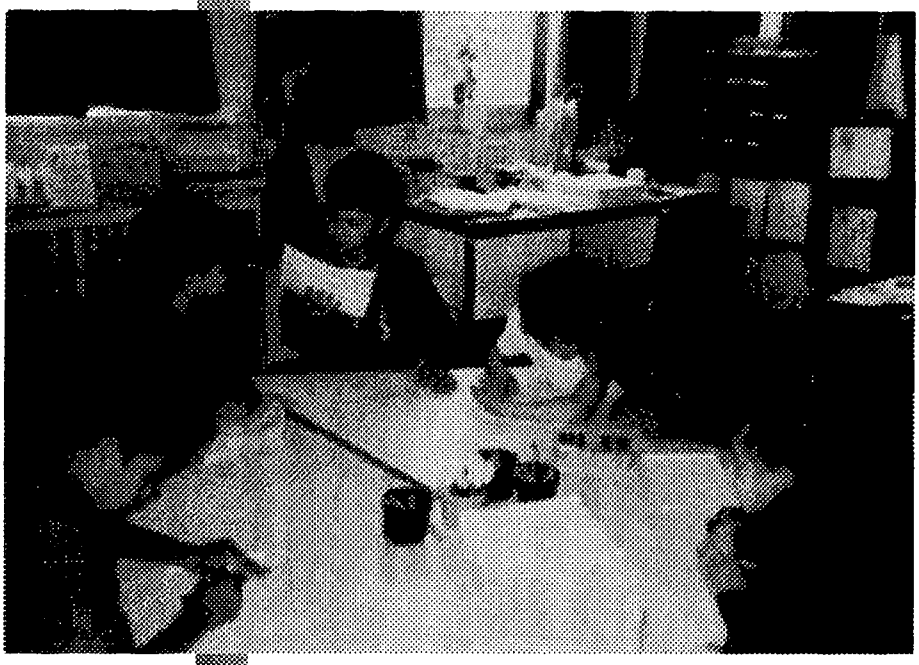
"I'm not a fish," said Amos. "I'm a mouse, which is a mammal, the highest form of life. I live on land."

"Holy clam and cuttlefish!" said the whale. "I'm a mammal myself, though I live in the sea. Call me Boris."

Mr. Griff is aware that this "mammal conversation" provides an opportunity to expand his students' vocabulary, and he asks them what they know about mammals. Students offer information and observations from their reading and experience:

"They have warm, red blood! I think they have hair."
"They give birth to their babies, not hatch eggs."
"Amos and Boris look so different, but since they're both mammals they're the same in some way too. Maybe that helps them be friends."

The class finishes reading the story together, and on the following day Mr. Griff introduces "The Lion and the Mouse," an Aesop fable about a lion who spares the life of a mouse who in turn saves the lion's life. By introducing another story in which friendship is the key idea, Mr. Griff builds upon students' knowledge of *Amos and Boris* to help them think about how similar ideas are used by two different authors. He asks students to talk about how the two stories are the same and how are they different, and then write about the connections between the two stories, as well as connections to other stories they have read.



In the course of this two-day unit, Mr. Griff has skillfully interwoven lessons about letters and their sounds, the meanings of words, the beauty of language, and the ideas that stories can convey. He has started his students on the pathway of discovering a lifetime of wonder, enjoyment, and knowledge in the books they read.

THE CONTENT STRANDS AND LEARNING STANDARDS IN THE ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORK

This document groups the Learning Standards in the English language arts in four content strands. The **Literature, Language, and Composition Strands** reflect subdisciplines under the broad umbrella of the English language arts with long, rich histories of their own. (For a brief overview of the goals and content of English language arts curricula in this country, see Appendix D.) The fourth strand is entitled **Media.** This strand may be the least well-charted because electronic communications are evolving and changing so rapidly. The effects of the electronic media on the development of language and thinking processes are still being debated and researched. Educators are well aware that technologies now in use and those to be developed in the future will have important effects on all modes of communication.

The Massachusetts Learning Standards have been designed with three purposes in mind:

- to acknowledge the importance of disciplinary content and the skills, strategies, and other learning processes students need in order to learn;
- to help teachers create classroom curriculum and authentic assessments;
- to serve as the basis for a statewide assessment of student learning at grades 4, 8, and 10.

Several of the Learning Standards provide additional examples appropriate for adult students in Adult Basic Education (ABE) or English for Speakers of Other Languages (ESOL) classes.

ENGLISH LANGUAGE ARTS LEARNING STANDARDS

LANGUAGE STRAND

Students will:

1. Use agreed-upon rules for informal and formal discussions in small and large groups.
2. Pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions and interviews in order to acquire new knowledge.
3. Make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed.
4. Acquire and use correctly an advanced reading vocabulary of English words, identifying meanings through an understanding of word relationships.
5. Identify, describe, and apply knowledge of the structure of the English language and standard English conventions for sentence structure, usage, punctuation, capitalization, and spelling.
6. Describe and analyze how oral dialects differ from each other in English, how they differ from written standard English, and what role standard American English plays in informal and formal communication.
7. Describe and analyze how the English language has developed and been influenced by other languages.

LITERATURE STRAND

Students will:

8. Decode accurately and understand new words encountered in their reading materials, drawing on a variety of strategies as needed, and then use these words accurately in speaking and writing.
9. Identify the basic facts and essential ideas in what they have read, heard, or viewed.
10. Demonstrate an understanding of the characteristics of different genres.
11. Identify, analyze, and apply knowledge of theme in literature and provide evidence from the text to support their understanding.
12. Identify, analyze, and apply knowledge of the structure and elements of fiction and provide evidence from the text to support their understanding.
13. Identify, analyze, and apply knowledge of the structure, elements, and meaning of nonfiction or informational material and provide evidence from the text to support their meaning.
14. Identify, analyze, and apply knowledge of the structure, elements, and theme of poetry and provide evidence from the text to support their understanding.
15. Identify and analyze how an author's choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.
16. Compare and contrast similar myths and narratives from different cultures and geographic regions.
17. Interpret the meaning of literary works, nonfiction, films, and media by using different critical lenses and analytic techniques.
18. Plan and present effective dramatic readings, recitations, and performances that demonstrate appropriate consideration of audience and purpose.

COMPOSITION STRAND

Students will:

19. Write compositions with a clear focus, logically related ideas to develop it, and adequate supporting detail.
20. Select and use appropriate genres, modes of reasoning, and speaking styles when writing for different audiences and rhetorical purposes.
21. Improve organization, content, paragraph development, level of detail, style, tone, and word choice in revising their compositions.
22. Use their knowledge of standard English conventions for sentence structure, usage, punctuation, capitalization, and spelling to edit their writing.
23. Use self-generated questions, note-taking, summarizing, précis writing, and outlining to enhance learning when reading or writing.
24. Use open-ended research questions, different sources of information, and appropriate research methods to gather information for their research projects.
25. Develop and use rhetorical, logical, and stylistic criteria for assessing final versions of their compositions or research projects before presenting them to varied audiences.

MEDIA STRAND

Students will:

26. Obtain information by using a variety of media and evaluate the quality of the information obtained.
27. Explain how techniques used in electronic media modify traditional forms of discourse for different aesthetic and rhetorical purposes.
28. Design and create coherent media productions with a clear focus, adequate detail, and consideration of audience and purpose.

LEARNING STANDARDS

Learning Standards identify what students should know and be able to do across all grade levels in each strand. Each Learning Standard is elaborated into four grade-span standards that specify what students should know and be able to do at the end of PreK-4, 5-8, 9-10, and 11-12. The grade-span standards are complemented by examples of classroom activities that promote this standard. The grade-span standards and their examples reflect the increasingly complex nature of growth in the English Language Arts. They illustrate how learners at every level continue to build upon and expand their knowledge by using similar language skills with increasing sophistication, refinement, and independence. The following examples show the differences in learning at three of these levels for the concept of point of view.

Teaching the Concept of Point of View at Three Educational Levels

PREK-4

In Mr. Jackson's third-grade class, students read together "The Terrible Leak," a Japanese folk tale, retold by Yoshiko Uchida, illustrating third-person narration, and A Grain of Wheat, *an autobiography, by Clyde Robert Bulla, illustrating first-person narration. Mr. Jackson introduces and explains the idea of point of view in literature. In small groups, students discuss the differences within the two stories because of the differences in point of view of the narrator. The children compose their own stories—one reflecting third-person narration; the other, a first-person point of view. They then share their stories in small groups to evaluate their work.*

GRADES 5-8

Ms. Lopez tries to broaden her eighth 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 this unit on point of view, students compose their own examples of observer narration and contrast it to an example of biography that they compose about a relative or neighbor.

GRADES 9-12

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 reader response journals kept by individual students reveal some frustration with the novel's constantly shifting point of view. Reader response groups provide students an opportunity to discuss whether the shifting point of view within the same literary work is confusing, or adds depth to the novel. After reading and discussing the novel, the class watches the film version. Now students have an opportunity to analyze and evaluate how the film maker has responded to the shifting point of view in the novel.*

LANGUAGE STRAND

The Learning Standards in the Language Strand set the expectation that students will demonstrate understanding of the dynamics, nature, structure, and history of the English language.

THE IMPORTANCE OF ORAL LANGUAGE

"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." Walter Loban, an advocate for teaching oral language, used this comparison to remind an audience of teachers and graduate students of the dominant role that oral language plays in everyday experiences. Loban followed this statement by pleading, "Please, in the name of all that is good in language and thinking, please let the children talk. Let them talk a great deal."[16]

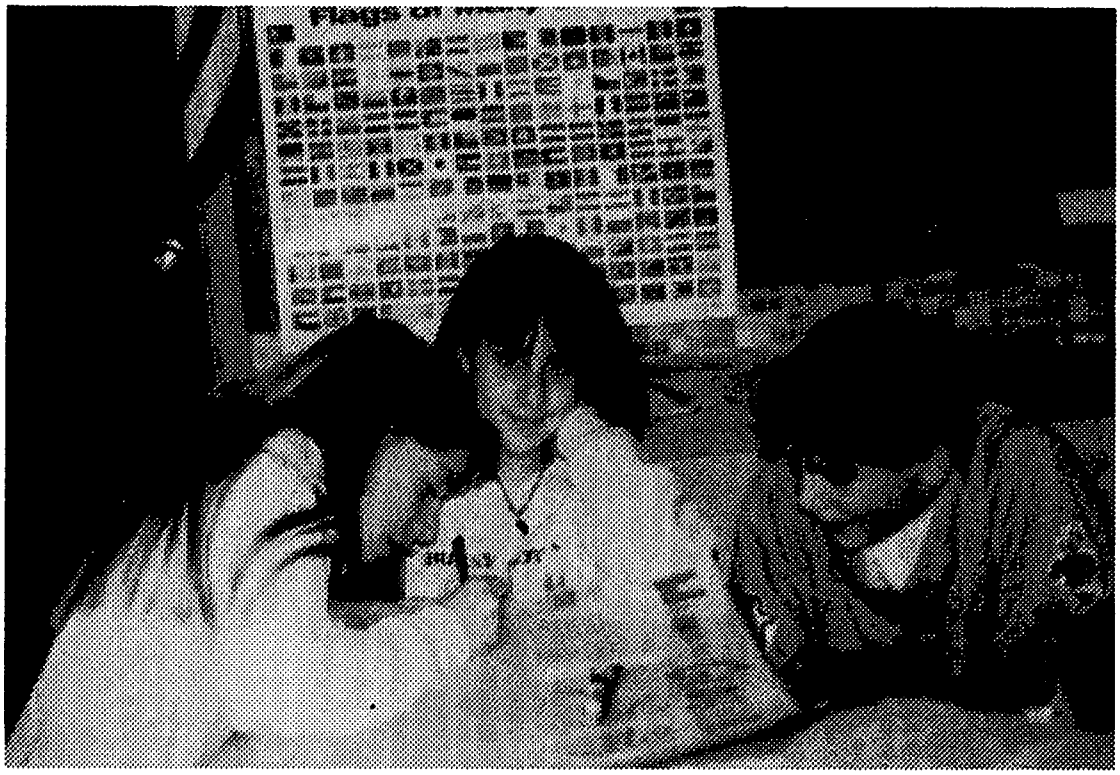
Children need to learn how to listen as well. The development of speaking and listening skills must continue from preschool throughout a student's academic career. Loban's passionate plea for attention to oral language development in the classroom stems from his understanding that oral language provides the foundation for thinking in and about language. A significant link exists between well-developed oral language and strong reading and writing skills. Moreover, oral language further enhances thinking through its use in informal writing. When adequate attention is given to instruction in both informal and formal speaking, students learn why the rhetorical elements of purpose and audience so strongly influence such important matters as word choice, usage, tone, and style in oral discourse.

LANGUAGE AND VOCABULARY DEVELOPMENT

Children's oral language develops naturally from exposure to the language of their parents and immediate community of relatives, neighbors, and friends. It is further enriched when they listen to the language of literature and engage in activities such as memorizing poems. An effective program in language development builds on the language children bring to school. It does so in a way that shows respect for students' home languages and dialects, but does not lower expectations for them. All children need to learn the language of education. Lisa Delpit, an educator who has worked extensively with young children, including those who speak a non-standard dialect, argues that all children must be explicitly taught the language of formal education, including its structure, discourse patterns, rules of interaction, and the spoken as well as written rules of standard English.[17]

As educational researchers have long noted, "Vocabulary development is concept development. Vocabulary growth and language growth go hand in hand."[18] Just as word knowledge is the single most important factor in students' listening and reading comprehension, an effective speaking and writing vocabulary is indispensable in developing skill in composition. A planned program in vocabulary development is thus an important component of

instruction in the English language arts. In such a program, all students learn to use a dictionary regularly as a resource for all their reading.



An effective program in language development also encourages students whose first language is not English to use English consistently in order to develop proficiency in English in greater depth. As experience and research demonstrate, students learn a second language best when the opportunities for authentic communication are regularly provided in all their classes. The more that students try to speak in English, rather than translate from their home language, the more they will be able to think directly in English. (For teaching suggestions for students of limited English proficiency [LEP], see Appendix E.)

HISTORY OF THE ENGLISH LANGUAGE

Because many students come to school speaking a non-standard dialect, all students need to understand the sources of these differences and the nature of a living language. Thus, this strand also emphasizes teaching students the way the English language has developed across time and place in both its oral and written forms. The English language has the largest vocabulary of all the world's languages, and it is still growing because that is the nature of a living language. This vocabulary reflects the influence of every language community with which English-speaking people have been and are in contact. Although there are many variations in its oral forms, students need to recognize that its written form has been relatively stable for centuries and is used throughout the world in almost identical ways except for minor variation in some spellings.

LANGUAGE STRAND

LEARNING STANDARD 1:

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

These rules include active listening, staying on topic or creating an appropriate transition to a new topic, building on the ideas of previous speakers, showing consideration of others' contributions to the discussion, avoiding sarcasm and personal remarks, taking turns, and gaining the floor in appropriate ways.

Grades	Standard	Examples
PreK-4	Follow agreed-upon rules for class discussion and carry out assigned roles in self-run small group discussion.	PreK-2: The teacher and students develop rules for whole class discussion and the reasons for each rule. 3-4: Students participate in self-run, small-group discussion, taking turns assuming different roles (such as leader, recorder, timekeeper).
5-8	Apply understanding of agreed-upon rules and individual roles in a variety of discussion formats.	Students practice summarizing the previous speaker's main point before responding to it.
9-10	Identify and practice techniques such as setting time limits for speakers and deadlines for decision-making to improve productivity of group discussions.	In preparation for a student council meeting, students plan an agenda for discussion, including how long they will allow each speaker to present a point of view. They build into their agenda time for making decisions and taking votes on key issues.
11-12	Drawing on one of the widely-used professional evaluation forms for group discussion, evaluate how well students and others engage in group discussions at a local discussion.	Using evaluation guidelines developed by the National Issues Forum, students identify, analyze, and evaluate the rules used in formal or informal government meeting or on a television news discussion program.

LANGUAGE STRAND

LEARNING STANDARD 3:

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

Grades	Standard	Examples
PreK-4	Contribute knowledge in class discussion to develop the framework for a class project.	PreK-2: Students contribute to a list of the people they know about who are community helpers and decide whom they wish to invite to class to talk about the work they do. 3-4: Students generate a list of the people they know who are community helpers, generate as a group the questions they will use for interviewing them individually, and then report on the results of their interviews to the class.
5-8	Gather relevant information for a research project or composition through interview techniques.	As part of a unit on immigration to this country during the twentieth century, students brainstorm questions with which to interview elderly relatives, neighbors, or immediate family members. They integrate this information into a group report on the immigrants' reasons for migrating to America, modes of transportation used, and the social and economic conditions they faced on arrival.
9-10	Summarize in a coherent and organized way what they have learned from a focused discussion.	After discussing similarities and differences in the social and political contexts for the views of Thoreau, Gandhi, and Martin Luther King, Jr. on non-violent disobedience, students summarize what they learned from the discussion, noting similarities and differences in the political and social contexts.
11-12	Analyze differences in their responses to focused group discussion in an organized and systematic way.	After reading and discussing "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 analyze in an essay how the authors' choices of literary narrator made a difference in their own responses as readers.

LANGUAGE STRAND

LEARNING STANDARD 3:

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

Grades	Standard	Examples
PreK-4	Give oral presentations about experiences or interests using eye contact, proper pace, volume, and clear enunciation.	PreK-2: Students explain why something they bring from home is important to them. 3-4: Students give a presentation of information they have acquired from a visit to the Children's Museum.
5-8	Present similar content for various purposes and to different audiences (peers, parents, younger students), showing appropriate changes in delivery (gestures, vocabulary, pace, visuals).	Students modify their original presentation of a science project to parents when they explain it to a third-grade class.
9-10	Analyze a group of historic speeches for the features that made them memorable and prepare a speech using some of these features.	Students study the rhetoric of formal speaking by reading or listening to such memorable speeches as JFK's inaugural address, one of FDR's "fireside chats," one of Winston Churchill's speeches during W.W. II, Susan B. Anthony's "Petition to Congress for Woman Suffrage," Booker T. Washington's "Cotton States Exposition Address," and/or Theodore Roosevelt's "Man with the Muckrake." After analyzing several of these models, students write and deliver a short persuasive speech on a current topic of interest.
11-12	Deliver formal oral presentations using clear enunciation, gestures, tone, vocabulary, and organization appropriate for a particular audience.	Students develop a formal presentation to their school committee or student council on a local school issue by structuring their arguments carefully and practicing delivery, including appropriate inflections and gestures. Students also design and apply criteria for evaluating their speeches before delivering them.

LANGUAGE STRAND

LEARNING STANDARD 4:

Students will acquire and use correctly an advanced reading vocabulary of English words, identifying meanings through an understanding of word relationships.

Grades	Standard	Examples
PreK-4	Identify and use correctly in all content areas words related as antonyms, synonyms, members of classifications, compounds, homophones, and homographs; and words related through prefixes and suffixes. Use a dictionary when necessary.	PreK-2: Throughout the year, a second grade class compiles a list of all the prefixed words beginning with *intra-, inter-,* and *trans-* that students hear on television or radio and can find in print. After pooling together the words they find (such as *intracity, interstate, transcontinental*), they discuss their meanings and create a class dictionary. 3-4: Students make up a game in which they compose dictionary sentences by opening a children's dictionary to any page and finding a noun and a verb. Then they add as many words as they can find on that one page to form a sentence that makes sense. (e.g., Peaceful peacocks pay peachy pawnbrokers.)
5-8	Identify and use correctly in all content areas words related as synonyms or shades of meaning, antonyms, and homographs; and words related through word parts and word origins. Use a dictionary or related reference.	Students examine rhyming dictionaries, dictionaries of homophones and homographs, dictionaries of word roots and combining forms, etymological dictionaries, classification books, dictionaries of perfect spelling, thesauruses, bilingual dictionaries, and dictionaries for terms in specialized fields to discover the many ways in which words can be organized and how these different kinds of resources help readers and writers.
9-10	Identify and use correctly in all content areas idioms, cognates, words with literal and figurative meanings, and patterns of word changes that indicate different meanings or functions. Use a dictionary or related reference.	Students study patterns of changes in a variety of literate words, e.g., for most verbs ending in *-ate* (*narrate, narration, narrator*), *-ize* (*sanitize, sanitation, sanitizer*), and *-ify* (*verify, verification, verifier*), for nouns ending in *-ist* (*individualist, individualistic, individualistically*), and for adjectives ending in *-ic* (*basic, basically,* with *public, publicly* as the only major exception).
11-12	Identify and use correctly in all content areas new words acquired through study of their different relationships to other words. Use a dictionary or related reference.	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.

LANGUAGE STRAND

LEARNING STANDARD 5:

Students will identify, describe, and apply knowledge of the structure of the English language and standard English conventions for sentence structure, usage, punctuation, capitalization, and spelling.

Grades	Standard	Examples
PreK-4	Identify parts of speech (e.g. nouns, verbs, and adjectives), punctuation (e.g., end marks, commas for series, apostrophes), capitalization (e.g., countries, cities, names of people, months, days), paragraph indentation, usage (e.g., subject and verb agreement), sentence structure (e.g., fragments, run-ons), and standard English spelling.	PreK-2: Students examine as a class anonymous copies of stories written by children in another class and correct them for punctuation, capitalization, usage, and spelling. 3-4: The teacher gives students a passage from a story about the Franklin Park Zoo or the Walter Stone Zoo as a dictation. After the dictation, the teacher shows them printed copy of the passage and each student corrects his or her own dictation for spelling, punctuation, capitalization, or usage errors.
5-8	Identify all parts of speech, types of sentences (e.g., simple, compound, and complex), mechanics (e.g., quotation marks, comma at the end of a dependent clause before a main clause), usage (pronoun reference), sentence structure (parallelism, properly placed modifiers), and standard English spelling (homophones).	In small groups, students examine anonymous compositions written by students in other classes and locate incomplete sentences (those missing a noun or verb), errors in usage, sentence structure, punctuation, and capitalization, and examples of illegible handwriting.
9-10	Diagram a sentence, identifying types of clauses (e.g., main and subordinate), phrases (e.g., gerunds, infinitives, and participles), mechanics (e.g., semicolons, colons, and hyphens), usage (e.g., tense consistency), sentence structure (e.g., parallel structure), and standard English spelling.	Students analyze the clauses and phrases in the first two lines of Robert Louis Stevenson's poem, "My Shadow," "I have a little shadow that goes in and out with me, And what can be the use of him is more than I can see."
11-12	Identify, describe, and apply all conventions of standard English.	Students in a journalism class proofread the galleys of articles to appear in their student newspaper, noting all instances of a faulty grasp of standard English conventions, and making corrections before publication.

LANGUAGE STRAND

LEARNING STANDARD 6:

Students will describe and analyze how oral dialects differ from each other in English, how they differ from written standard English, and what role standard American English plays in informal and formal communication.

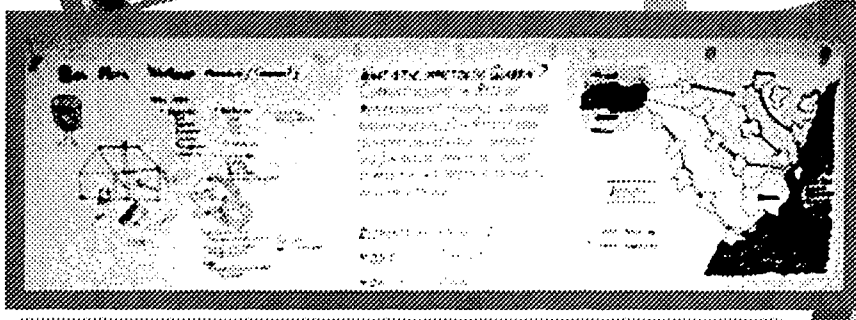
Grades	Standard	Examples
PreK-4	Identify variations in the dialogue of literary characters and explain how these variations relate to differences in the characters' occupations or social groups, or the geographic region of the story.	PreK-2: After the teacher reads aloud Robert McCloskey's *Lentil*, she helps students identify the author's use of dialect to convey the central character's authentic conversational language. 3-4: Students read Patricia McKissack's *Flossie and the Fox*, Mildred Pitts Walter's *Justin and the Best Biscuits in the World*, and Mary Scioscia's *Bicycle Rider*. They identify features of dialect contained in McKissack's story and discuss why the authors might choose to have characters speak or not speak in dialect.
5-8	Analyze how dialects associated with informal and formal speaking contexts are reflected in slang, jargon, and language styles of different groups and individuals.	Students read Paul Zindel's *Pigman*, Theodore Taylor's *Cay*, and Mark Twain's *Adventures of Tom Sawyer* and identify slang words, regionalisms, jargon, and informal and formal expressions used by different characters or groups in the books. Students identify slang expressions, regionalisms, jargon, and expressions used in their own school; compare their lists with those taken from the readings; and discuss how and in what circumstances dialect can enhance, enliven, or inhibit effective communication.
9-10	Analyze the role and place of standard American English in speech, writing, and literature.	Upon viewing the PBS documentary *The Story of English*, based on Robert McCrum's book of the same name, students discuss the purposes of standard American English, brainstorm situations in which standard American English is useful and necessary, and consider what forms of writing and speaking are most heavily dependent on standard dialect.
11-12	Analyze when differences between standard and non-standard dialects are a source of negative or positive stereotypes among social groups.	After reading George Bernard Shaw's *Pygmalion* and Leo Rosten's *Education of Hyman Kaplan*, students analyze how these works address in very different ways the problems facing dialect users or immigrants adjusting to a new culture. Students consider the role that perceived level of education plays in how immigrants and speakers of non-standard English are viewed.

LANGUAGE STRAND

LEARNING STANDARD 7:

Students will describe and analyze how the English language has developed and been influenced by other languages.

Grades	Standard	Examples
PreK-4	Identify words or word parts from other languages that have been adopted into the English language.	PreK-2: Students discuss some of the common foods they eat and discover how many of their names come from other languages: *pizza, yoghurt, spaghetti, sushi, tacos,* and *bagels*. Students use a map to locate countries where these languages are or were used. 3-4: Students discuss a list of Greek and Latin prefixes and roots and try to compile as many words as they can that use these roots. For example, astronaut, astrology, aqueduct, aquamarine.
5-8	Describe the origins and meanings of common, learned, and foreign words used frequently in written English.	Students research the origins of common names of objects (such as *popcorn, denim,* and *bus*), as well as the meanings and origins of erudite foreign phrases (such as *sub rosa, caveat emptor, ad hoc, carte blanche, faux pas, pièce de resistance,* and *pro bono*), and popularly used foreign phrases (such as *bon appétit, au revoir, numero uno, hasta la vista*), for the purpose of creating their own etymological dictionary.
9-10	Analyze the origins and meanings of common, learned, and foreign words used frequently in written English and show their relationship to historical events.	Students examine many of the words from daily life—such as *meat, father, mother, sister, brother, church*—to note their Anglo-Saxon and Germanic origin. After tracing the derivation of words such as "beef" from Old French, students develop a chart with one list of English words of Anglo-Saxon/ Germanic origin and another list of English words with comparable meaning reflecting the influence of the Norman Conquest.
11-12	Explain and evaluate the influence of the English language on world literature and world cultures.	After reading about the development of Esperanto by Polish physician Ludwig Zamenhof, and the books *English: The Communication* or *Global Language*, by linguist David Crystal, students evaluate in an essay the advantages and disadvantages of having English as the international language of the world in such areas as maritime trade, economic development, banking, science, and technology. They also read selected works written in English by authors from a wide variety of cultural backgrounds. Choices might be drawn from such authors as Joseph Conrad, V.S. Naipaul, Janet Turner Hospital, Gita Mehta, Robertson Davies, Wole Soyinka, and Derek Walcott.



LITERATURE STRAND

The Learning Standards in the Literature Strand set the expectation that students will learn to respond thoughtfully to all forms of spoken and written literature.

THE IMPORTANCE OF LITERATURE

Literature is the heart of the English language arts and the touchstone for all language learning. It represents the unique human gift of composing and communicating ideas through language. With its emphasis on active and thoughtful response to a variety of genres, this strand echoes many of the priorities expressed in the Common Core of Learning: "All students should read a rich variety of...fiction, poetry, drama, and nonfiction from different time periods and cultures, relating them to human aspirations and life experiences."

This strand encompasses literature in written and oral form—books and other print media, storytelling, speeches, and performances. (Film, video, and multimedia are considered in the Media Strand.) An effective English language arts program teaches students to respond to a rich variety of literature with increasing sophistication and to communicate their interpretations of what they have read, heard, and seen through various means of expression.

SELECTING LITERATURE

In selecting literature for the classroom, teachers should consider the following:

For fiction, poetry, and drama, important aspects include:

- Themes that provoke thinking and provide insight into universal human emotions and dilemmas;
- Authenticity in depiction of human emotions and experiences of diverse cultures;
- Excellence in use of language (e.g., rich and challenging vocabulary, style, skillful use of literary devices); and
- Exploration of the complexity and ambiguity of the human condition.

For nonfiction, important aspects include:

- Accurate and complete information;
- Coherent arguments and points of view; and
- Excellence in the use of language.

Literature should reflect the diversity of interests and abilities within each classroom. Relying solely on textbooks is limiting to both teachers and students. Many types of literature and instructional materials can be used to enable individual students to meet high standards. Accordingly, texts and students must be matched.

Consider the following anecdote about author John Steinbeck.

> *"Some people there are who, being grown, forget the horrible task of learning to read. It is perhaps the greatest single effort that the human undertakes, and he must do it as a child....I remember that words—written or printed—were devils, and books, because they gave me pain, were my enemies." John Steinbeck, the writer of these words...was finally lured into a lifetime passion for language and literature...by an abridged version of Thomas Malory's cycle of Arthurian legends. It was given to him by an aunt, who may have suspected that some magic in the book might awaken the reader's imagination. Near the end of his own life, Steinbeck returned to childhood literary roots to recreate the story world that had shaped his own life's work.* The Acts of King Arthur and His Noble Knights *is his last gift to a worldwide community of readers.*[19]

Steinbeck's experience emphasizes the goal of helping learners to connect with literature even if it means connecting first with an "abridged" version. Getting the right book into the hands of the right reader at the right time is the essence of being a matchmaker.

Literature should reflect the diversity of our nation and world. It should include high quality fiction, poetry, drama, and non-fiction from many cultures. It is important to remember that no single author or piece of literature can represent an entire culture; no one situation represents all situations of a given culture. For example, a focus on only traditional Native American tales might reinforce students' notions that Native Americans are a people of the past without a presence today.

APPROACHES TO LITERARY CRITICISM

Literary analysis usually begins with a set of assumptions about the most purposeful way to "open" a text or with a theory about how to interpret literature. There are, of course, many different theories about interpretation of literature, drawing on aesthetic, historical, psychological, philosophical, or linguistic perspectives. Each perspective offers a critical lens through which to view a work of literature. For example, an aesthetic approach might concentrate upon the words and form of a particular work, seeing it as evidence of art for its own sake (New Criticism); or it may focus upon the reader's emotional reaction to the work (Reader Response). On the other hand, an historical approach might look at literature in terms of the type of society that produced it (e.g., Marxist Criticism). A psychological or psychoanalytic approach would emphasize interior characterization and internal action and, perhaps, include a study of the biography of the author (e.g., Freudian Criticism). A philosophical perspective would teach students to consider the ethical, moral, or religious significance of a work of literature.

In a comprehensive literature curriculum, students learn that there are many approaches to the interpretation of literature and that no one approach is "privileged." Throughout their academic experience, they have the opportunity to test out different theories of literary criticism and learn that a text and its influence can be viewed from more than one perspective.

ORGANIZING A LITERATURE CURRICULUM

School and district literature programs should be organized so that there is a broad and coherent selection of materials articulated for each grade. Literature units and courses may be organized by author, genre, literary period, or theme, or by historical periods. Each approach can be related to study in history, philosophy, and history or criticism of the visual and performing arts.

- Students who are studying the work of a particular author learn how a writer develops his or her style, voice, and ideas over time. By reading or listening to interviews with the author, students can be "introduced" to the author in his or her social and political context. By reading critiques of the author's work, students learn how critics develop their opinions and how the author influenced the times in which he or she wrote. For example, by reading some of his early and later works, students can learn a great deal about the evolution of George Orwell's thinking, as well as about the political and moral issues of his time.

- Students also study a particular genre to acquire knowledge of a particular literary form. For example, by studying a unit on the short story, featuring writers from countries around the world, students learn how short stories are written in a variety of cultural settings and how some may emanate from the oral traditions of a people.

- A unit on historical periods enables students to realize how culturally significant literary works and historical events can influence subsequent works of literature. For example, a study of well-known excerpts from the King James Version of the Bible as literature enables students to discover the enormous influence of this translation on subsequent literature and oratory in England and in America.[20] Another historical approach might focus on particular literary periods, such as the Romantic or Victorian period, or the Harlem Renaissance. This will help students learn how authors reflect the ideas or social issues of the era in their works. A third approach might connect the study of American historical documents with literature; examples of this form of organization are shown in Appendix F.

Thematic units can engage students with literature at any level. For example, second graders can explore the theme that an act of kindness is never wasted by comparing a contemporary tale such as William Steig's *Amos and Boris* with Aesop's fable "The Lion and the Mouse." Teachers should, nonetheless, acknowledge that the theme chosen for literary study may be only one interpretation of the various works under consideration.

Humanities courses, particularly at the secondary level, can help student integrate their understanding of literature and the history of the visual and performing arts. Students can also learn to relate various art forms to intellectual and social movements and historical events. When teachers collaborate across the disciplines, they design curricula in which students have the opportunity to apply skills and knowledge learned in one discipline to those learned in another.

INCLUDING A VARIETY OF NONFICTION

In their daily lives, and eventually in the workplace, students need to be able to comprehend informational text that is practical in nature. Elementary students need to learn how to find the significant information in a reference entry or nonfiction book, or how to read and follow instructions for making a recipe or playing a game. Middle and high school students use reading and writing strategies to understand the complex informational material contained in a computer manual or a history, science, or mathematics textbook.

Many works of nonfiction have high literary merit, such as speeches, biographies, and works on nature, science, the arts, or history. These should be read for their aesthetic qualities as well as for the information they contain. As they read and discuss excerpts from Rachel Carson's *Silent Spring,* or Simon Schama's *Citizens,* for example, students learn to pay attention to the way in which these authors of nonfiction use words and images for both aesthetic and rhetorical purposes.

USEFUL TEACHING PRACTICES

The following practices can enhance the study and enjoyment of literature for all students, PreK - 12 and in adult basic education programs.

Reading Aloud and Memorization

Students should have many opportunities to read aloud in class. When *teachers* also read aloud, they model strategies for responding to literature, teach lessons on literary techniques, broaden students' reading interests, and build appreciation of the language and sounds of literature. Reading aloud is valuable at all grade levels. For example, the scene at the end of Harper Lee's *To Kill a Mockingbird,* in which Scout stands on Boo Radley's porch and comes to understand Boo better by imagining what he must have seen "begs" to be read aloud. As many teachers of high school English have discovered, reading this scene aloud illuminates literary concepts such as theme, characterization, and point of view as it envelops listeners in the language of literature.

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. Since memorization and recitation or performance require repeated reading of a poem or speech, these techniques can often help older students find layers of meaning that they might not discover in a single reading. As many adults know, the poems, songs, and speeches learned in the classroom often last in memory long after graduation.

Dramatization

When students plan and dramatize scenes in a story, many members of the class have opportunities to get involved in improvising dialogue and movement for a particular character. Inviting authors, illustrators, actors, and directors into the classroom for single presentations or as artists-in-residence for extended projects helps students to understand the process of creating and presenting literary works. Hearing the "behind the scenes" story of how an article, book, play, film, or multimedia production came to be is also a powerful form of career education.

Response through the Arts

Projects that combine reading and writing with artistic activity can help many students concentrate on the meaning of their readings. For example, as his class studies Elizabethan theatre after reading Shakespeare's *Romeo and Juliet*, a ninth grader who likes to paint can be invited to design a set for the play as it might have been performed in the Globe Theatre and explain orally and in writing the rationale for his design. To complete the assignment successfully, the student must read the play and informational text closely, and express his ideas clearly in writing and design.

Classroom Book Collections and Classroom Reading Time

Most students need to be given time for reading in school. Many schools set aside time each day for sustained silent reading and provide classroom libraries to help students develop an appreciation of reading.

Using Schoolwide and Community Resources

The classroom library and the school library/media center can be essential resources in developing a strong and varied literature curriculum. Library media specialists can work with 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-ROM, laserdisc, and computer software. Teachers and school library media specialists should also collaborate with librarians in public libraries to ensure that students can make good use of these larger collections.

LITERATURE STRAND

LEARNING STANDARD 8

Students will decode accurately and understand new words encountered in their reading materials, drawing on a variety of strategies as needed, and then use these words accurately in speaking and writing.

Grades	Standard	Examples
PreK-4	Use their knowledge of phonics, syllabication, suffixes; the meanings of prefixes; a dictionary; or context clues to decode and understand new words, and use these words accurately in their own writing.	PreK-2: Students encounter difficulty in decoding the word "sap" in a story about maple trees. Their teacher asks them to recall how they sounded out "tap," "map," and "cap." They use their knowledge of phonics to decode "sap" and then discuss the meaning of the word in the story. 3-4: Students learning to read the labels on common, over-the-counter medicines come across the word *anti-bacterial.* Their teacher asks them to figure out the meaning of *anti-freeze* and then has them figure out the meaning of *anti-war* and *anti-labor*, as well as *anti-bacterial,* so that they learn the meaning of this prefix.
5-8	Use their knowledge of Greek and Latin roots as well as context clues and glossaries to understand the specialized vocabulary in the content areas, and use these words accurately in speaking and writing.	While reading about the men and women who pioneered in space and under the sea, students come across such words as *astronaut* and *nautical* and use their knowledge of Greek and Latin roots and the context to work out the meaning of these words. They then compile a list of words they find in their science materials that are based on other common Greek and Latin roots.
9-10	Use their 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.	Students come across the word *narcissistic* in a literary work (or *genetic* in their science materials, or *venereal* in their health materials) and reread the myth of Narcissus and Echo to understand the meaning of *narcissistic* (or a portion of Genesis to understand *genetic*, or the myth about the goddess Venus to understand the meaning of *venereal).*
11-12	Use their knowledge of literary allusions to understand their meaning when used in other literary works.	Students draw on their familiarity with John Donne's poem "Death Be Not Proud" (or with selections from Genesis and the Psalms) to discuss and appreciate more deeply the title of John Gunther's biography of his son (or the title of Ole Rolvaag's novel, *Giants in the Earth,* and the title of Stephen Vincent Benet's poem, "By the Waters of Babylon").

ABE Perspective: When they encounter a new word in a newspaper article, ESOL learners try pronouncing the word in several ways to see if they can recognize a wordwith which they are familiar by ear.

LITERATURE STRAND

LEARNING STANDARD 9:

Students will identify the basic facts and essential ideas in what they have read, heard, or viewed.

Grades	Standard	Examples
PreK-4	Identify the basic facts and ideas in what they have read, heard, or viewed, drawing on such strategies as recalling prior knowledge, previewing illustrations and headings to make predictions, listening to others' ideas, and comparing information from several sources.	**Focusing and Planning:** PreK-2: Students and their teacher read together *Dan the Flying Man*, a predictable book which uses repeating phrases. When they reach the part on each page that tells where Dan flies next, the teacher reminds students to use the pictures, the rhyming pattern, and their knowledge of beginning sounds to figure out new words. Students demonstrate use of these strategies in their independent reading to figure out other books' essential ideas. **Monitoring and Assessing:** After reading Patricia Lauber's *Volcano: The Eruption and Healing of Mt. St. Helens,* the students are unclear if the eruption is related to the eruption of volcanoes in Japan. Students generate their own ideas and then the teacher provides a video on the volcanoes around the Pacific Rim. The students brainstorm what they learned from the video and are now able to place Mt. St. Helens in a broader context.
5-8	Identify basic facts and ideas in what they have read, heard, or viewed, drawing on such strategies as recalling genre characteristics, setting a purpose, generating essential questions, and clarifying ideas by rereading and discussing.	**Focusing and Planning:** Groups of students prepare to read or listen to reports about men and women who have contributed significantly to science and technology, such as Marie Curie, Alexander Graham Bell, James Watson and Francis Crick, Thomas Edison, Nikola Tesla, Elijah McCoy, Albert Sabin, Charles Drew, the Wright Brothers, and Rosalyn Yalow. Students generate questions they expect the reports to answer based on their knowledge of biography and share their completed reports. *(Connects with science and technology)*

LEARNING STANDARD 9 (CONTINUED):

Students will identify the basic facts and essential ideas in what they have read, heard, or viewed.

Grades	Standard	Examples
9-10	Identify and describe the essential ideas in what they have read, heard, or viewed by using the focusing, planning, monitoring, and assessing strategies that they have found most effective in helping them learn from a variety of texts.	**Focusing and Planning:** As part of an interdisciplinary humanities unit, students brainstorm ideas and do research on the influence of the literature preceding the French Revolution. They read selections by philosophers of the Enlightenment such as Rousseau, Voltaire, Diderot, and Montesquieu, and view a filmed version of Mozart's *The Marriage of Figaro* to see the operatic version of Beaumarchais's play. They compose essays for a classroom collection, indicating how basic ideas in these selections related to subsequent political events. *(Connects with history and social science, arts)*
11-12	Identify, evaluate, and synthesize the essential issues or ideas in what they have read, heard, or viewed, and explain why the focusing, planning, monitoring, and assessing strategies they used were effective in helping them learn from a variety of texts.	**Focusing, Planning, Monitoring, and Assessing:** Students analyze and evaluate the controversy about the Smithsonian's planned exhibit of the World War II bomber plane *Enola Gay* in 1996. They brainstorm the various perspectives they seek to explore and generate questions to guide their understanding of the material they collect. After examining the explanatory labels and wall text planned for the exhibit, they read the subsequent protests by various United States veterans' groups, public officials, and military or other historians. They read newspaper editorials on the issue, recent Japanese scholarship on World War II, the reactions by yet other historians, and the final response of the Smithsonian director to the controversy as he explained why he withdrew the exhibition. Students then compose essays evaluating the nature of the "culture wars" exemplified in the disagreement over the appropriateness of the exhibition at the Smithsonian. In their essays, they evaluate which strategies were effective for them in learning to draw conclusions from the variety of texts and conflicting viewpoints they read. *(Connects with history and social science)*

ABE Perspective: Students prepare to read an article on nutrition by making predictions based on headings, charts, illustrations, and personal experience, and by generating a list of questions they expect the article to answer. They share written reports with each other.

LITERATURE STRAND

LEARNING STANDARD 10:

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

Grades	Standard	Examples
PreK-4	Distinguish among common forms of literature such as poetry, prose, fiction, nonfiction, and drama and identify such differences as these: • *poetry* is written in verse and commonly associated with images, concrete descriptive phrases, and the figurative language of similes and metaphors; • *prose* is associated with straightforward statements, unadorned by imagery and closer to everyday speech than poetry; • *fiction* is associated with narrative, novel, and short story, as opposed to • *non-fiction*, which is associated with presentation of facts, concepts, and ideas. Apply this knowledge as a strategy for reading and writing,	PreK-2: Students listen to a fable from Aesop, a Thornton Burgess tale, and a story about woodland animals. Students are asked by their teacher to decide which selection is fiction and which is fantasy, to create a graphic organizer showing the similarities and differences between the stories, and to reach a conclusion about what they learned from each story. 3-4: Students investigate bugs in a variety of ways: they collect bugs, care for them, observe them, read about them, and write about them. Using a magazine such as *Cricket* as a model, students create their own class magazine about bugs, and include non-fiction articles, poetry, and short stories.
5-8	Identify and analyze the characteristics of four major genres —non-fiction, fiction, drama, and poetry—as forms chosen by an author to accomplish a purpose.	Students study Anne Frank's *Diary of a Young Girl* and then study the play based upon it. They select one scene from the play that corresponds to a section in the actual diary and analyze the difference of character portrayal in each. Students analyze the specific lines not found in the diary and present an argument on how the lines present a different view from the diary. Finally, students take excerpts from the diary not used in the play and create an extra scene for the play. *(Connects with arts)*
9-10	Compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the message.	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 demonstrate what each piece contributes to their understanding, making specific contrasts between the impersonal newspaper report and the personal poem and eulogy. They further analyze the differences between the two personal genres by finding examples of the use of imagery, diction, metaphor, sound, structure, and tone. *(Connects with history and social science)*

LEARNING STANDARD 10 (CONTINUED)

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

Grades	Standard	Examples
11-12	Identify and analyze characteristics of genres such as satire, parody, allegory, and pastoral that overlap or cut across the lines of basic genre classifications such as poetry, prose, drama, novel, short story, essay, or editorial.	As they read Joseph Heller's *Catch 22* , students consider this statement: "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.

ABE Perspective: After reading a traditional picture book about Little Red Riding Hood to her children, a student reads the versions in *Politically Correct Bedtime Stories* by James Finn Garner, or James Thurber's *Fables for Our Time* and analyzes the satirical elements she detects in the modern versions of the tale.

Monday May 22, 1995

Today is hot and dry. The rain seems to be all cleared for the next few days. The high pressure area will stay for a while so put those rain brellas away.

An entry from a fourth grader's weather journal.

LITERATURE STRAND

LEARNING STANDARD 11

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

Grades	Standard	Examples
PreK-4	Identify themes in fictional and nonfictional works, and relate them to personal experience or to the experiences of others.	PreK-2: Students explore the theme "a true friend helps us when we are in trouble" in poems, pictures, and stories. They compare their own experiences with friendship and create original stories, poems, and artwork on this theme. 3-4: Students read stories, listen to songs, or view videos of such American legendary and folk heroes as Daniel Boone, Paul Bunyan, Buffalo Bill Cody, Davy Crockett, Calamity Jane, John Henry, and Annie Oakley to understand the ways in which authors, lyricists, or directors exaggerate plot and characterization in order to develop theme. Students then locate legends and folk tales from other cultures with the same theme and prepare a class anthology of them.
5-8	Apply knowledge of the concept that theme refers to the main idea and meaning of a selection, whether it is implied or stated directly, and analyze and evaluate similar themes across a variety of selections, distinguishing theme from topic.	Students explore the theme that heroism demands unusual courage and risk-taking. They interview adults about their heroes or heroines and read fiction and biographies to identify what both real and imaginary heroes have done.
9-10	Apply knowledge of the concept that the themeor meaning of a selection may involve several ideas and then analyze and compare works that express a universal theme, providing evidence to support their ideas.	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 Reynolds Price's *Long and Happy Life* as variations on a theme.
11-12	Apply knowledge of the concept that the theme or meaning of a selection represents a view of life or a comment on life and locate evidence in the text to support their understanding of a theme.	Students compare Sophocles' play *Antigone* and Robert Bolt's play about Thomas More, *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 the words or passages that support their understanding.

LITERATURE STRAND

LEARNING STANDARD 12:

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

Grades	Standard	Examples
PreK-4	Identify the elements of plot, character, and setting in a favorite story and use these elements in their own stories.	PreK-2: After listening to *Where the Wild Things Are,* by Maurice Sendak, students work together as a class with the teacher's help to write a story map and then compose a fantasy of their own with a plot, characters, and a setting. 3-4: Students read adventure tales from a variety of cultures. Through discussions and teacher help, students identify elements of the adventure story, such as leaving home, getting stronger through encountering difficulty, and returning home. Working in cooperative groups, students identify how "The Mouse Couple," a Hopi tale, is an adventure story.
5-8	Locate and analyze elements of plot and characterization and then use an understanding of these elements to compose a short essay on how the qualities of the central characters determine resolution of the conflict.	Students read selections of their own choice stressing survival such as *Julie of the Wolves,* by Jean George, *Island of the Blue Dolphin,* by Scott O'Dell, and "The Big Wave," by Pearl Buck. They explore conflict and characterization by posing and answering questions such as "What qualities do the central characters have that enable them to survive?"
9-10	Locate and analyze such elements in fiction as point of view, foreshadowing, and irony.	After reading Saki's story, "The Open Window," students work in small groups to analyze the story for point of view, foreshadowing, or irony, and present evidence supporting their ideas to the class.
11-12	Analyze, evaluate, and apply knowledge of how authors use such elements of fiction as point of view, characterization, and irony for specific rhetorical and aesthetic purposes.	Students analyze the events, point of view, and characterization in Toni Morrison's *Bluest Eye* in light of Stanley Crouch's criticism of her work and conduct a class debate on the validity of his criticism.

ABE Perspective: Students watch the movie *The Dead Poets' Society* to explore what makes a good teacher. They discuss how the students in the film responded to a dedicated teacher and write a short composition on good teachers they have known or what they can do to encourage their own children in school.

LITERATURE STRAND

LEARNING STANDARD 13

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

Grades	Standard	Examples
PreK-4	Identify and use the following structures to gain meaning from informational materials: 1. Common expository organizational structures such as comparison and contrast, chronological or logical order, and cause and effect. 2. Text and graphic features such as topic sentences, headings, key words, diagrams, illustrations, charts, and maps.	PreK-2: The teacher reads aloud *Bugs,* by Nancy Winslow Parker, a book which describes a series of insects through a riddle, an informational paragraph, and a labeled diagram. Students research, write, label, and illustrate their own informational paragraphs about insects. 3-4: In a study of explorers, students research individual explorers and prepare informational reports. For an oral presentation to the class, each student creates visuals such as a map of the explorer's journey and a time line with references to relevant world events.
5-8	Identify and use common expository organizational structures and graphic features to comprehend information and compose reports or presentations in all academic disciplines.	After a visit to a science museum, sixth grade students study its floor plan and decide what rationale was used for the placement of exhibits. The students then develop a one-floor diagram of an imaginary museum of science and write an explanation of their model. Imagining themselves as architects, exhibit developers, or museum curators proposing a new exhibit to an imaginary Board of Trustees, the students compose a rationale for the content and design of their proposed exhibits and their use of architectural space within the museum.
9-10	Analyze the structure and elements of biographical or other nonfictional works explain what they are in an essay, and use them in a similar piece of writing.	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,* and Margaret Cheney's *Tesla: Man Out of Time* and compose their autobiographies or biographies.
11-12	Analyze, explain, and evaluate how authors use the elements of nonfiction to achieve their purposes.	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.

ABE Perspective: Learners in an ABE literacy class choose an article from the daily newspaper to read together. Before reading, they use pictures, captions, and headlines to predict the content of the article. After reading and discussing the story, they compare their findings to their original assumptions about the article.

LITERATURE STRAND

LEARNING STANDARD 14

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

Grades	Standard	Examples
PreK-4	Identify a regular beat and similarities of sounds in words in responding to rhythm and rhyme in poetry.	PreK-2: Students recognize and respond to the rhythm and rhyme in Mother Goose rhymes and in poems by David McCord and John Ciardi. 3-4: During a study of insects, students read poems from *Joyful Noise: Poems for Two Voices,* by Paul Fleischman. Each poem examines an insect's sounds, movements, diet, and metamorphosis through lines designed to be read chorally or in duet. Students also sing songs from *A Creepy Crawly Song Book.* Together, they write their own insect poems and lyrics.
5-8	Respond to and analyze the effects of sound in poetry (alliteration, assonance, consonance, onomatopoeia, and rhyme scheme).	Students explore the ways in which poets use sound effects, e.g., as accompaniment in humorous poems by such writers as Laura Richards, Ogden Nash, Lewis Carroll, and Shel Silverstein; or as reinforcement of meaning in serious poems by such writers as Robert Louis Stevenson, Edgar Allan Poe, Edna St. Vincent Millay, Marianne Moore, and Alfred Noyes. Students incorporate these effects in their own poems.
9-10	Identify poetic forms such as ballad, sonnet, and heroic couplets; respond to the dramatic structure and emotional power of poetry.	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."
11-12	Analyze and evaluate in poetry the appropriateness of diction, imagery, and figurative language—including understatement, overstatement, irony, and paradox.	Students examine different poems to explore the relationship between the literal and the figurative —for example, 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.

ABE Perspective: Students take turns reading aloud and listening to the reading of several of Maya Angelou's poems and discuss the rhythm, rhyme, and imagery in the poems.

LITERATURE STRAND

LEARNING STANDARD 15:

Students will identify and analyze how an author's choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.

Grades	Standard	Examples
PreK-4	Identify words appealing to the senses or involving direct or indirect comparisons in literature.	PreK-2: After reading a favorite poem to the class, the teacher invites students to comment on the meaning and effectiveness of wording, such as "The sky was grouchy gray." 3-4: When reading *The Great Yellowstone Fire* by Carole G. Vogel and Kathryn A. Goldner, students are asked to pay special attention to the use of vivid verbs that bring the fire to life (e.g., "the fires hopscotched through the wilderness," or "the hottest flames crawled up the trunks of large trees"). After a discussion of the author's techniques, students practice using vivid verbs to personify things in the classroom (e.g., "the pencil sharpener chewed the pencil").
5-8	Identify sensory imagery and direct or indirect comparisons when responding to literature, and then choose words for these purposes in their compositions.	Students listen to three poems from Stephen Dunning's anthology, *Reflections On A Gift Of Watermelon Pickle*, that employ extended metaphor. They discuss the effect of extended metaphor on the reader or listener and then write their extended metaphors.
9-10	Analyze and compare figurative language and imagery across significant cross-cultural literary works.	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.*
11-12	Identify how an author's or scriptwriter's use of words creates tone and mood, and analyze and evaluate how the choice of words advances the theme or purpose of the work.	Students analyze and evaluate how Martin Luther King, Jr.'s use of biblical, philosophical, and political references in "Letter from Birmingham City Jail" advance the purpose of his essay. As they view Ken Burns' documentary, *The Civil War,* students analyze how the scripted voice-over narration complements the spoken excerpts from period diaries, letters, and newspaper reports.

ABE Perspective: Learners in an ABE literacy class use descriptive language to write poems about summer. Some write "diamond poems."

LITERATURE STRAND

LEARNING STANDARD 16

Students will compare and contrast similar myths and narratives from different cultures and geographic regions.

Grades	Standard	Examples
PreK-4	Compare tales from different cultures by tracing the exploits of one character type or by observing the use of such natural phenomena as the seasons, constellations, land formations, or animal behaviors.	PreK-2: Students listen to and compare trickster tales across cultures such as the Anansi tales from Africa, the Iktomi stories of the Plains Indians, the Br'er Rabbit tales, and the *Merry Pranks of Til Eulenspiegel.* 3-4: Students read Kipling's *Just So Stories*, Eskimo origin myths, and explanatory (etiological) folktales from Scandinavia and discuss the similarities and differences among the stories.
5-8	Compare variants of complex folktales and develop theories to account for the presence of similar tales in diverse cultures, even when there is no evidencefor direct contact among these cultures.	Students read complex tales from the Grimm collection and study their equivalent forms in Japan, Russia, India, Polynesia, and/or the United States. They identify the beliefs and values highlighted in each culture's retelling of the same story, and develop theories to account for the presence of similar stories across the world. They use their observations of the universal features of complex tales when they analyze modern novels such as Lloyd Alexander's *Taran Wanderer*, J. R. R. Tolkien's *The Hobbit,* or Ursula LeGuin's *The Tombs of Atuan*, or films such as those in George Lucas' *Star Wars* trilogy.
9-10	Analyze and compare the role of such elements as journeys, supernatural helpers, magical objects, tests, and/or marvelous creatures in myths, epics, or literary works that draw upon motifs and themes from the oral tradition.	Students learn about the journey to the underworld as a basic story pattern in art and literature by comparing Psyche's search for Cupid with the under world quests of shamans in the far North to recover lost or abducted souls of the sick and dying. Students then analyze how plot and character development in such works as Homer's *Odyssey*, Dante's *Inferno,* Vergil's *Aeneid,* or Shakespeare's *Winter's Tale* reveal this basic story pattern.
11-12	Analyze and evaluate how authors over the centuries have used archetypes drawn from myth and tradition in literature, film, religious writings, political speeches, advertising and/or propaganda.	Students study the archetypes of universal destruction or banishment from an ideal world as reflected in myth and later literature. They explain how the archetype of "the flood" may be used to interpret such works as John Hersey's *Hiroshima,* Rachel Carson's *Silent Spring,* Albert Camus' *Plague*, the socialist tracts of Jack London, or the drawings, prints, and poetry of William Blake. They might also explain how the archetype of "the fall," or the banishment of Adam and Eve from the Garden of Eden, may be used to interpret the tragedies of Shakespeare's *Macbeth* or *Troilus and Cressida,* John Milton's *Samson Agonistes,* Sophocles' *Antigone,* or Arthur Miller's *Death of a Salesman.*

LITERATURE STRAND

LEARNING STANDARD 17:

Students will interpret the meaning of literary works, nonfiction, films, and media by using different critical lenses and analytic techniques.

Grades	Standard	Examples
PreK-4	Interpret the meaning of different selections of literary works and non-fiction, noting how different uses of language shape the reader's expectation of how to read and interpret texts.	PreK-2: A teacher reads "big book" selections of poetry, fiction, and prose from Judith Viorst's Alexander's *Horrible, No-Good Bad Day,* William Steig's *Dr. Desoto,* and David Macaulay's *Pyramid.* Together, they discuss how the language in each selection sounds and looks different to the ear and the eye. Students consider how different uses of language may require different approaches and strategies for understanding the author's purpose. (aesthetic approach) 3-4 Students read Carl Sandburg's poem, "Fog," and discuss how the rich figurative language made them feel. They consider what makes literature different from other kinds of writing. (reader response approach)
5-8	Analyze how a short story, poem, film, or essay can be shown to reflect the author's personal history, attitudes, and beliefs; or how a film or work of literature can be shown to reflect the period, ideas, customs, and outlooks of a people living in a particular time in history.	Students read a short biography of Edgar Allan Poe, Rudyard Kipling, Pearl Buck, Helen Keller, or Maya Angelou and prepare a paper or project demonstrating how the author's experiences and beliefs can be used to interpret his or her writings. (biographical approach) Students take a "snapshot" of late Victorian England. They assemble news articles, visual art, music, encyclopedia entries, photographs, or film documentaries of the era to develop a written portrait or multimedia project that helps explain difficult or obscure passages in a story by Arthur Conan Doyle. (historical approach)
9-10	Analyze the aesthetic qualities of works of poetry, drama, fiction, or film; conduct close readings of texts using the terminology of literary criticism; and present interpretations based on specific evidence from the text.	Following a discussion on how connotation and denotation differ, students read Samuel Taylor Coleridge's "Rime of the Ancient Mariner" and Charles Henry Dana's *Two Years Before the Mast.* They consider whether or not connotation and denotation are equally important in interpreting the works, or whether or not one

LEARNING STANDARD 17: (CONTINUED)

Students will interpret the meaning of literary works, non-fiction, films, and media by using different critical lenses and analytic techniques.

Grades	Standard	Examples
9-10 (cont.)	Analyze the aesthetic qualities of works of poetry, drama, fiction, or film; conduct close readings of texts using the terminology of literary criticism; and present interpretations based on specific evidence from the text.	variable is more or less important than the other in interpreting what the writer is saying. A student's initial response might look like this: "Ancient Mariner" (poetry) — Denotation: O — Connotation: X *Two Years Before The Mast* (prose) — Denotation: X — Connotation: O X = More important O = Less important + = Equally important They finally consider whether or not the mode of discourse, poetry or prose, has a bearing on their answers. (aesthetic approach) Students read "Sailing to Byzantium" and Tennessee Williams' *Cat on a Hot Tin Roof* and identify aesthetic qualities associated with lyric poetry and plays. They write an essay citing evidence from the text and explaining how these qualities work together to illuminate central themes in the text. (aesthetic approach)
11-12	Analyze the moral and philosophical arguments presented in novels, films, plays, essays, or poems; an author's political ideology, as portrayed in a selected work, or collections of works, or archetypal patterns found in works of literature and non-fiction.	Students read Herman Melville's *Billy Budd,* Richard Wright's *Native Son*, or Fyodor Dostoyevsky's *Crime and Punishment*, and as a class debate whether any one work offers a defensible philosophical argument about capital punishment. Students consider whether or not this argument has been clearly and consistently developed throughout the novel and whether or not the author's position has contributed to, or detracted from, the quality of the work and the believability of the characters. (philosophical approach) Students read selected essays by John Stuart Mill, Susan B. Anthony, and Eleanor Roosevelt, and analyze the authors' respective assumptions about women's suffrage, gender equity, and women's place in organized labor. (political approach)

LITERATURE STRAND

LEARNING STANDARD 18

Students will plan and present effective dramatic readings, recitations, and performances that demonstrate appropriate consideration of audience and purpose.

Grades	Standard	Examples
PreK-4	Plan and perform readings of selected texts using clear diction and voice quality (pitch, tempo, and tone) appropriate to the selection.	PreK-2: After reading a folktale as a narrative, students choose roles, then read the same tale from a script. They rehearse their lines and present an informal performance for their classmates. *(Connects with arts)* 3-4: Students present a choral reading of Henry Wadsworth Longfellow's "Midnight Ride of Paul Revere" as part of their observance of Patriots' Day. *(Connects with history and social science, arts)*
5-8	Develop characters through the use of basic acting skills (such as memorization, sensory recall, concentration, diction, body alignment, and expressive gesture), and describe the artistic choices made in their development.	Working from an open script (one in which lines of dialogue are provided, but character descriptions and stage directions are not), pairs of students develop biographies of their characters and improvise appropriate vocal qualities and movement for them. After pairs of students have rehearsed and performed, the class analyzes the different dramatic interpretations of the same basic script. *(Connects with arts)*
9-10	Develop, communicate, and sustain consistent characters in improvisational, formal and informal productions.	Students stage and enact a courtroom scene in *Inherit the Wind* by Jerome Lawrence and Robert E. Lee, or in Terrence Rattigan's *The Winslow Boy,* or the scene where Cyrano wins Roxanne's heart in Edmond Rostand's *Cyrano De Bergerac. (Connects with arts)*
11-12	Demonstrate understanding of the functions of playwright, director, technical designer, and actor by writing, directing, designing, and/or acting in an original play.	In a humanities class, students research the Vietnam War era by reading news articles and short stories and by interviewing older family members and friends about their memories of the 1960s and 1970s. After brainstorming ideas for dramatic conflict and viewing *Medal of Honor Rag,* by Tom Cole, they create characters, plot, and dialogue, settings, and costumes. They perform their play for an audience and participate in a post-performance audience discussion about the play. *(Connects with history and social science, arts)*

ABE Perspective: Students newly arrived in the United States create autobiographical characters who act out the experience of immigrating to a new country.

COMPOSITION STRAND

The Learning Standards in the Composition Strand set the expectation that students will learn to write with clarity, coherence, and personal engagement.

THE IMPORTANCE OF COMPOSING

We are challenged to communicate in writing in many different situations. We try to judge each situation and compose an appropriate response for a particular purpose and reader. For example, we share feelings, ideas, and experiences with friends and family through informal letters. Clear directions in writing must be included in invitations sent to guests. Formal letters must be sent to possible employers describing qualifications for a position. At town meeting, we try to persuade others to a point of view on an issue by presenting a prepared speech that points to common ground. We send editors at publishing houses stories or poems in which we have expressed strongly felt insights. Each of these examples occurs within a situation involving composing for a specific purpose and audience. The colorful phrases that strengthen bonds in casual letters would probably dampen possibilities if used in a job application. Deciding not to punctuate a poem may increase its effect, but failing to punctuate written directions will probably confuse those trying to follow them. Style, tone, genre conventions, level of detail, organization, and word choice, as well as the standard writing conventions, are all aspects of composition that we must consider in trying to communicate with others.

THE DEVELOPMENT OF WRITING

Young children's writing is a reflection of their speech. It reflects the language patterns of their homes and neighborhoods, as well as their unfamiliarity with the conventions of written language. For these reasons, teachers do not emphasize correcting errors in the beginning writer's first attempts at sentence structure, usage, and spelling. They want to encourage students to express their ideas in order to build fluency. They also want to encourage pride in legible handwriting. Beginning writers are usually eager to share their writing with peers and family members, leading to a heightened interest in learning to read. As students develop as readers and have opportunities to listen to the language of literature, both their writing and speech reflect the influence of written language. By middle school and high school, students can use writing to sharpen their reasoning and to demonstrate their intellectual development.

TEACHING WRITING

A good piece of writing demands constant reflection on both the ideas that are expressed and the way in which they are expressed. Students develop as writers when they are taught to reflect on both the rhetorical dimensions of composition and to use a variety of strategies to assist their efforts. 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 these different forms of discourse entail

different modes of thinking and expression. **Figure G** shows the link between the rhetorical elements of discourse and common forms of writing.

FIGURE G
COMMON FORMS OF WRITING

Aims of Discourse	Representative Forms or Genres	Common Modes of Presentation
Informational	Analytic or critical essays, business letters, book or film reviews, character descriptions or sketches, dictation, directions, lab reports and observations, memoranda, manual instructions, object descriptions, précis, research reports, sensory observations, summaries	Exposition Narration
Persuasive	Advertisements, debate scripts, letters of complaint, editorials and op-ed commentary, sermons, speeches	Argumentation Exposition
Expressive	Anecdotes, autobiographies, biographical sketches, diary entries, friendly letters, interior monologues, journal entries, memory, monologues, memoirs, toasts	Narration Description
Literary	Traditional narratives fables, folktales, ghost stories, jests, legends, myths, romances, tall tales Modern narratives detective stories, science fiction stories, story scenes and landscape descriptions, story openings and endings Dramatic forms dialogue. duologue, film script, one-act play, radio script, soliloquy Poetic forms ballads, cinquains, free verse, jump rope rhymes, lyrics, haiku, popular songs, shape poems, sonnets	Narration Description

Students learn to write effectively when teachers teach them the strategies to organize a first draft, to rethink, revise, and improve their writing, and to note the important details of sentence structure and punctuation. By learning to critique and edit one another's work, students discover how composing differs from conversing and how composing is a craft that can become an art.

There is no one writing process used by every writer or demanded by every piece of writing. Not every piece of writing needs to go through a draft process. Students must occasionally be given practice in writing on demand, without the benefit of time to revise. This helps to prepare them for times when they may be required to write quickly, clearly, and

succinctly. Nevertheless, students should recognize all the stages in the writing process outlined in **Figure H.** It is linked to **Figure B, Strategies for Developing Reflective Intelligence** (page 5), and shows how these strategies are applied to teaching composition.

FIGURE H :
STAGES IN THE WRITING PROCESS

Processes	Activities	Strategies
Preparation	Thinking and recalling, brainstorming, free writing, outlining, clustering	Focusing Planning
Drafting	Writing successive versions	Assessing
Revising	Rereading, adding new information, reorganizing for sequence	Assessing Modifying
Editing	Proofreading, checking for correct grammar and usage	Assessing Modifying
Publishing	Copying, format, design	Assessing

The revising process is distinct from the editing process. It focuses on conceptual matters such as coherence, clarity, word choice (diction), level of detail, tone, style, and genre conventions before attention is paid to the more visible details that make for a finished composition. These details include the use of standard English, unless students are writing in a literary genre featuring the conversational language of dialect-speaking characters. Students should also learn to consider questions of format and design.

SPELLING

To some extent, standard spelling is a developmental phenomenon. In Kindergarten and elementary classrooms, teachers encourage beginning writers to spell by using the letters that they "hear" when they say or "sound out" the word they want to write. This is usually referred to as "invented" spelling. This kind of spelling makes it easier for beginning writers to write down their ideas and allows them to approximate spelling in their earliest compositions. As children acquire more reading experience, they can learn how to spell many words correctly without instruction. This is especially true when students read one another's compositions to discuss and edit them.

Students can learn correct spelling for regularly spelled words as part of phonics instruction. Direct spelling instruction is usually necessary for common irregular words, for frequent spelling patterns (such as *read, lead, mead; freed, deed, need; or receive, deceive,*

conceive), and for important words used in all the disciplines (such as months of the year, major cities, states, countries, scientific terms, and mathematics concepts).

REFLECTIVE WRITING ACROSS THE CURRICULUM

Informal reflective writing can be an invaluable tool for exploring and clarifying one's ideas on a topic under study. It is not writing to be revised and polished; it is a link between thinking and speech. Students can use informal reflective writing productively in all content areas to comment on their observations, experiences, classroom discussions, or their reading. Teachers can model reflective writing and provide guidance with such suggestions as, "Summarize what you just learned in class today;" or "Generate questions about what you read for homework last night;" or "Write down your response to the poem I just read." Many teachers use journals for reflective writing and find that students who need to become more fluent writers benefit from some unguided informal writing. They gain confidence in their ability as writers and can then focus on improving the features of their formal writing.

THE RESEARCH PROCESS

By the time they graduate from high school, students should be independent learners so they can find answers to their questions and evaluate the claims of others. To become independent learners, students need many opportunities to engage in the research process throughout their school years. Teachers of all disciplines are responsible for developing and using common guidelines for research papers, teaching the research process consistently, and assigning research papers. Students must learn to formulate open-ended research questions and use appropriate methods to answer them. They learn to draw on a variety of sources to obtain information: experts, observations, experiments, libraries, and interactive technologies. They need to learn how to weigh the evidence they find and to draw warranted conclusions.

As with the writing process, there is no one research process used by every researcher. Nevertheless, students should recognize the steps in the research process: exploring a topic of interest by preliminary reading in the library or talking with others, formulating a tentative research question, systematically gathering information, refining the research question, and then outlining what they have found that is relevant to the question before attempting a first draft of their material. In the course of writing their research, students may need to obtain more information and revise their writing. Students can report their research in a variety of forms—as a letter to a legislator or a short story, as well as a formal report. As with all writing, they learn to consider the appropriate audience for their research.

COMPUTER SOFTWARE AND WRITING

Computers and software programs for assisting students with spelling and grammar offer many opportunities to enhance the teaching of composition. Computers can motivate students to write, review, and revise sections of their work or entire compositions. When students are involved in a research project, electronic media provide easy access to multiple sources of information. On the other hand, technology also presents some challenges for the teacher to consider. Students need to learn how to evaluate the vast amount of information they can obtain from electronic data bases when researching a topic.

COMPOSITION STRAND

LEARNING STANDARD 19:

Students will write compositions with a clear focus, logically related ideas to develop it, and adequate detail.

Grades	Standard	Examples
PreK-4	Write well-organized compositions with a beginning, middle, and end, drawing on a variety of strategies as needed to generate and organize ideas.	PreK-2: Students prepare to write a thank-you letter to a visiting artist. They brainstorm ideas and organize them in a web chart. Then they dictate the letter to the teacher who writes it on chart paper, or they compose their own letters, which they illustrate. *(Connects with arts)* 3-4: Students plan a mini-encyclopedia on birds. As a group, they generate a set of questions they want to answer, choose individual birds to research, gather information from library books or a computerized encyclopedia, compose individual illustrated reports, and decide how they might best organize them for a classroom encyclopedia. *(Connects with science and technology, arts)*
5-8	Write coherent compositions with a clear focus and supporting ideas, drawing on strategies that are most helpful for developing and organizing their ideas.	Students studying the American Revolution pretend they are putting out an edition of a Colonial newspaper at the time of the Battle of Bunker Hill. They examine reproductions of a Colonial newspaper for the types of essays, articles, cartoons, and illustrations that characterize it. As they work on the project, they develop a list of strategies for generating and organizing the types of article each plans to write. Working in pairs, partners assure that each has constructed an article with a clear focus before they lay out and print their mock newspaper. *(Connects with history and social science, arts)*
9-10	Write coherent compositions with a clear focus and adequate detail, and explain the strategies they used to generate and organize their ideas.	Students write a comparison of Shakespeare's characterization of Shylock in *The Merchant of Venice* and George Eliot's characterization of Daniel Deronda in her novel of the same name. They explain the strategies they used for generating and organizing their ideas for this comparison.
11-12	Write coherent compositions with a clear focus, adequate detail, and well-developed paragraphs, and evaluate the effectiveness of the strategies they used to generate and organize their ideas.	Students compose an essay for their English and American history classes on the perceptiveness of Alexis de Tocqueville's 1830s observations on American political and social life. Then, in an informal piece of writing, they evaluate the effectiveness of the strategies they used to generate the content and organization of their essay. *(Connects with history and social science)*

COMPOSITION STRAND

LEARNING STANDARD 20

Students will select and use appropriate genres, modes of reasoning, and speaking styles when writing for different audiences and rhetorical purposes. (See Figure G)

Grades	Standard	Examples
PreK-4	Use a variety of forms or genres when writing for different audiences.	PreK-2: At the beginning of the year, second graders write friendly letters to first graders telling them what they enjoyed reading and learning in first grade. As a follow-up, students write personal essays for the principal, describing what they remember most about their first day of school as second graders. At a "writers' circle," students discuss how the two assignments differ. 3-4: Pairs of students who are reading the same book share ideas and reactions by corresponding through informal notes. Next they write friendly letters to imaginary pen pals, and add appropriate background details to describe the book to a reader who is unfamiliar with it. Students discuss how the two assignments differ, and what dilemmas the second task posed to them as writers.
5-8	Select and use appropriate genres to achieve different rhetorical purposes.	In preparation for an upcoming election, student candidates and their supporters discuss the most appropriate and appealing methods of presenting their messages. They then write speeches, make posters, design campaign buttons, or compose jingles for targeted audiences. As a group, students discuss how genre and audience work together to support the arguments being advanced. *(persuasive writing)* Students are asked to interview a grandparent or senior citizen about his or her experiences during World War II, and then write an analytical essay describing their informant's attitude toward Roosevelt's handling of the war or the news of the invasion of Normandy *(reference/informational writing)* Students are asked to assume the role of a character from John Gunther's *Death Be Not Proud* or Doris Lessing's "Through the Tunnel" and write a diary entry or an interior monologue describing who they were and what they felt at a critical moment in the narrative. *(expressive writing)*

COMPOSITION STRAND

LEARNING STANDARD 20 (CONTINUED):

Students will select and use appropriate genres, modes of reasoning, and speaking styles when writing for different audiences and rhetorical purposes. (See Figure G)

Grades	Standard	Examples
9-10	Use a different levels of formality, styles, and tone when composing for different audiences.	Students write letters to the editor of their school paper for and against a school committee decision to allow separate mathematics classes for female students, and a second letter on the same topic to their school committee. They then compare the stylistic and tonal differences between the two letters and discuss how audience "formality" affects language choices and writing style.
11-12	Use effective rhetorical strategies and demonstrate understanding of the elements of discourse (purpose, speaker, audience, form) when completing expressive, persuasive, informational, or literary writing assignments.	Students decide as a class community service project to renovate an abandoned building to create a teen center and to raise funds for the project themselves. To garner community support for this interdisciplinary project, in the English class they write four different documents to publicize their activities: (1) a student's personal reflection of what she hopes future graduating classes will be able to do in the center; (2) a research report analyzing the effects of teen centers on crime reduction, community involvement, and vandalism; (3) an open letter to the local newspaper, advocating the importance of a youth center for the town; and (4) a short one-act comedy in which two teens and their parents discuss the merits and potential pitfalls of a teen center for the twenty-first century.

COMPOSITION STRAND

LEARNING STANDARD 21:

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

Grades	Standard	Examples
PreK-4	Revise their writing to improve level of detail and logical sequence after looking for missing information and determining if their ideas follow each other in a logical order.	PreK-2: After hearing classmates' comments on what they find puzzling or missing in first drafts of their stories, students add key pieces of information in a second draft. 3-4: After studying a detailed map, participating in a lesson on sequencing and chronology given by the teacher, and thinking about the logical order of the activities they have devised, students revise a description of the trip each would plan for visiting relatives to show them the highlights of their local community.
5-8	Revise their writing to improve organization and diction after checking the logic underlying the order of their ideas and the precision of their vocabulary.	So that it can be given to a visiting parent/ scientist, sixth grade students revise a report of a science experiment conducted in class. They examine the logic of the order of the steps and the precision of their vocabulary to make sure the visitor can understand exactly what they did, what they concluded, and what steps they followed in their reasoning process. *(Connects with science and technology)*
9-10	Revise their writing after rethinking the logic of their organization and rechecking their controlling idea, content, paragraph development, level of detail, style, tone, and word choice.	Students gather information from peers for a report on 1) the relationship between school grades and after-school jobs, 2) the number of hours spent doing homework, and 3) the number of hours spent viewing TV. After checking to see whether their controlling idea is logically developed, their generalizations supported by examples, and all relevant information provided, they revise their reports to include charts and important details on their procedures for obtaining and verifying information reported by their peers. *(Connects with science and technology, mathematics, comprehensive health)*
11-12	Revise their writing to improve style, word choice, sentence variety, and subtlety of meaning after rethinking how well they have addressed questions of purpose, audience, and genre.	After rethinking how well they have handled matters of style, meaning, and tone from the perspective of the major rhetorical elements, graduating students revise a formal letter to their school committee detailing how they have benefitted from the education provided them in their schools and offering suggestions for improving the education of future students.

COMPOSITION STRAND

LEARNING STANDARD 22

Students will use knowledge of standard English conventions to edit their writing.

Grades	Standard	Examples
PreK-4	Use knowledge of punctuation (e.g., end marks,commas for series, apostrophes, capitalization, paragraph breaks), usage (e.g., subject and verb agreement), sentence structure (e.g., fragments, run-ons) to edit their writing,	PreK-2: Students keep lists of editing conventions that the teacher has taught them. They become responsible for new editing conventions when both teacher and student agree that the student is ready. A first grader's ongoing list might look like this: "Things I Can Do: write my name; write the date, write the title; use periods, and use capital letters." 3-4: After writing several drafts of a report on the regrowth and increase of forested land in Massachusetts, a student edits the report for correct spelling, punctuation, capitalization, usage, and sentence structure before publishing it in a class book about Massachusetts wildlife. *(Connects with science and technology)*
5-8	Use knowledge of types of sentences (e.g., simple, compound, and complex), mechanics (e.g., quotation marks, comma at the end of a dependent clause before a main clause), usage (pronoun reference), sentence structure (parallelism, properly placed modifiers), and standard English spelling (homophones) to edit their writing,	After visiting Lowell National Historical Park and reading Katherine Paterson's *Lyddie* and Mary Vardoulakis's *Gold in the Street,* students engage in research about the origins of the industrial revolution in America, the utopian plans of the first mill owners, why farm girls chose to work in the mills, the working conditions and strikes, why European immigrants later took jobs in the mills, the conditions they worked under, and why the mills finally closed down in the 20th century. Students help check each other's spelling, usage, sentence structure, and punctuation in final copies for their English and history teachers before they present their research. *(Connects with history and social science)*
9-10	Use knowledge of types of clauses (e.g., main and subordinate), verb forms (e.g. gerunds, infinitives, participles), mechanics (e.g., semicolons, colons, and hyphens), usage (e.g., tense consistency), sentence structure (e.g., parallel structure), and standard English spelling to edit their writing.	As part of an interdisciplinary history/literature unit on twentieth century ideologies, students compose essays based on their reading of Alexander Solzhenitzyn's *One Day in the Life of Ivan Denisovich,* Elie Wiesel's *Night,* and selected essays from Arthur Koestler's *God That Failed.* For a final editing conference with the teacher, students check for mechanics, spelling, tense consistency, and parallel structure. *(Connects with history and social science)*
11-12	Use all conventions of standard English to edit their writing.	In preparation for the final draft of a research paper on the biblical references evoked in the writing of Flannery O'Connor or Raymond Carver, students edit each other's papers using Modern Language Association guidelines to check in-text references.

COMPOSITION STRAND

LEARNING STANDARD 23:

Students will use self-generated questions, note-taking, summarizing, précis writing, and outlining to enhance learning when reading or writing.

Grades	Standard	Examples
PreK-4	Generate their own relevant questions in their exploration of a topic.	PreK-2: While the teacher writes on the chalkboard, students brainstorm the questions they want to ask a local firefighter and police officer about the work they do. *(Connects with history and social science, comprehensive health)* 3-4: Students generate the questions they wish to use in gathering information from parents or others on why and how they or older relatives came to America. They prepare an oral report to their classmates based on the notes they take. *(Connects with history and social science)*
5-8	Generate questions, take notes, and summarize information gleaned from reference works and experts for a research project.	Students talk to officials in local community organizations as well as use electronic data bases, reference books, literary works, and archives of local historical societies to find out about the history of the different immigrant and ethnic groups in their community for a Know-Your-Community class book. They generate questions, take notes, and summarize what they have learned about where each group came from, where they first lived in the community, where they worked, and what religious, social, and civic associations they founded or drew upon to better their lives and the life of their civic community. *(Connects with history and social science)*
9-10	Use their own questions, notes, summaries, and outlines to deepen learning across disciplinary areas.	As part of an interdisciplinary literature, history, and science unit, students explore the influence of a significant political concept, such as individual rights or democratic self-government, on the literature, scientific development, and political history of a country outside North America. After reading selections from Chinua Achebe's *Things Fall Apart,* Ignazio Silone's *Bread and Wine,* and Sean O'Casey's *Juno and the Paycock*, students use their questions, notes, summaries, and outlines as a basis for their individual essays and then analyze as a class the differences among the countries they studied. *(Connects with history and social science, science and technology, world languages)*

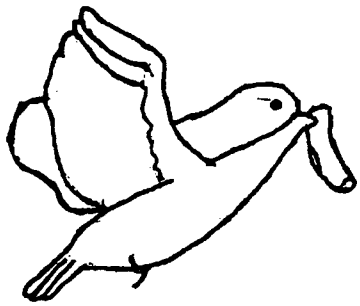
COMPOSITION STRAND

LEARNING STANDARD 23 (CONTINUED)

Students will use self-generated questions, note-taking, summarizing, précis writing, and outlining to enhance learning when reading or writing.

Grades	Standard	Examples
11-12	Use their own questions, notes, summaries, and outlines to integrate learning across academic disciplines.	After reading American, British, and other literature from the Classical or Romantic Period, students in small groups use the above-mentioned learning strategies when they view works of dance, theatre or visual art, or listen to music from those periods. They then prepare group reports about Classicism or Romanticism as exemplified in several art forms. *(Connects with arts)*

The Bird



I was excited,
I think the bird was too.
Someone new to be with
For me and the bird too.
When it learned to fly,
It flew really high.
It flew onto a tall tree
Where its home would be.
Once it got my socks
And brought them to its nest.
The bird laid eggs,
It put them in my socks!

Graham Knowlton

LEARNING STANDARD 24

Students will use open-ended research questions, different sources of information, and appropriate research methods to gather information for their research projects.

Grades	Standard	Examples
PreK-4	Formulate open-ended research questions to explore a topic of interest.	PreK-2: A Kindergarten teacher helps students develop open-ended questions about the class pet. For example, they ask: "How much food does a guinea pig eat in a week?" The class brainstorms ways for finding an answer, and then keeps track of their pet's eating habits through daily observations. *(Connects with mathematics, science and technology)* 3-4: Students use science notebooks and their Internet connections to generate information on weather patterns in New England and compare them to patterns in other parts of the country. *(Connects with mathematics, science and technology)*
5-8	Formulate open-ended research questions to explore a topic of class interest and devise appropriate ways to document and display the information they gather.	"How do we know if we need more public transportation serving our community?" Fifth graders survey their families and friends to find out how often they use buses, trains, ferries, and/or subways for travel to work, school, or recreation. They bring in the answers to their questions on a form signed by their parents, develop a large wall chart on which to write the information, and then summarize the results qualitatively and quantitatively. *(Connects with history and social science, mathematics)*
9-10	Individually formulate open-ended questions to explore a topic of interest and then design an appropriate methodology, form, and way to document sources for a report of their research.	After reading an article about record high auction prices for Van Gogh paintings in the 1990s, a student decides to research whether his paintings have continuously been popular. He begins by reading twentieth century art historians, then turns to primary sources such as nineteenth century French reviews, artists' diaries, and account books. His final report uses supporting evidence from all these sources. *(Connects with arts, world languages)*
11-12	Formulate their own open-ended questions to explore a topic of interest, design and carry out their research, and evaluate the quality of each research paper in terms of the adequacy of its questions, materials, approach, and documentation of sources.	As they study the history of Native American groups, students analyze the difference between open-ended research questions, for which the answers are not known in advance (i.e. "How did European settlers respond to the presence of Native Americans?"), and "biased" or "loaded" questions in which the wording of the question suggests a foregone conclusion (i.e., "How did European settlers respond to the hostility of Native Americans?") before they begin their work. *(Connects with history and social science)*

COMPOSITION STRAND

LEARNING STANDARD 25:

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.

Grades	Standard	Examples
PreK-4	Form and explain their own standards or judgments of quality, display them in the classroom, and present them to family members.	PreK-2: Students compare first drafts of individual descriptions of a favorite picture book to decide which ones tell alot about the story, which tell enough, and which need to tell more. They use these criteria in revising their work to show to parents at Open House. Example: 3-4: Before displaying on the bulletin board their reports on their visit to the Science Museum, students propose their own criteria for distinguishing more effective reports from less effective ones. *(Connects with science and technology)*
5-8	Use prescribed criteria from a scoring rubric to evaluate their own and others' compositions, recitations, or performances before presenting them to an audience.	As they rehearse a program of original poetry for residents of a nursing home, students apply criteria for poetry writing and for presentation skills. *(Connects with arts)*
9-10	Use group-generated criteria for evaluating different forms of writing, and explain why these are important before applying them.	Students generate criteria for effective political speeches, explain their importance, and apply them to a mock debate on bills filed before the Massachusetts Legislature. *(Connects with history and social science)*
11-12	Individually develop and use criteria for assessing their own work across the curriculum, explaining why the criteria are appropriate before applying them.	Students design their own different criteria to evaluate the research projects in English language arts, world languages, and community service required for graduation. Before a review panel of students, faculty, and community experts, students justify these criteria and explain how they have applied them.

Sarah Miller Wed. June 14, 1995
Two things I did well were I speak clearly, and made a good speech. Two things I need to improve on is I could have made a little bit longer speech, and could have moved instead of looking like a statue.

MEDIA STRAND

The Learning Standards in the Media Strand set the expectation that students will become effective users of electronic media.

WHY ARE ELECTRONIC MEDIA IMPORTANT?

Computers, television, film, videos, and radio have become dominant modes of communication in the modern world. Communications technology is expanding, both in sophistication and availability. These media break down boundaries of time and place. Many places across the world are now connected electronically by the telephone, television, computer satellite, the Internet, or fiber optic cable. Television viewers can participate in a "live" event thousands of miles from where they sit. Linked by satellite, engineers on earth and astronauts in space can work together to make computerized adjustments to instruments on the exterior of a space shuttle. Massachusetts teachers and students can participate in arctic expeditions via the Internet.

Traditional texts are essentially linear, bound to the logic of language. Interpreting them requires readers' constant and active intellectual engagement. Producers of electronic media, on the other hand, often employ nonlinear forms of organization. Much of the electronic media is associative and collage-like, capable of bypassing intellect and connecting directly with the viewer's or "user's" emotions. For that reason, educators must teach students to understand and analyze the qualities of these new and powerful tools. When they teach from printed text, teachers show students the ways in which words and images are chosen for rhetorical and aesthetic purposes. When they teach about electronic media, they should pay equivalent attention to analyzing how moving images and sound, as well as words, become the focus of manipulation.

The greatest challenge electronic media presents for teachers may be the sheer volume of data these media generate and make available to the general user. Computers, for example, are capable of networking a number of simultaneous users who may choose to read, listen to, or view an array of information. The continuing expansion of electronic media offers us an overabundance of information. Even the beginning user of the computer has, through the Internet, access to the card catalogues of most of the nation's major research libraries, the full texts of periodicals, and a seemingly endless number of other forms of information. CD-ROM technology offers students access to everything from complete encyclopedias to the full texts of books of literature or scientific reports. Students must learn to select what is relevant, organize it, and use it effectively to solve problems.

WAYS OF USING ELECTRONIC MEDIA

Several students in a fourth grade classroom collaborate in using hypercard and storyboarding to present their version of a favorite book. Sixth graders use a multimedia laser-disc from the National Gallery of Art to research famous artists and download images of art into their electronic reports. Eleventh graders analyze three versions of a news event: newspaper coverage, televised news coverage, and a televised docudrama which retells the story. These students are actively involved in a media-based literacy activity. By translating stories from print to electronic media and by analyzing print and nonprint versions of the same text, students are discovering the advantages and limitations of various media.

MEDIA STRAND

LEARNING STANDARD 26

Students will obtain information by using a variety of media and evaluate the quality of material they obtain.

Grades	Standard	Examples
PreK-4	Use electronic media for research.	PreK-2: Students view a program about communities from *Sesame Street* and chart the community helpers described in the program. *(Connects with comprehensive health, history and social science)* 3-4: In conducting research for a report on animals in their natural habitat, students use CD-ROM to gather information from multimedia as well as from reference books. *(Connects with science and technology)*
5-8	Use a variety of media such as computerized card catalogs, on-line data bases, and electronic almanacs and encyclopedias for research.	Students read *Emily*, a biography of Emily Dickinson written by Michael Becard and illustrated by Barbara Cooney and then do research on Dickinson using a CD-ROM encyclopedia as well as an audiotape recording of her poems. Using a word processor, they write Becard and Cooney letters asking them how they conduct research for writing about and illustrating historical characters.
9-10	Compare and analyze how each medium offers a different perspective on the information it presents.	A student researching Franklin D. Roosevelt checks the automated media center catalog to see what types of primary and secondary source material are available. The student selects a CD-ROM encyclopedia for a brief overview of Roosevelt's life. Focusing on the President's handling of America's entrance into the war in the Pacific, he uses software that allows him to hear a fireside chat made just after the bombing of Pearl Harbor. After reading conventional biographies, he contacts the Library of Congress via the Internet for copies of speeches to Congress after the declaration of war with Japan. As he researches, the student is alert to the varying emphasis different media give to the same aspects of Roosevelt's presidency. *(Connects with history and social science)*
11-12	Select appropriate electronic media for research and evaluate the quality of information obtained.	A student uses the Internet to obtain statistics on global warming from several sites; she checks the reliability of these on-line data by reading articles in scientific journals and by interviewing scientists at a local university.

MEDIA STRAND

LEARNING STANDARD 27:

Students will explain how the techniques used in electronic media modify traditional forms of discourse for aesthetic and rhetorical purposes.

Grades	Standard	Examples
PreK-4	Identify techniques used in television and use their knowledge to distinguish between facts and misleading information.	PreK-2: Students watch a film clip of a breakfast cereal commercial. Opening an actual box of the same cereal, they examine the small toy that is in the box and compare it with the animated version of the toy in the commercial. They discuss how the creators of the ad used graphics, animation, and sound for rhetorical purposes, and brainstorm criteria for buying brands of cereal for their family. 3-4: Students view a film documentary about the career of writer/director/puppeteer Jim Henson, the creator of "The Muppets" and many continuing puppet characters on the children's program *Sesame Street.* They discuss what they learned from the film about the facts about how Henson developed his fictional characters "Kermit the Frog" and "Miss Piggy" and about the backstage world of producing television for children.
5-8	Analyze the effect on the reader's or viewer's emotions of text and image in print journalism, and images, text, and sound in electronic journalism, distinguishing the techniques used in each to achieve these effects.	Students compare how newspapers, radio, and television cover the same event, noting how words, sounds, and images are used in each medium. They note camera angles, montage and/or sound effects and music in radio and television, and the use of graphics in print journalism, and analyze the impressions each creates on the viewer, listener, or reader.
9-10	Analyze the techniques used in a media message for a particular audience and evaluate their effectiveness.	Students listen to a recording of Orson Welles' radio broadcast, "War of the Worlds," and discuss how they might have reacted if they had heard the broadcast live. They research newspapers of the period to see how people responded, and construct arguments for and against Welles' choice of this format for his radio drama.
11-12	Identify the aesthetic effects of a media presentation and identify and evaluate the techniques used to create them.	After reading Shakespeare's *Henry V,* students watch Laurence Olivier's 1944 film of the play, and contrast it with Kenneth Branagh's 1990 version. In particular, they focus on the directors' versions of the Battle of Agincourt, discussing how the choice of film techniques conveys ideas about war, and how the directors' interpretations might have been affected by the social, political, and intellectual conditions of their times.

MEDIA STRAND

LEARNING STANDARD 28

Students will design and create coherent media productions with a clear controlling idea, adequate detail, and appropriate consideration of audience, purpose, and medium.

Grades	Standard	Examples
PreK-4	Create age-appropriate media productions (radio script, television play, audiotape, etc.) for display or transmission.	PreK-2: Students make audio recordings of poems in which each child reads alternating verses. 3-4: Students make energy conservation posters using computerized drawing programs and/or photographs they have made and scanned into the computer.
5-8	Evaluate when to use different kinds of images (images, music, sound effects, graphics) to create an effective production.	Students involved in creating "stories on tape" use special effects such as ominous music and loud screams to bring one of Edgar Allan Poe's stories alive for listeners.
9-10	Use media to expand their understanding of some significant writers or works from a particular historical period.	A group of students working on a study of the gothic novel focuses on the genre's survival in classic silent films such as Robert Wiene's "The Cabinet of Dr. Caligari" and F. W. Murnau's "Nosferatu." To answer the question, "What role does setting play in the novels of 19th century writers and the films of early 20th century directors?" they create an audio-visual presentation showing how both writers and film directors used verbal and visual exaggeration for expressionistic purpose. They also direct and act in an original film, set in the school, that uses silent film techniques to convey a sense of mystery. *(Connects with arts)*
11-12	Use media to demonstrate understanding of the social or political philosophy of several major writers of a particular historical period or literary movement, or on a particular public issue.	Students read and discuss the social thinking embodied in the writing of America's foremost conservationists/naturalists like Henry David Thoreau, John Muir, Theodore Roosevelt, and Rachel Carson and create a videotaped documentary that captures the spirit of these writers and their philosophy in their historical contexts. *(Connects with science and technology, history and social science)*

APPENDIX A:
A Suggested List of Authors, Illustrators, or Works Reflecting Our Common Literary and Cultural Heritage[21]

All American students must acquire knowledge of a range of literary works reflecting our common literary heritage. It is a 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 a literature that was created just for children because its authors saw childhood as a special period in life.

The suggestions below constitute a core list of those authors and illustrators or works that comprise the literary and intellectual capital drawn on by those who write in English, whether for novels, poems, newspapers, or public speeches, in this country or elsewhere. A 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 the last thirty years.

A curriculum drawing on these suggested lists will provide significant support for the major reason statewide learning standards were developed—to ensure equity and high academic expectations for all students. **A literature curriculum should include works drawn from this list, contemporary works of similar quality that reflect the diversity of American life today, and works from cultures around the world from many historical periods.** It is then possible to assure parents and other citizens that all students will be expected to read at a high level of reading difficulty. By themselves, even the most carefully crafted learning standards cannot guarantee that expectation for all students.

Effective English language arts teachers teach all students to comprehend and analyze a variety of significant literature. To ensure that all students read challenging material, teachers may choose to present excerpts of longer works, or vary the amount of class time devoted to a specific work or cluster of works. As all English teachers know, some authors have written many works, not all of which are of equally high quality. Teachers should use their literary judgment as they make selections.

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 suggested lists of Appendices A and B are organized by the gradespan levels of PreK-2, 3-4, 5-8, and 9-12. Certain key works or authors are repeated in adjoining gradespans, 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 need to have a wide range of selections that will challenge, but not overwhelm, their students.

APPENDIX A (CONTINUED):
A Suggested List of Authors, Illustrators, or Works Reflecting Our Common Literary and Cultural Heritage

PreK-2: For reading, listening, and viewing
Mother Goose nursery rhymes
Aesop's fables
Rudyard Kipling's Just So Stories
Selected Grimm and Hans Christian Andersen fairy tales
Selected French fairy tales

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

At least one work or selection from each of the following picture book authors and illustrators: Ludwig Bemelmans, Margaret Wise Brown, Virginia Lee Burton, Randolph Caldecott, Edgar Parin and Ingri D'Aulaire, William Pène du Bois, Wanda Gág, Theodore Geisel (Dr. Seuss), Kate Greenaway, Crockett Johnson, Robert Lawson, Munro Leaf, Robert McCloskey, A. A. Milne, William Nicholson, Maud and Miska Petersham, Alice and Martin Provensen, Beatrix Potter, H. A. and Margaret Rey, Maurice Sendak

At least one poem by each of the following poets: John Ciardi, Rachel Field, David McCord, A. A. Milne, Laura Richards

Grades 3-4: In addition to the PreK-2 list, for reading, listening, and viewing
The Bible as literature: Tales listed above and: Adam and Eve, Cain and Abel, David and Jonathan, the Prodigal Son, the visit of the Magi, well-known psalms (e.g., 23, 24, 46, 92, 121, and 150)

Greek, Roman, or Norse myths; Native American myths and legends; North American folktales and legends; stories about King Arthur and Robin Hood

At least one work, excerpt, or selection from each of the following British authors: Frances Burnett, Lewis Carroll, Kenneth Grahame, Edith Nesbit, Mary Norton, Margery Sharp, Robert Louis Stevenson, P. L. Travers

At least one work, excerpt, or selection from each of the following American authors and illustrators: L. Frank Baum, Beverly Cleary, Elizabeth Coatsworth, Mary Mapes Dodge, Elizabeth Enright, Eleanor Estes, Jean George, Sterling North, Howard Pyle, Marjorie Kinnan Rawlings, Carl Sandburg, George Selden, Louis Slobodkin, E. B. White, Laura Ingalls Wilder

At least one poem by the following poets: Stephen Vincent and Rosemarie Carr Benét, Lewis Carroll, John Ciardi, Rachel Field, Robert Frost, Langston Hughes, Edward Lear, Myra Cohn Livingston, David McCord, A. A. Milne, Laura Richards

Pre-K - Grade 8 selections were reviewed by the editors of *Horn Book Magazine.*

APPENDIX A (CONTINUED):
A Suggested List of Authors, Illustrators, or Works Reflecting Our Common Literary and Cultural Heritage

Grades 5-8
In addition to the PreK-4 Selections:

Selections from:
Grimm's fairy tales
French fairy tales
Tales by Hans Christian Andersen and Rudyard Kipling

Examples of:
Aesop's fables
Greek, Roman, or Norse myths
Native American myths and legends
North and South American folktales and legends
Asian and African folktales and legends
Stories about King Arthur, Robin Hood, Beowulf and Grendel, St. George and the Dragon

The Bible as literature:
Old Testament: Genesis, Ten Commandments, Psalms and Proverbs, Job
New Testament: Sermon on the Mount; Parables

At least one work, excerpt, or selection from the each of the following British and European authors or illustrators: James Barrie, Frances Burnett, Lucy Boston, Lewis Carroll, Carlo Collodi, Charles Dickens, Arthur Conan Doyle, Daniel Defoe, Kenneth Grahame, C. S. Lewis, George MacDonald, Edith Nesbit, Mary Norton, Philippa Pearce, Arthur Rackham, Anna Sewell, William Shakespeare, Johanna Spyri, Robert Louis Stevenson, Jonathan Swift, J. R. R. Tolkien, P. L. Travers, T.H.White

At least one work, excerpt, or selection from each of the following American authors or illustrators: Louisa May Alcott, Lloyd Alexander, Natalie Babbitt, L.Frank Baum, Nathaniel Benchley, Carol Ryrie Brink, Elizabeth Coatsworth, Esther Forbes, Paula Fox, Jean George, Virginia Hamilton, Bret Harte, Irene Hunt, Washington Irving, Sterling North, Scott O'Dell, Maxfield Parrish, Howard Pyle, Edgar Allan Poe, Marjorie Kinnan Rawlings, Elizabeth Speare, Anna Sewell, Booth Tarkington, Mark Twain, James Thurber, E. B. White, Laura Ingalls Wilder, N. C. Wyeth

At least one poem by each of the following poets: Stephen Vincent and Rosemarie Carr Benét, Lewis Carroll, John Ciardi, Rachel Field, Robert Frost, Langston Hughes, Edward Lear, Henry Wadsworth Longfellow, David McCord, Ogden Nash

Pre-K - Grade 8 selections were reviewed by the editors of *Horn Book Magazine.*

APPENDIX A (CONTINUED):
A Suggested List of Authors, Illustrators, or Works Reflecting Our Common Literary and Cultural Heritage

Grades 9-12
In addition to the PreK-8 Selections:

THE BIBLE AS LITERATURE: *Job*

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" and his "I Have a Dream" speech
John F. Kennedy's inaugural speech
William Faulkner's Nobel Prize Lecture

At least one work, excerpt, or selection by each of these major 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

At least one work, excerpt, or selection by each of these major writers 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, James Weldon Johnson, Ernest Hemingway, O. Henry, Langston Hughes, Zora Neale Hurston, Sarah Orne Jewett, Flannery O'Connor, Ayn Rand, Gertrude Stein, John Steinbeck, James Thurber, Jean Toomer, Booker T. Washington, Edith Wharton, Richard Wright

At least one play by each of the following playwrights: Lorraine Hansberry, Lillian Hellman, Arthur Miller, Eugene O'Neill, Thornton Wilder, Tennessee Williams, August Wilson

At least one work by each of the following major poets: Elizabeth Bishop, e e cummings, Emily Dickinson, 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 Ransom, Edward Arlington Robinson, Theodore Roethke, Wallace Stevens, Alan Tate, Sara Teasdale, William Carlos Williams

At least one work or selection about the European, Asian, Caribbean, Central American and South American immigrant experience, and the experiences of Native Americans (e.g., Ole Rolvaag, Younghill Kang, Abraham Cahan) *and slave narratives* (e.g., Harriet Jacobs)

For an annotated bibliography of fiction set in New England, see Robert Slocum, *New England in Fiction, 1790-1900* (West Cornwall, CT: Locust Hill Press, 1990).

APPENDIX A (CONTINUED):
A Suggested List of Authors, Illustrators, or Works Reflecting Our Common Literary and Cultural Heritage

Grades 9-12, in addition to the PreK-8 Selections:

BRITISH AND EUROPEAN LITERATURE

A higher level rereading of Greek and Roman mythology
Selections from Chaucer's *Canterbury Tales*

Poetry
At least one substantial selection from Homer's works
At least one substantial selection from epic poetry: Dante and John Milton
At least six sonnets: William Shakespeare, John Milton, Edmund Spenser
At least three examples of metaphysical poetry: John Donne, George Herbert, Andrew Marvell
At least six examples from each of the following Romantic poets: William Blake, Lord Byron, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, William Wordsworth
At least three works of Victorian poetry: Matthew Arnold, Elizabeth Barrett Browning, Robert Browning, Dante Gabriel Rossetti, Alfred Lord Tennyson
At least three works of modern poetry: W. H. Auden, A. E. Housman, Dylan Thomas, William Butler Yeats

Drama
At least one classical Greek drama
At least two plays by William Shakespeare
At least one play by Anton Chekhov, Henrik Ibsen, George Bernard Shaw, Oscar Wilde

Essays
At least four British essays: Joseph Addison, Sir Francis Bacon, Samuel Johnson in "The Rambler," Charles Lamb, George Orwell, Leonard Woolf, Virginia Woolf
At least two selections from the Enlightenment: Voltaire, Diderot and other Encyclopédistes, Jean Jacques Rousseau

Fiction
At least one selection from an early novel: *La Vida de Lazarillo de Tormes*, Miguel de Cervantes' *Don Quixote*, Henry Fielding's *Joseph Andrews*, Oliver Goldsmith's *The Vicar of Wakefield*

A substantial selection from John Bunyan's allegory, *Pilgrim's Progress*

A substantial work, excerpt, or selection from satire, mock epic, verse, or prose: Lord Byron, Alexander Pope, Jonathan Swift

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

At least one 20th century novel: Albert Camus, André Gide, James Joyce, Franz Kafka, D. H. Lawrence, Jean Paul Sartre, Virginia Woolf

APPENDIX B:
Suggested Lists of Contemporary American Literature and World Literature[21]

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 twentieth century, the publishing industry in the United States has 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 below are organized by gradespans 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 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 suggested 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. Teachers need 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 the suggested list of Appendix A.**

CONTEMPORARY LITERATURE OF THE UNITED STATES: PREK-8

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

PreK-2: Arnold Adoff, Aliki, Mitsumasa Anno, Edward Ardizzone, Molly Bang, John Burningham, Raymond Briggs, Marc Brown, Marcia Brown, Margaret Wise Brown, Eve Bunting, Ashley Bryan, Eric Carle, Lucille Clifton, Barbara Cooney, Donald Crews, Tomie dePaola, Leo and Diane Dillon, Tom Feelings, Gail Gibbons, Eloise Greenfield, Ann Grifalconi, Helen Griffith, Donald Hall, Florence Heide, Russell and Lillian Hoban, Tana Hoban, Shirley Hughes, Thacher Hurd, Trina Schart Hyman, Ezra Jack Keats, Steven Kellogg, Leo Lionni, Arnold Lobel, Gerald McDermott, Patricia McKissack, Bill Martin, James Marshall, Else Holmelund Minarik, Robert Munsch, Jerry Pinkney, Jack Prelutsky, Faith Ringgold, Glen Rounds, Cynthia Rylant, Allen Say, Marcia Sewall, Marjorie Sharmat, Peter Spier, William Steig, John Steptoe, Tomi Ungerer, Chris Van Allsburg, Jean van Leeuwen, Judith Viorst, Rosemary Wells, Shigeo Watanabe, Brian Wildsmith, Vera Williams, Ed Young, Margot and Harve Zemach, Charlotte Zolotow

APPENDIX B (CONTINUED):
Suggested List s of Contemporary American Literature and World Literature

Grades 3-4

In addition to those listed for PreK-2: Judy Blume, Joseph Bruchac, Betsy Byars, Ann Cameron, Eleanor Coerr, Joanna Cole, Paula Danziger, Edward Eager, Walter Farley, John Fitzgerald, Louise Fitzhugh, Sid Fleischman, Jean Fritz, John Reynolds Gardiner, Jamie Gilson, Paul Goble, Edward Gorey, Dick King-Smith, Jacob Lawrence, Patricia Lauber, Jane Langton, Julius Lester, David Macaulay, Patricia MacLachlan, Barry Moser, Emily Neville, Daniel Pinkwater, Alvin Schwartz, Jon Scieszka, Shel Silverstein, Mildred Taylor, Mildred Pitts Walter, Laurence Yep, Jane Yolen

Grades 5-8

In addition to those listed for PreK-4: Isaac Asimov, Avi, James Berry, Nancy Bond, Ray Bradbury, Bruce Brooks, Alice Childress, Vera and Bill Cleaver, James and Christopher Collier, Susan Cooper, Robert Cormier, Chris Crutcher, Michael Dorris, Paul Fleischman, Russell Freedman, Leon Garfield, Sheila Gordon, Bette Greene, Rosa Guy, Mary Downing Hahn, Joyce Hansen, James Herriot, S.E. Hinton, Felice Holman, Norton Juster, M. E. Kerr, E. L. Konigsburg, Kathryn Lasky, Madeleine L'Engle, Ursula LeGuin, Lois Lowry, Anne McCaffrey, Robin McKinley, Margaret Mahy, Milton Meltzer, L. M. Montgomery Walter Dean Myers, Lensey Namioka, Phyllis Reynolds Naylor, Gary Paulsen, Katherine Paterson, Richard Peck, Robert Newton Peck, Ellen Raskin, Isaac Bashevis Singer, Gary Soto, Theodore Taylor, Yoshiko Uchida, Cynthia Voigt, Yoko Kawashima Watkins, Paul Zindel

PreK - Grade 8 selections were reviewed by the editors of *Horn Book Magazine.*

CONTEMPORARY LITERATURE OF THE UNITED STATES: GRADES 9-12

Grades 9-12

In addition to those listed for PreK-8:

Fiction:

James Agee, Maya Angelou, Sandra Cisneros, John Barth, Donald Barthelme, Saul Bellow, Joan Blos, Rita Mae Brown, Pearl Buck, Raymond Carver, John Cheever, Arthur C. Clarke, Don DeLillo, 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, Harper Lee, Louis L'Amour, Norman Mailer, Bernard Malamud, Paule Marshall, Carson McCullers, Terry McMillan, Toni Morrison, John Nichols, Joyce Carol Oates, Edwin O'Connor, Cynthia Ozick, Americo Paredes, Walker Percy, Chaim Potok, Reynolds Price, Annie Proulx, Ayn Rand, Leo Rosten, Saki, J. D. Salinger, William Saroyan, May Sarton, Betty Smith, Wallace Stegner, Amy Tan, John Kennedy Toole, Anne Tyler, John Updike, Kurt Vonnegut, Jr., Alice Walker, Robert Penn Warren, Eudora Welty, Thomas Wolfe, Tobias Wolff

APPENDIX B (CONTINUED):
Suggested Lists of Contemporary American Literature and World Literature

Poetry:
Julia Alvarez, A. R. Ammons, Maya Angelou, John Ashberry, Amirai Baraka (LeRoi Jones), Elizabeth Bishop, Louise Bogan, Gwendolyn Brooks, Sterling Brown, Hayden Carruth, J. V. Cunningham, Rita Dove, Alan Dugan, Bob Dylan, Richard Eberhart, Martin Espada, Allen Ginsberg, Louise Gluck, John Haines, Robert Hayden, Anthony Hecht, Randall Jarrell, June Jordan, Weldon Kees, X.J. Kennedy, Galway Kinnell, Stanley Kunitz, Philip Levine, Audrey Lord, Amy Lowell, Robert Lowell, Louis MacNeice, William Meredith, James Merrill, Sylvia Plath, Ishmael Reed, Adrienne Rich, Theodore Roethke, Mark Strand, Gjertrud Schnackenberg, Anne Sexton, Karl Shapiro, Robert K. Shaw, Gary Snyder, William Stafford, May Swenson, Margaret Walker, Elinor Wylie, Richard Wilbur, Charles Wright

Essay/nonfiction:
(Contemporary and historical) Edward Abbey, Susan B. Anthony, Russell Baker, Jack Beatty, Ambrose Bierce, Carol Bly, Dee Brown, Art Buchwald, Rachel Carson, Margaret Cheney, Stanley Crouch, Joan Didion, Annie Dillard, W. E. B. Du Bois, Loren Eiseley, Gretel Ehrlich, 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, Ed McClanahan, Mary McCarthy, John McPhee, William Manchester, N. Scott Momaday, Samuel Eliot Morison, Lance Morrow, Bill Moyers, John Muir, Harry Mark Petrakis, Richard Rodriguez, Eleanor Roosevelt, Franklin D. Roosevelt, Theodore Roosevelt, Oliver Sacks, Carl Sagan, Simon Schama, William Shirer, Shelby Steele, I. F. Stone, Lewis Thomas, Lawrence Wechsler, Walter Muir Whitehill, Terry Tempest Williams, Malcolm X

Drama:
Edward Albee, Robert Bolt, Truman Capote, Tom Cole, Christopher Durang, DuBose Heyward, Arthur Kopit, Jerome Lawrence and Robert E. Lee, Archibald MacLeish, David Mamet, Marsha Norman, Terrence Rattigan, Ntozake Shange, Neil Simon, Sam Shepard, Wendy Wasserstein, Orson Welles, Thornton Wilder, Tennessee Williams

HISTORICAL AND CONTEMPORARY WORLD LITERATURE: GRADES 9-12

Fiction:
Chinua Achebe, S. Y. Agnon, Ilse Aichinger, Isabel Allende, Jerzy Andrzejewski, Margaret Atwood, Miriama Ba, Isaac Babel, Julian Barnes, James Berry, Heinrich Boll, Jorge Luis Borges, Mikhail Bulghakov, Dino Buzzati, A. S. Byatt, Italo Calvino, Margarita Canseco del Valle, Karl Capek, Carlo Cassola, Camillo Jose Cela, Theresa Hak Kyung Cha, Julio Cortazar, Nafissatou Diallo, Isak Dinesen, Margaret Drabble, Buchi Emecheta, Aminata Sow Fall, E. M. Forster, John Fowles, Gabriel Garcia Marquez, Nikolai Gogol, William Golding, Nadine Gordimer, Robert Graves, Jessica Hagedorn, Lely Hayslip, Bessie Head, Hermann Hesse, Wolfgang Hildesheimer, Aldous Huxley, Kazuo Ishiguro, Yuri Kazakov, Milan Kundera, Camara Laye, Stanislaw Lem, Primo Levi, Jacov Lind, Clarice Lispector, Alberto Moravia, Thomas Mann, Yukio Mishima, Naguib Mahfouz, Vladimir Nabokov, Anna Maria Ortoso, Alan Paton, Cesar Pavese, Santha Rama Rau, Christa Renig, Rainer Maria Rilke, Ru Zhijuan, Salman Rushdie, Ignazio Silone, Isaac Bashevis Singer, Antonio Skarmeta, Alexander Solshenitsyn, Ngugi wa Thiong'o, Niccolo Tucci, Mario Vargas-Llosa, Vladimir Voinovich, Elie Wiesel, Emile Zola

APPENDIX B (CONTINUED):
Suggested Lists of Contemporary American Literature and World Literature

Poetry:
Bella Akhmadulina, Anna Akhmatova, Rafael Alberti, Yehudi Amichai, Chaim Bialik, Demetrios Antoniou, Georges Brassens, Jacques Brel, Josif Brodsky, Constantine Cavafis, Paul Celan, Odysseus Elytis, Pierre Emmanuel, Zoe Kafelli, Kostas Karlotakis, Federico García Lorca,Seamus Heaney, Juan Ramon Jimenez, Philip Larkin, Joseph Majault, Czeslaw Milosz, Gabriela Mistral, Pablo Neruda, D. Niane, Jacques Prévert, Alexander Pushkin, Arthur Rimbaud, Yannis Ritsos, Pierre de Ronsard, George Seferis, Léopold Sédar Senghor, Vikram Seth, Wole Soyinka, Marina Tsvetaeva, Paul Verlaine, Andrei Voznesensky, Derek Walcott, Yevgeny Yevtushenko

Essay/nonfiction:
Aisin-Gioro P'u Yi, Winston Churchill, Mahatma Gandhi, Steven Hawking, Carl Jung, Arthur Koestler, Margaret Laurence, Doris Lessing, Michel de Montaigne, Shiva Naipaul, Octavio Paz, Jean Jacques Rousseau, Alexis de Tocqueville, Voltaire, Rebecca West, Marguerite Yourcenar

Drama:
Jean Anouilh, 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

Selections from religious literature:
Analects of Confucius, Bhagavad Gita, the Koran, Tao Te Ching, Book of the Hopi, Zen parables, Buddhist scripture

APPENDIX C:
Sample Literature Units

As teachers plan school and district literature programs for each grade, they should consider how works may be selected and grouped to create coherent curricula. The following literature units are excerpts from current anthologies, and are intended only as guides for ways several works of literature might be put together to form units.

GRADE 6: MUSIC AND MUSICIANS

"The Nightingale," Hans Christian Andersen, illustrated by Nancy Ekholm Burkert
"Orpheus With His Lute," William Shakespeare
"The Sound of Flutes," a Native American legend told by Henry Crow Dog
"Broken Bird," from *Come Sing, Jimmy Jo*, Katherine Paterson
"What is Jazz?," Mary O'Neill
"The Solitary Reaper," William Wordsworth
"The Weary Blues," Langston Hughes
"What Is Music?," Edward "Duke Ellington
"Ray and Mr. Pit," from *Brother Ray, Ray Charles' Own Story*

—a partial list from a unit in the grade six reader, *Collections for Young Scholars*, Carl Bereiter, Ann Brown, Marlene Scardamalia, Valerie Anderson and Joe Campione, program authors (Open Court Publishing, 1995)

GRADES 9-10: WHY DO THE RIGHTEOUS SUFFER?

"The Story of Job," Job
Excerpt from *A Masque of Reason*, Robert Frost
"The Prologue in Heaven," H. G. Wells
"Job," Elizabeth Sewell
Excerpt from "J. B.," Archibald MacLeish
"New Hampshire, February," Richard Eberhart

—from a unit in *The Bible as/in Literature* (Scott Foresman, 1996)

GRADES 11-12: WORLD LITERATURE IN THE TWENTIETH CENTURY: AFRICA AND THE MIDDLE EAST

"And We Shall Be Steeped," Léopold Sédar Senghor
"Life is Sweet at Kumansenu," Abiosa Nicol
"The Pig," Barbara Kimenye
"Telephone Conversation," Wole Soyinka
"Half a Day," Naguib Mahfouz
Excerpt from *Kaffir Boy*, Mark Matthabane

—a partial list from a unit in *World Literature*, (Holt, Rinehart, Winston, 1994)

APPENDIX D:
A Perspective on the Goals and Content of English Language Arts Instruction

In the 1640s Massachusetts officials acknowledged the importance of literacy by passing a series of laws establishing schools in America.

> *It being one chief object of that old deluder, Satan, to keep men from the knowledge of the scriptures,. . . it is therefore ordered, that every township . . . after the Lord hath increased them to the number of fifty householders, . . . shall . . . appoint one within their town to teach all children as shall resort to him to read and write. It is further ordered, that where any town shall increase to the number of one hundred families . . . they shall set up a grammar school, the master thereof being able to instruct youth so far as they may be fitted for the university.*
>
> *—from the Old Deluder Satan Act of 1647*

The ability to read and write was seen as vital to maintaining the religious culture based on the scriptures. Beginning reading materials consisted of the Lord's Prayer, selections from the Bible, and other doctrinal religious material. Grammar schools mandated by the Old Deluder Satan Act were called Latin schools because their students also studied classical languages to prepare them for entrance into Harvard where they were trained for the ministry or the law.

The rise of commerce in New England required people who could work with business documents. The increased demand for secular skills contributed to the growth of "English" schools designed to teach all children to read, write, and compute. After the American Revolution, there was renewed demand for widespread literacy. As stated in The Massachusetts Constitution of 1780, "Wisdom and knowledge, as well as virtue, diffused generally among the people . . . [are] necessary for the preservation of their rights and liberties."

By the end of the eighteenth century, reading textbooks began to shed religious selections and by the middle of the nineteenth century contained few overtly religious materials. They continued to stress the notion of personal responsibility and other desirable civic traits, but they did so through such material as short speeches, historical narratives, or moral lessons. They also featured selections to increase children's scientific knowledge in order to capitalize on the growing interest in scientific information accompanying the industrial development of this country.

Many educators were concerned about nation-building and the creation of a distinctive American identity in a markedly heterogeneous people. Until the American Revolution, civic identity reflected membership in the local community and the colony in which it was located. The cause of nation-building was served in part by reading materials that focused on the history of this country and on the lives of the Framers of the Constitution and other national heroes. Nation-building was also served by a uniform pronunciation and spelling system. These were the achievements of Noah Webster's spelling book, first published in 1783. Webster also provided moral selections, American placenames, and American historical events in place of religious preaching and English placenames and events. By 1790 his spelling book was the best-selling American reading text, remaining so for almost a half-century.

APPENDIX D (CONTINUED):
A Perspective on the Goals and Content of English Language Arts Instruction

Nineteenth-century forces of industrialization, urbanization, and immigration posed new challenges to American society. The common school movement responded to these challenges with efforts to improve public education and assimilate growing numbers of immigrants into our civic culture. Horace Mann, first secretary of the Massachusetts State Board of Education, expressed the vision of those supporting the common schools when he said, "To ensure prosperity, the mass of the people must be both well-informed and upright." In 1874 the U.S. Office of Education declared that the goal of the common school was "to give the pupil the great arts of receiving and communicating knowledge."

Throughout the century, reading and writing instruction relied on textbooks such as the McGuffey Readers which increasingly featured good literature. They helped shape a national character through selections stressing individual virtue, hard work, and moral development. One reason the McGuffey readers were so moralistic is that they were designed to teach values more than to teach reading. They did introduce the idea of graded readers, a useful innovation in the nineteenth century because they were used in classrooms where children were reading at various levels.

To a large extent, the growth in children's fictional literature in the nineteenth century fueled changes in the content of elementary school readers. This was a literature written directly for children, unlike the fairy tales, fables, and legends that reflected an oral tradition. Its authors saw childhood as a special time in a child's life, not solely as preparation for adulthood. In part, it reflected the rise of a prosperous middle class and a way of looking at childhood that middle class parents found appealing and could afford to support. Talented authors such as Charles and Mary Lamb, Rudyard Kipling, Washington Irving, Mark Twain, Louisa May Alcott, Robert Louis Stevenson, Mary Mapes Dodge, and Hans Christian Anderson wrote for children as well as adults. Authors began to provide children with a literature depicting a child's world as one of fantasy and whimsy, adventure, and courageous deeds.

Public libraries began to maintain collections of this flourishing children's literature. One of the first children's room in a public library opened in 1890, in Brookline. Among the "Not Fiction" books in the "100 Good Books for Boys and Girls" recommended in its December 1894 Bulletin were *The American Boy's Handy Book, The American Girl's Handy Book, Historic Boys, Historic Girls, Spare Hours Made Profitable for Boys and Girls, Boys and Girls of the Revolution, Boys' Book of Famous Rulers, Queens of England, Lives of Girls Who Became Famous,* and *Poor Boys Who Became Famous.*

In 1893 the Committee of Ten issued its landmark report. This report called for four-year high schools to provide a compulsory and continuous four-year course in English meeting five hours a week, with three of those five devoted to the study of literature. The objectives of English study, according to the report, were "to enable the pupil to understand the expressed thoughts of others and to give expression to thoughts of his own" and "to cultivate a taste for reading, to give the pupil some acquaintance with good literature and to furnish him with the means of extending that acquaintance." The report stated that English teachers should motivate students to read exemplary literature even when their school days were over. It called for the reading of whole works and denounced manuals of literary history.

APPENDIX D (CONTINUED):
A Perspective on the Goals and Content of English Language Arts Instruction

It warned that the "committing to memory of names and dates should not be mistaken for culture." The report recommended that some books be read in class, others "cursorily," and that students give written and oral reports about their reading. The report vigorously favored one English course for all students and saw no reason to have a "two or three track system of literature instruction."

During the next sixty years, the elementary and secondary school populations grew exponentially to accommodate an unprecedented increase in immigration of new peoples to this country. In 1890, only 4% of students age 14 to 17 attended high school, with 65% of the graduates being female. By 1952, 65% of the students age 14 to 17 attended high school, and 53% of the graduates were female.[22] During this period, literature programs in elementary and secondary schools continued to stress exemplary literature and the cultivation of literary taste. As we move into the twenty-first century, educators continue to meet the challenge of teaching students from many countries to become effective communicators in the English language. In all our schools, English language arts curriculum must continue to reflect sound learning principles and high academic expectations so we can prepare our students to participate in a civic culture that embraces people who come from every part of the world.

APPENDIX E:
The Limited English Proficient Student and English Language Arts

In order to support 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 experiment and use English in all classroom situations, 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 are:

- Students who have emigrated to the United States from other countries, are literate in their native language, and have grade level knowledge of academic disciplines. *They are likely to learn English most effectively when it is used in the context of academic material.*
- Students who are refugees who may have missed years of schooling and lived through traumatic experiences. *They may need more support to develop literacy in English in the beginning of their school experiences.*
- Students born in the United States into families where English is not the primary language spoken at home. *They may need help to focus on vocabulary development, synonyms, homonyms, words with multiple meanings, idioms, grammatical structures, pronunciation.*

APPENDIX E (CONTINUED):
The Limited English Proficient Student and English Language Arts

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 are 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 learner's background knowledge.** Language about familiar things is easier to understand than language about unfamiliar things. Adaptations of texts and the use of key words can help as long as the content remains challenging.
- Consult with ESL and/or Transitional Bilingual Education staff about how to provide a language environment that invites the participation of the 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 Learning Standards in the Language Content Strand to design language experiences, presentations, and class discussions about stories, writing assignments, and research questions. Expect 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.

ACKNOWLEDGMENT:
The suggestions in this section are taken from a teacher training unit created by ESL and TBE teachers in Newton, Massachusetts public schools.

APPENDIX F:
Relating Literature to Key Historical Documents

GRADES PREK - 4:

Relating to *The Bill of Rights*
After the teacher reads Barbara Cohen's book, *Molly's Pilgrim*, second graders discuss why there is freedom of religion in this country and how it is guaranteed.

After reading and discussing *The Bill of Rights*, students relate Zibby Oneal's *A Long Way To Go* to the freedom of assembly and Alane Ferguson's *Cricket and the Crackerbox Kid* to the right to a jury of peers and write a short composition on why they think these are important rights to protect.

GRADES 5-8:

Relating to *The Bill of Rights* and *The Declaration of Independence*
After reading Yoshiko Uchida's *Journey to Topaz* and Sook Nyul Choi's *Year of Impossible Goodbyes*, students examine the effects on people when they are deprived of their individual rights as citizens and analyze why reparations were eventually made in one situation but not the other.

GRADES 9-10:

Relating core ideals in representative self-government such as justice and honesty to *The Bill of Rights, The Declaration of Independence,* and *The U.S. Constitution.*

Students relate this country's seminal historical documents to the central events and characters in such works as *To Kill a Mockingbird, All the King's Men,* and *The Last Hurrah.*

GRADES 11-12:

Relating political issues in this country and elsewhere to *The U.S. Constitution* and selected readings from *The Federalist* papers.

Students relate their reading of the Constitution, Lincoln's *Lyceum Address*, and selected papers in *The Federalist* on factions and the separation of powers to selections from Machiavelli's *The Prince* and to the dramatic depiction in Shakespeare's *Julius Caesar* and *Coriolanus* of the tragic tensions that develop between a self-ruling populace and the powerful individuals who arise in its midst.

ENDNOTES

[1] See James L. Kinneavy, *Theory of Discourse* (Englewood Cliffs, NJ: Prentice Hall, 1971).

[2] See David Perkins, *Outsmarting IQ* (New York: Free Press, 1995).

[3] Louise Rosenblatt, *Literature As Exploration* (New York: Noble and Noble, 1968) 6.

[4] This Guiding Principle reflects the words of John Dewey, who commented, in reference to Thomas Jefferson's ideas, "...the source of the American democratic tradition is moral...because [it is] based on faith in the ability of human nature to achieve freedom for individuals accompanied with respect and regard for other persons and social stability built on cohesion instead of coercion." *Freedom and Culture* (New York: Capricorn Books: 1939) 162.

[5] Carnegie Task Force on Learning in the Early Grades, *Years of Promise* (New York: Carnegie Corporation, 1996) 105.

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

[7] Marilyn Jaeger Adams, *Beginning to Read: Thinking and Learning About Print* (Cambridge: MIT Press, 1990). For a discussion of a decline in reading scores in California after the statewide adoption of a whole language approach, see Andrew Coulson, "Schooling and Literacy Over Time: The Rising Cost of Stagnation and Decline," *Research in the Teaching of English,* 30:3 (October 1996) 311-327.

[8] See Thomas C. Crain, *Theories of Development* (Englewood Cliffs, NJ: Prentice Hall, 1980) 64-67.

[9] One way of determining the grade level of reading passages is to apply the Dale-Chall formula. See Jeanne S. Chall and Edgar Dale, *The New Dale-Chall Readability Formula* (Cambridge, MA: Brookline Books, 1995).

[10] From "The Wonder Ship" in the grade 3 reader, *Golden Threads,* John J. Pikulski, senior author (Boston: Houghton Mifflin, 1991).

[11] From "Henry Writes a Letter,"excerpted from *Henry and the Clubhouse,* by Beverly Cleary; in the grade 3 reader, *Golden Threads* (Pikulski, 1991).

[12] From *Things to Make and Do for George Washington's Birthday* by Michael Cooper (New York: Franklin Watts, 1979).

[13] From "Paul Bunyan's Cornstalk," an American folktale retold by Harold Courlander in the grade 4 reader, *Turtles Like To Sleep In,* by Donna Alverman, *et. al.,* (Boston: D.C. Heath, 1993).

[14] From "The Play," an excerpt from *Felita* by Nicholasa Mohr, in Alverman, 1993.

[15] From "Wild and Woolly Mammoths," by Aliki, in the grade 4 reader, *Dinosauring,* John Pikulski, senior author (Boston: Houghton Mifflin, 1993).

ENDNOTES (CONTINUED)

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

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

[18] See Edgar Dale and Joseph O'Rourke, *Techniques for Teaching Vocabulary* (Palo Alto, CA: Field Educational Publications, 1971).

[19] Dorothy Strickland, *Literature, Literacy and Learning* (Chicago: American Library Association, 1988).

[20] It is estimated that fifty percent of all allusions in literature written in English before 1940 are to the Bible. James Squire, Harvard University, personal communication, December 1996.

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

[22] I. L. Kandel, *American Education in the Twentieth Century* (Cambridge: Harvard University Press, 1957) 144.

SELECTED RESOURCES

This bibliography focuses on books that provide further information and insight into some of the key areas and issues addressed by the English Language Arts Curriculum Framework.

READING

Adams, Marilyn. (1990). *Beginning to Read: Thinking and Learning about Print.* Cambridge, MA: MIT Press.

Brody, Sara. (1994). *Teaching Reading: Language, Letters, and Thought.* Milford, NH: Larc Publishing.

Carnegie Task Force on Learning in the Elementary Grades. (1996). *Years of Promise.* New York: Carnegie Corporation.

Chall, J. S. (1996). *Learning to Read: The Great Debate* (3rd. ed.). Fort Worth TX: Harcourt Brace.

..... (1996). *Stages of Reading Development* (2nd ed.) Fort Worth TX: Harcourt Brace.

..... and Dale, Edgar. (1995). *The New Dale-Chall Readability Formula.* Cambridge, MA: Brookline Books.

....., Jacobs, V.A., and Baldwin, L. (1990). *The Reading Crisis: Why Poor Children Fall Behind.* Cambridge, MA: Harvard University Press.

Clay, Marie. (1991). *Becoming Literate: The Construction of Inner Control.* Portsmouth, NH: Heinemann.

Crowder, Robert G. and Wagner, Richard K. (1992). *The Psychology of Reading: An Introduction.* Oxford: Oxford University Press.

Cunningham, Patricia. (1991). *Phonics They Use — Words for Reading and Writing.* New York: Harper Collins.

Rayner, K. And Pollatsek, A. (1989). *The Psychology of Reading.* Englewood Cliffs, NJ: Prentice-Hall.

Weaver, Constance. (1988). *Reading Process and Practice.* Portsmouth, NH: Heinemann.

LANGUAGE

Bartlett, John, Justin Kaplan, general editor. (1992). *Familiar Quotations.* (16th ed.) New York: Little, Brown.

Crystal, David. (1996). *English: the Global Language.* Washington, DC: US English Foundation.

Follett, Wilson. (1980). *Modern American Usage: A Guide.* New York: Avenel.

Fowler, H. W. (1965). *A Dictionary of Modern English Usage.* (2nd ed.). New York: Oxford University Press.

Heath, Shirley Brice. (1983). *Ways with Words: Language, Life and Work in Communities and Classrooms.* Cambridge: Cambridge University Press.

Hynds, Susan, and Rubin, Donald, eds. (1990). *Perspectives On Talk and Learning.* Urbana, IL: National Council of Teachers of English.

Jackendoff, Ray. (1994). *Patterns of the Mind.* New York: Basic Books.

McCrum, Robert, Cran, William, and MacNeil, Robert. (1986). *The Story of English.* New York: Viking Penguin.

Mencken, H. L. (1979). *The American Language.* (4th ed.). New York: Knopf.

Partridge, Eric. (1966). *Origins: A Short Etymological Dictionary of Modern English.* (4th ed.) New York: MacMillan.

Pinker, Steven. (1994). *The Language Instinct.* New York: Morrow.

Strunk, William and White, E. B. (1972). *The Elements of Style.* (2nd. ed.). New York: MacMillan.

LITERATURE

Abrams, M. H. (1993). *A Glossary of Literary Terms.* (6th ed.) Fort Worth, TX: Harcourt Brace.

Benét, William Rose. (1965). *The Reader's Encyclopedia.* (2nd ed.) New York: Harper and Row.

Bloom, Harold. (1994). *The Western Canon: The Books and Schools of the Ages.* New York: Harcourt, Brace.

Eisner, Elliott W. (1994). *Cognition and Curriculum.* New York: Teachers College Press.

Egoff, Sheila, Stubbs, G. T., and Ashley, L. H. (1969). *Only Connect: Readings on Children's Literature.* New York: Oxford University Press.

Fakundiny, Lydia, ed. (1991). *The Art of the Essay.* Boston: Houghton Mifflin.

Gates, Henry Louis, ed. (1997). *The Norton Anthology of Afro-American Literature.* New York: Norton.

Greene, Maxine. (1995). *Releasing the Imagination: Essays on Education, the Arts, and Society.* ..... San Francisco: Jossey-Bass.

Heard, Georgia. (1989). *For the Good of the Earth and the Sun: Teaching Poetry.* Portsmouth, NH: Heinemann.

Holland, Kathleen E., Hungerford, Rachel A., & Ernst, Shirley, B. (1993). *Journeying Children Responding to Literature.* Portsmouth, NH: Heinemann

Holman, C. Hugh and William Harmon. (1986). *A Handbook to Literature.* New York: Macmillan.

Levine, Lawrence, W. (1996). *The Opening of the American Mind: Canons, Culture, and History.* Boston, MA: Beacon.

Lipson, Eden Ross. (1991). *The New York Times Parents' Guide to the Best Books for Children.* New York: Times Books.

Meigs, Cornelia, Nesbit, Elizabeth, Eaton, Anne Thaxter, and Viguers, Ruth Hill. (1969). *A Critical History of Children's Literature.* (rev. ed.). New York: MacMillan.

Miller-Lachman, Lynn. (1992). *Our Family, Our Friends, Our World: An Annotated Guide to Significant Multicultural Books for Children and Teenagers.* Bowker.

Moyers, Bill. (1995). *The Language of Life: A Festival of Poets.* New York: Doubleday.

Nelms, Ben F. (1988). *Literature in the Classroom — Readers, Texts and Contexts.* Urbana, Illinois: National Council of Teachers of English.

Newkirk, Thomas, and McLure, Patricia. (1992). *Listening In — Children Talk About Books (and other things).* Portsmouth, NH: Heinemann.

O'Connell, Shaun. (1990). *Imagining Boston: A Literary Landscape.* Boston: Beacon.

Opie, Iona and Peter. (1955). *The Oxford Nursery Rhyme Book.* Oxford: Oxford University Press.

Ravitch, Diane, ed. (1991). *The American Reader: Words That Moved a Nation.* New York: HarperCollins.

..... and Thernstrom, Abigail. (1992). *The Democracy Reader: Classic and Modern Speeches, Essays, Poems, Declarations, and Documents on Freedom and Human RIghts Nationwide.* New York: Harper Collins.

Rochman, Hazel. (1993). *Against Borders: Promoting Books for a Multicultural World.* Chicago, IL: ALA Books.

Rosenblatt, Louise. (1996). *Literature as Exploration* (5th ed.). New York: Modern Language Association.

..... (1994). *The Reader, the Text, the Poem.* Carbondale, IL: Southern Illinois University Press.

Shanahan, Timothy, ed. (1990). *Reading and Writing Together: New Perspectives for the Classroom.* Norwood, MA: Christopher-Gordon Publishers.

Short, Kathy G. and Pierce, Kathryn M. (1990). *Talking About Books — Creating Literate Communities.* Portsmouth, NH: Heinemann.

Shulevitz, Uri. (1985). *Writing With Pictures: How to Write and Illustrate Children's Books.* New York: WatsonGuptill.

Silvey, Anita, ed. (1995). *Children's Books and Their Creators.* Boston: Houghton Mifflin.

Sloan, Glenna Davis. (1991). *The Child As Critic: Teaching Literature in Elementary and Middle Schools.* New York: Teachers College Press.

Slocum, Robert. (1990). *New England in Fiction, 1790-1900.* West Cornwall, CT: Locust Hill Press.

Strickland, Dorothy. (1989). *Literature, Literacy, and Learning.* Chicago, IL: ALA Books.

Sutherland, Zena. (1991). *Children and Books.* (4th ed.). New York: Harper Collins.

Trelease, Jim. (1995). *The Read Aloud Handbook* (3rd. ed). New York: Penguin.

Trilling, Lionel. (1972). *Sincerity and Authenticity.* Cambridge, MA: Harvard University Press.

Wolf, Shelby Ann and Heath, Shirley Brice. (1992). *The Braid of Literature.* Cambridge: Harvard University Press.

COMPOSITION

Atwell, Nancie. (1987). *In the Middle—Writing, Reading and Learning with Adolescents.* Portsmouth, NH: Heinemann.

Berthoff, Ann. (1981). *The Making of Meaning — Metaphors, Models, and Maxims for Writing Teachers.* Montclair, NJ: Boynton/Cook Publishers, Inc.

Calkins, Lucy. (1986). *The Art of Teaching Writing.* Portsmouth, NH: Heinemann.

Graves, Donald (ed.) (1983). *A Researcher Learns to Write: Selected Articles and Monographs.* Portsmouth, NH: Heinemann.

..... (1989). *Writing: Teachers and Children at Work* (2nd ed.). Portsmouth, NH: Heinemann.

..... (1994). *A Fresh Look at Writing.* Portsmouth, NH: Heinemann.

..... and Sunstein, Bonnie. (1992). *Portfolio Portraits.* Portsmouth, NH: Heinemann.

Hansen, Jane. (1987). *When Writers Read.* Portsmouth, NH: Heinemann.

Hirsch, E. D. Jr. (1977). *The Philosophy of Composition.* Chicago: University of Chicago Press.

Howard, Vernon and Barton, J. H. (1986). *Thinking on Paper.* William Morrow and Co.

Kinneavy, James L. (1971). *Theory of Discourse.* Englewood Cliffs, NJ: Prentice Hall.

..... (1990). *Writing in the Liberal Arts Tradition.* (2nd. ed.) New York: Harper and Row.

Moffett, James. (1981). *Active Voice.* Portsmouth, NH: Boynton/Cook.

Murray, Don. (1993). *Write to Learn* (4th ed.) New York: Holt, Rinehart and Winston.

MEDIA

Birkets, Sven. (1994). *The Gutenberg Elegies: The Fate of Reading in and Electronic Age.* ..... Winchester, MA: Faber and Faber.

Considine, David M. and Haley, Gail E. (1992). *Visual Messages — Integrating Imagery into Instruction, A Teacher Resource for Media and Visual Literacy.* Englewood, Colorado: Teacher Ideas Press.

McLuhan, Marshall. (1962). *The Gutenberg Galaxy.* Toronto: University of Toronto Press.

..... (1988). *Laws of Media: The New Science.* Toronto: University of Toronto Press.

..... (1967). *The Medium is the Massage.* New York: Random House.

Perkins, David. (1992). *Inventive Minds: Creativity in Technology.* New York: Oxford University Press.

Postman, Neil. (1985). *Amusing Ourselves to Death.* New York: Viking.

..... (1988). *Conscientious Objections.* New York: Knopf.

..... (1992). *Technopoly: The Surrender of Culture to Technology.* New York: Knopf.

COGNITIVE DEVELOPMENT

Bruner, Jerome S. (1990). *Acts of Meaning,* Cambridge, MA: Harvard University Press.

..... (1986). *Actual Minds, Possible Worlds.* Cambridge, MA: Harvard University Press.

..... (1996). *The Culture of Education.* Cambridge, MA: Harvard University Press.

Elkind, David. (1976). *Child Development and Education: A Piagetian Perspective.* New York: Oxford University Press.

Feldman, David Henry, Czikszentmihalyi, Mihalyi, and Gardner, Howard. (1994). *Changing the World: A Framework for the Study of Creativity.* Westport, CT: Praeger.

Gardner, Howard. (1983). *Frames of Mind.* New York: Basic Books.

..... (1993). *Multiple Intelligences.* New York: Basic Books.

..... (1991). *The Unschooled Mind.* New York: Basic Books.

Perkins, David. (1995). *Outsmarting IQ.* New York: Free Press.

..... (1992). *Smart Schools.* New York: Free Press.

..... (1981). *The Mind's Best Work.* Cambridge, MA: Harvard University Press.

Piaget, Jean. (1977). *The Essential Piaget.* New York: Basic Books.

Vygotsky, Lev. (1961). *Thought and Language.* Cambridge, MA: MIT Press.

..... (1978). *Mind in Society: The Development of Higher Psychological Practices* (M. Cole, V. John-Steiner, S. Scribner, and E. Souberman, eds.) Cambridge, MA: Harvard University Press.

Winner, Ellen. (1996). *Gifted Children: Myths and Realities.* New York: Basic Books.

EDUCATIONAL MODELS AND EDUCATION REFORM

Adler, Mortimer. (1982). *The Paideia Proposal.* New York: Collier Books, 1982.

Boyer, Ernest L. (1983). *High School: A Report on Secondary Education in America.* New York: Harper and Row.

Delpit, Lisa. (1995). *Other People's Children.* New York: New Press.

Goodlad, John. (1984). *A Place Called School.* New York: McGraw Hill.

Hirsch, E. D. (1987). *Cultural Literacy: What Every American Needs To Know.* Boston: Houghton Mifflin.

..... (1996). *The Schools We Need and Why We Don't Have Them.* New York: Doubleday.

Lewis, C. S. (1986). *The Abolition of Man: or, Reflections on Education with Special Reference to the Teaching of English in the Upper Forms of Schools.* New York: Collier Books (originally published in 1947, New York: Macmillan).

Lightfoot, Sara Lawrence. (1983). *The Good High School.* New York: Basic Books.

Meier, Deborah. (1995). *The Power of Their Ideas.* Boston: Beacon Press.

Perrone, Vito. (1991). *A Letter to Teachers: Reflections on School and the Art of Teaching.* New York: Jossey Bass.

Sizer, Theodore. (1985). *Diverse Practice, Shared Ideas: The Essential School.* Providence, RI: Brown University Press.

..... (1985). *Horace's Compromise.* Boston: Houghton Mifflin.

..... (1991). *Horace's School.* Boston: Houghton Mifflin.

..... (1996). *Horace's Hope.* Boston: Houghton Mifflin.

THE FOLLOWING RESOURCES ARE USEFUL IN SELECTING LITERATURE FOR THE CLASSROOM

Booklist and *Book Links, Connecting Books, Libraries, and Classrooms*, a bimonthly magazine, reviews books that have been grouped into thematic areas. Published by the American Library Association, 50 E. Huron Street, Chicago, IL 60611

Bulletin of the Center for Children's Books provides critical annotations, indications of grade level/age, reviews of children's literature; published by Graduate School of Library and Information Science, University of Illinois and University of Illinois Press, 1325 South Oak, Chicago, IL, 61820

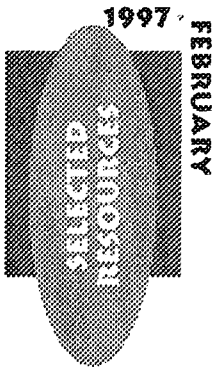
The Horn Book Magazine reviews books written for children and publishes articles about literature for children. Published by The Horn Book, Incorporated, 11 Beacon Street, Suite 1000, Boston MA 02108

Multicultural Literature for Children and Adults, published by the University of Wisconsin's Cooperative Children's Book Center, 4290 Helen White Hall, University of Wisconsin, 600 N. Park Street, Madison, WI 53706

MultiCultural Review reviews multicultural material and provides information on the subject of multiculturalism. 88 Post Road, PO Box 5007, Wesport, CT 06881-5007

New York Times Book Review reviews both adult and children's books. New York Times Company, 229 W. 43rd Street, NY, NY 10036

School Library Journal reviews professional reading, books for children and young adults, audiovisual materials and computer software.



PROFESSIONAL JOURNALS THAT REVIEW LITERATURE IN EACH ISSUE INCLUDE:

The English Journal (secondary) published by the National Council of Teachers of English
Forum: The English Teaching Journal published by the United States Information Service.
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

USEFUL INTERNET SITES

American Library Association: http://www.ala.org
American Library Association Booklist: http://www.ala.org/alaorg/alsc/notbooks.html
California Reading Advisory: http://goldmine.cde.ca.gov/cilbranch/teachrd.htm
International Reading Association IRA/NCTE Standards Project: http://www.eden.com/"readthis/ira/standard.html.
Library and Information Technology Association: http://www.lita.org

MASSACHUSETTS DEPARTMENT OF EDUCATION

This document was prepared by the Massachusetts Department of Education
Dr. Robert V. Antonucci, Commissioner of Education

350 Main Street, Malden, MA 02148 Phone: 781-388-3300 TTY: N.E.T. Relay 1-800-439-2370

This document and all Department documents and publications are also available on our Internet site on the world wide web at **www.doe.mass.edu**

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

REPRODUCTION BASIS

☒ This document is covered by a signed "Reproduction Release (Blanket) form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.

☐ This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").