COMMON CORE STATE STANDARDS FOR English Language Arts and Literacy in History/Social Studies & Science
# Table of Contents

**Introduction** .................................................................................................................. 1

**K–5 Standards for English Language Arts and Literacy in History/Social Studies & Science** .................................................................................................................. 6

- College and Career Readiness Standards for Reading ............................................. 7
- Reading Standards for Literature K–5 ..................................................................... 8
- Reading Standards for Informational Text K–5 ....................................................... 10
- Standards for Reading: Foundational Skills (K–3) ................................................... 12
- Text Complexity ........................................................................................................ 14
- College and Career Readiness Standards for Writing ............................................. 15
- Writing Standards K–5 ............................................................................................ 16
- College and Career Readiness Standards for Speaking and Listening .................. 19
- Speaking and Listening Standards K–5 ................................................................. 20
- College and Career Readiness Standards for Language ......................................... 22
- Language Standards K–5 ........................................................................................ 23
- English Language Arts Conventions Progressive Skills Chart ................................ 25
- Texts Illustrating the Complexity, Quality, and Range of Student Reading K–5 ....... 28
- Staying on Topic Within a Grade and Across Grades .............................................. 29

**6–12 Standards for English Language Arts** ................................................................. 30

- College and Career Readiness Standards for Reading ............................................. 31
- Reading Standards for Literature 6–12 ................................................................... 32
- Reading Standards for Informational Text 6–12 ..................................................... 34
- Text Complexity ........................................................................................................ 36
- College and Career Readiness Standards for Writing ............................................. 37
- Writing Standards 6–12 ........................................................................................... 38
- College and Career Readiness Standards for Speaking and Listening ................. 44
- Speaking and Listening Standards 6–12 ............................................................... 45
- College and Career Readiness Standards for Language ......................................... 47
- Language Standards 6–12 ....................................................................................... 48
- English Language Arts Conventions Progressive Skills Chart ............................. 51
- Texts Illustrating the Complexity, Quality, and Range of Student Reading 6–12 ...... 52

**6–12 Standards for Literacy in History/Social Studies & Science** ........................... 53

- College and Career Readiness Standards for Reading ............................................. 54
- Reading Standards for History/Social Studies 6–12 ............................................... 55
- Reading Standards for Science 6–12 ...................................................................... 56
- College and Career Readiness Standards for Writing ............................................. 57
- Writing Standards for History/Social Studies & Science 6–12 ............................... 58
Introduction

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies and Science are the culmination of an extended, broad-based effort to fulfill the charge issued by the states to create the next generation of K–12 standards that help ensure that all students are college and career ready in literacy by no later than the end of high school. The Standards set requirements for English language arts (ELA) but also for reading, writing, speaking, listening, and language in the social and natural sciences. Just as students must learn to communicate effectively in a variety of content areas, so too must the Standards specify the literacy skills and understandings required for eventual college and career readiness in history, social studies, and science as well as ELA. By their structure, the Standards encourage curriculum makers to take a comprehensive approach that coordinates ELA courses with courses in other subject areas in order to help students acquire a wide range of ever more sophisticated knowledge and skills through reading, writing, speaking, and listening.

The present work, led by the Council of Chief State School Officers (CCSSO) and the National Governors Association (NGA), builds on the foundation laid by states in their decades-long work on crafting high-quality education standards, including their work on the American Diploma Project with Achieve. The Standards also draw on the most important international models as well as research and input from numerous sources, including scholars, assessment developers, professional organizations, and educators from kindergarten through college. In their design and content, the Standards represent a synthesis of the best elements of standards-related work to date and an important advance over that previous work.

As specified by CCSSO and NGA, the Standards are (1) research and evidence based, (2) aligned with college and work expectations, (3) rigorous, and (4) internationally benchmarked. A particular standard was included in the document only when the best available evidence indicated that its mastery was essential for students to be college and career ready in a twenty-first-century, globally competitive society. As new and better evidence emerges, the Standards will be revised accordingly.

The Standards are an extension of a prior initiative led by CCSSO and NGA to develop College and Career Readiness (CCR) standards in reading, writing, speaking, listening, and language as well as in mathematics. The CCR Reading, Writing, and Speaking and Listening Standards, released in draft form in September 2009, serve, in revised form, as the backbone of the present document. Consistent across grades and disciplines, the CCR Standards create an essential unity within the document and a consistent point of reference for educators. Whether guiding third graders through a science unit or high school sophomores through a classic work of literature, teachers can look to the same CCR Standards—included in each section of this document—to help judge whether students are on course for being college and career ready. Grade-specific K–12 standards in reading, writing, speaking, listening, and language translate the broad (and, for the earliest grades, seemingly distant) aims of the CCR Standards into age- and attainment-appropriate terms.

While college and career readiness is the end point of the Standards—an ambitious goal in its own right—some students will reach that point before the end of high school. For those students who do complete the Standards’ requirements before graduation, advanced work in such areas as literature, composition, language, and journalism should be available. It is beyond the scope of the Standards to describe what such advanced work should consist of, but it should provide the next logical step up from the college and career readiness baseline established here.

As a natural outgrowth of meeting the charge to define college and career readiness, the Standards also lay out a vision of what it means to be a literate person in the twenty-first century. Indeed, the skills and understandings students are expected to demonstrate have wide applicability outside the classroom or workplace. Students who meet the Standards readily undertake the close, attentive reading that is at the heart of understanding and enjoying complex works of literature. They habitually perform the critical reading necessary to pick carefully through the staggering amount of information available today in print and online. They actively seek the wide, deep, and thoughtful engagement with high-quality literary and informational texts that builds knowledge, enlarges experience, and broadens worldviews. They reflexively demonstrate the cogent reasoning and use of evidence that is essential to both private deliberation and responsible citizenship in a democratic republic. In short, students who master the Standards develop the skills in reading, writing, speaking, and listening that are the foundation for any creative and purposeful expression in language.

March 2010
Key Design Considerations

A focus on results rather than means

By focusing on required achievements, the Standards leave room for teachers, curriculum developers, and states to determine how those goals should be reached and what additional topics should be addressed. Thus, the Standards do not mandate such things as a particular writing process or specify the full range of metacognitive strategies that students may need to use to monitor and direct their thinking and learning. Teachers are thus free to provide students with whatever tools and knowledge their professional judgment and experience identify as most helpful for meeting the goals set out in the Standards.

An integrated model of literacy

Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout this document. For example, Writing Standard #9 requires that students be able to write about what they read. Likewise, Speaking and Listening Standard #4 sets the expectation that students will share findings from their research.

Language conventions and vocabulary are treated in detail in a separate strand not because those skills should be taught in isolation from other communication activities but because their importance extends beyond writing and reading, where standards documents often place such skills. Many of the conventions must be observed in standard spoken as well as written English, and students, particularly the youngest ones, encounter and acquire new words through conversations as well as through texts. To signal the link between the Language skills and the rest of the standards even more strongly, some skills associated with language use are also found in other strands when appropriate. Reading Standard #4, for example, concerns determining word meanings, and Writing Standard #5 includes editing among the skills students must be able to use to strengthen writing.

Research and media skills integrated into the Standards as a whole

To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, report on, and create a high volume and extensive range of print and nonprint texts in media forms old and new. The need to research and to consume and produce media is embedded into every element of today’s curriculum; in like fashion, the associated skills and understandings are embedded throughout the Standards rather than treated in a separate section.

Shared responsibility for students’ literacy development

The Standards establish that instruction in reading, writing, speaking, listening, and language is a shared responsibility. The Standards present reading instruction in K–5 as fully integrative, including a rich blend of stories, drama, and poetry as well as informational texts from a range of content areas. ELA-specific standards for grade 6 and above include fiction, poetry, and drama but also literary nonfiction (e.g., speeches, essays, and historical documents with significant cultural importance and literary merit). Literacy standards specific to history/social studies and science for grade 6 and above are predicated on teachers in these areas using their unique disciplinary expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields.

Part of the motivation behind the interdisciplinary approach to literacy promulgated by the Standards is extensive research establishing the need for college- and career-ready students to be proficient in reading complex informational text independently in a variety of content areas. Most of the required reading in college and workforce training programs is informational in structure and challenging in content; postsecondary education programs typically provide students with both a higher volume of such reading than is generally required in K–12 schools and comparatively little scaffolding.

The Standards are not alone in calling for a special emphasis on informational text. The 2009 reading framework of the National Assessment of Educational Progress (NAEP) requires a high and increasing proportion of informational text on its assessment as students advance through the grades.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Literary</th>
<th>Informational</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>8</td>
<td>45%</td>
<td>55%</td>
</tr>
<tr>
<td>12</td>
<td>30%</td>
<td>70%</td>
</tr>
</tbody>
</table>
The Standards aim to align instruction with this framework so that many more students can meet the demands of college and career readiness. In K–5, the Standards balance the teaching of literature with informational text, including texts in history/social studies and science. Fulfilling the standards for 6–12 ELA requires much greater attention to literary nonfiction than has been traditional. The NAEP framework also makes clear that significant reading of informational texts should take place outside of the ELA classroom in order for students to be ready for college and careers. The NAEP framework applies the sum of all the reading students do in a grade, not just their reading in the ELA context. The percentages do not imply, for example, that high school ELA teachers must teach 70 percent informational text; they demand instead that a great deal of reading should occur in other disciplines. To measure students’ growth toward college and career readiness, assessments aligned with the Standards should adhere to the distribution of texts across grades cited in the NAEP framework.

A progression of writing toward college and career readiness
NAEP likewise outlines a distribution across the grades of the core purposes and types of student writing. Similar to the Standards, the NAEP framework cultivates the development of three mutually reinforcing writing capacities: writing to persuade, to explain, and to convey real or imagined experience. Evidence concerning the demands of college and career readiness gathered during development of the Standards concurs with NAEP’s shifting emphases: in grades 9–12 in the Standards, students continue writing in all three forms but focus overwhelmingly on writing to argue and to inform or explain.

### Distribution of Communicative Purposes by Grade in the 2011 NAEP Writing Framework

<table>
<thead>
<tr>
<th>Grade</th>
<th>To Persuade</th>
<th>To Explain</th>
<th>To Convey Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>30%</td>
<td>35%</td>
<td>35%</td>
</tr>
<tr>
<td>8</td>
<td>35%</td>
<td>35%</td>
<td>30%</td>
</tr>
<tr>
<td>12</td>
<td>40%</td>
<td>40%</td>
<td>20%</td>
</tr>
</tbody>
</table>

It follows that writing assessments aligned with the Standards should adhere to the distribution of writing purposes across grades outlined by NAEP.

Grade levels for K–8; grade bands for 9–10 and 11–12
The Standards use individual grade levels in kindergarten through grade 8 to provide useful specificity; the Standards use two-year bands in grades 9–12 to allow schools, districts, and states flexibility in high school course design.

What is not covered by the Standards
The Standards should be recognized for what they are not as well as what they are. Three of the most important intentional design limitations are as follows:

1) The Standards define what all students are expected to know and be able to do but not how teachers should teach. The Standards must be complemented by a well-developed, content-rich curriculum consistent with the expectations laid out in this document.

2) While the Standards do attempt to focus on what is most essential, they do not describe all that can or should be taught. A great deal is left to the discretion of teachers and curriculum developers. The aim of the Standards is to articulate the fundamentals, not to set out an exhaustive list nor a set of restrictions that limits what can be taught beyond what is specified herein.

3) The Standards set grade-level standards but do not define the intervention methods or materials necessary to support students who are well below or well above grade-level expectations. No set of grade-level standards can fully reflect the great variety in achievement levels of students in any given classroom. However, the Standards do provide clear signposts along the way to the goal of college and career readiness for all students.
The Student Who is College and Career Ready in Reading, Writing, Speaking, Listening, and Language

The descriptions that follow are not standards themselves, but instead offer a portrait of students who meet the standards set out in this document. As students advance through the grades and master the standards in reading, writing, speaking, listening, and language, they are able to exhibit with increasing fullness and regularity these capacities of the literate individual.

• **They demonstrate independence.**
  Students can, without significant scaffolding or support, comprehend and evaluate complex texts across a range of types and disciplines, and they can construct effective arguments and clearly convey intricate or multifaceted information. Likewise, students are independently able to discern a speaker’s key points and request clarification if something is not understood. They ask relevant questions, build on others’ ideas, articulate their own ideas, and ask for confirmation that they have been understood. Without prompting, they observe language conventions, determine word meanings, attend to the connotations of words, and acquire new vocabulary.

• **They build strong content knowledge.**
  Students establish a base of knowledge across a wide range of subject matter by engaging with works of quality and substance. They become proficient in new areas through research and study. They read purposefully and listen attentively to gain both general knowledge and discipline-specific expertise. They refine and share their knowledge through writing and speaking.

• **They respond to the varying demands of audience, task, purpose, and discipline.**
  Students consider their communication in relation to audience, task, purpose, and discipline. They appreciate nuances, such as how the composition of an audience should affect tone when speaking and how the connotations of words affect meaning. They also know that different disciplines call for different types of evidence (e.g., documentary evidence in history, experimental evidence in the sciences).

• **They comprehend as well as critique.**
  Students are engaged and open-minded—but discerning—readers and listeners. They work diligently to understand precisely what an author or speaker is saying, but they also question an author’s or speaker’s assumptions and assess the veracity of claims.

  • **They value evidence.**
    Students cite specific evidence when offering an oral or written interpretation of a text. They use relevant evidence when supporting their own points in writing and speaking, making their reasoning clear to the reader or listener, and they constructively evaluate others’ use of evidence.

  • **They use technology and digital media strategically and capably.**
    Students employ technology thoughtfully to enhance their reading, writing, speaking, listening, and language use. They tailor their searches online to acquire useful information efficiently, and they integrate what they learn using technology with what they learn offline. They are familiar with the strengths and limitations of various technological tools and mediums and can select and use those best suited to their communication goals.

• **They come to understand other perspectives and cultures.**
  Students appreciate that the twenty-first-century classroom and workplace are settings in which people from often widely divergent cultures and who represent diverse experiences and perspectives must learn and work together. Students actively seek to understand other perspectives and cultures through reading and listening, and they are able to communicate effectively with people of varied backgrounds. They evaluate other points of view critically and constructively. Through reading great classic and contemporary works of literature representative of a variety of periods, cultures, and worldviews, students can vicariously inhabit worlds and have experiences much different than their own.

How to Read This Document

Overall Document Organization and Main Features

The Standards comprise three main sections: a comprehensive K–5 section and two content area–specific sections for grades 6–12, one in English language arts and one in history/social studies and science.

Each section is divided into Reading, Writing, Speaking and Listening, and Language strands. Each strand is headed by a set of College and Career Readiness (CCR) Standards that is identical across all grades and content areas. The uniformity of the CCR Standards provides a consistent point of reference for educators, facilitating schoolwide goal setting and professional development.
Standards for English Language Arts and Literacy in History/Social Studies & Science

5

Introduction

CCR Standards: The basis for the K–12 Standards
Standards for each grade within K–8 and for grades 9–10 and 11–12 follow the College and Career Readiness (CCR) Standards in each strand. Each grade-specific standard (as these standards will be collectively referred to) corresponds to a particular CCR Standard. Put another way, each CCR Standard has an accompanying grade-specific standard translating the broader CCR statement into grade-appropriate terms.

Who is responsible for which portion of the Standards
A single K–5 section sets CCR and grade-specific standards for reading, writing, speaking, listening, and language across the curriculum, reflecting the fact that most or all of the instruction students receive in these grades comes from one elementary school teacher. Grades 6–12 are covered in two content area–specific sections, the first for the English language arts teacher and the second for the history/social studies and the science teacher. Each of these sections uses the same CCR Standards but also includes discipline-specific standards tuned to the literacy requirements of these disciplines. It is important to note that the literacy standards in history/social studies and science are meant to complement rather than supplant content standards in those disciplines.

Key Features of the Strands
Reading: Text complexity and the growth of comprehension
To foster students’ ability to comprehend literary and informational texts of steadily increasing complexity, the Standards (starting formally in grade 2) define what proportion of the texts students read each year should come from a particular text complexity grade band (2–3, 4–5, 6–8, 9–10, or 11–12). Whatever they are reading, students must also show a steadily increasing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts.

Writing: Text types, responding to sources, and research
The Standards acknowledge the fact that whereas some writing skills, such as the ability to reflect purpose, task, and audience, are important for many types of writing, others are more properly part of writing narratives, informative and explanatory texts, and arguments. Beginning at grade 4, the Standards specify the sorts of writing over extended and shorter time frames that students in each grade are to produce in response to sources. Because of the centrality of writing to most forms of inquiry, research standards are primarily included in this strand.

Speaking and Listening: Flexible communication and interpersonal skills
Including but not limited to skills necessary for formal presentations, the Speaking and Listening standards require students to develop a range of broadly useful oral communication and interpersonal skills. Students must learn to sift through and evaluate multiple points of view, listen thoughtfully in order to build on and constructively question the ideas of others while contributing their own ideas, and, where appropriate, reach agreement and common goals through teamwork.

Language: Conventions and vocabulary
The Conventions standards in the Language strand include the essential “rules” of formal written and spoken English, but they also approach language as a matter of craft and informed choice among alternatives. The Vocabulary standards focus on both understanding words and their nuances and acquiring new words through conversation, reading, and being taught them directly.

Appendices
Appendix A contains supplementary material on reading text complexity, writing, speaking and listening, language conventions, and vocabulary. Appendix B consists of text exemplars illustrating the complexity, quality, and range of reading appropriate for various grade levels. Appendix C includes annotated writing samples demonstrating at least adequate performance at various grade levels.
Standards for English Language Arts and Literacy in History/Social Studies & Science

K–5
**College and Career Readiness Standards for Reading**

The K–5 standards on the following pages define what students should understand and be able to do in each grade and build toward the ten College and Career Readiness Standards.

### Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze in detail where, when, why, and how events, ideas, and characters develop and interact over the course of a text.

### Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and explain how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section or chapter) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

### Integration of Knowledge and Ideas

7. Synthesize and apply information presented in diverse ways (e.g., through words, images, graphs, and video) in print and digital sources in order to answer questions, solve problems, or compare modes of presentation.

8. Delineate and evaluate the reasoning and rhetoric within a text, including assessing whether the evidence provided is relevant and sufficient to support the text’s claims.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

### Range and Level of Text Complexity

10. Read complex texts independently, proficiently, and fluently, sustaining concentration, monitoring comprehension, and, when useful, rereading.

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1. Please see “Research to Build Knowledge” in Writing and “Comprehension and Collaboration” in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

2. Proficiency in this standard is measured by students’ ability to read a range of appropriately complex texts in each grade as defined on page 14.
Reading Standards for Literature K–5

Following are the standards for K–5, which relate to their College and Career Readiness counterparts by number. They offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades.

<table>
<thead>
<tr>
<th>Kindergartners:</th>
<th>Grade 1 students:</th>
<th>Grade 2 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key Ideas and Details</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. With prompting and support, ask and answer questions about details and events in a text.</td>
<td>1. Ask and answer questions about key details and events in a text.</td>
<td>1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details and events in a text.</td>
</tr>
<tr>
<td>2. Retell familiar stories.</td>
<td>2. Retell stories, demonstrating understanding of the central message or lesson.</td>
<td>2. Paraphrase stories, fables, folktales, or myths from diverse cultures and determine their lessons or morals.</td>
</tr>
<tr>
<td>3. Identify characters, settings, and key events in a story.</td>
<td>3. Describe characters, settings, and key events in a story.</td>
<td>3. Describe how characters in a story respond to key events and conflicts.</td>
</tr>
<tr>
<td><strong>Craft and Structure</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Ask questions about unknown words in a text.</td>
<td>4. Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</td>
<td>4. Identify words and phrases (e.g., regular beats, rhymes, and repeated lines) that supply rhythm and meaning in a story, poem, or song.</td>
</tr>
<tr>
<td>5. Recognize common types of texts (e.g., storybooks, poems).</td>
<td>5. Distinguish major categories of writing from each other (e.g., stories and poems), drawing on a wide reading of a range of text types.</td>
<td>5. Refer to core elements of stories, plays, and myths, including characters, settings, and plots, when writing or speaking about a specific text.</td>
</tr>
<tr>
<td>6. Name the author and illustrator of a text and define the role of each.</td>
<td>6. Identify who is speaking at various points in a story, myth, fable, or narrative poem.</td>
<td>6. Distinguish between characters by speaking in a different voice for each character when reading aloud.</td>
</tr>
<tr>
<td><strong>Integration of Knowledge and Ideas</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Relate pictures and illustrations to the overall story in which they appear.</td>
<td>7. Use pictures, illustrations, and details in a story to describe characters, events, or settings.</td>
<td>7. Explain how images and illustrations contribute to and clarify a story.</td>
</tr>
<tr>
<td>8. (Not applicable to literature)</td>
<td>8. (Not applicable to literature)</td>
<td>8. (Not applicable to literature)</td>
</tr>
<tr>
<td>9. Compare and contrast the adventures of characters in familiar stories.</td>
<td>9. Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.</td>
<td>9. Compare and contrast characters or events from different stories addressing similar themes.</td>
</tr>
<tr>
<td><strong>Range and Level of Text Complexity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Read emergent-reader literature texts with purpose and understanding.</td>
<td>10. Read independently, proficiently, and fluently literature texts appropriately complex for grade 1.</td>
<td>10. Read literature independently, proficiently, and fluently within the grades 2–3 text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
</tr>
</tbody>
</table>
## Reading Standards for Literature K–5

<table>
<thead>
<tr>
<th>Key Ideas and Details</th>
<th>Grade 3 students:</th>
<th>Grade 4 students:</th>
<th>Grade 5 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ask and answer questions to demonstrate understanding of a text, explicitly using the text as the basis for the answers.</td>
<td>1. Draw on details and examples from a text to support statements about the text.</td>
<td>1. Quote from a text to support statements about the text.</td>
<td></td>
</tr>
<tr>
<td>2. Use key supporting details in stories, fables, folktales, or myths from diverse cultures to determine the lessons or morals.</td>
<td>2. Summarize a text and derive a theme of a story, drama, or poem from details in the text.</td>
<td>2. Determine a theme of a text, drawing on how characters in a story respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</td>
<td></td>
</tr>
<tr>
<td>3. Describe the main characters in a story (e.g., their traits, motivations, or feelings) and explain how they contribute to the sequence of events.</td>
<td>3. Describe in detail a character, event, or setting, drawing on specific details in the text (e.g., from a character’s thoughts, words, deeds, or interactions with others).</td>
<td>3. Compare and contrast two or more characters, events, or settings in a text, drawing on specific details.</td>
<td></td>
</tr>
<tr>
<td>Craft and Structure</td>
<td>4. Interpret key words and phrases in a text, distinguishing literal from figurative language.</td>
<td>4. Understand words and phrases in a text that allude to significant characters found in mythology (e.g., Hecate), drawing on a wide reading of classic myths from a variety of cultures and periods.</td>
<td>4. Identify how metaphors and similes as well as rhymes and other repetitions of sounds (e.g., alliteration) supply meaning and rhythm in a specific verse or stanza of a poem.</td>
</tr>
<tr>
<td>5. Demonstrate understanding of common features of legends, myths, and folk- and fairytales (e.g., heroes and villains; quests or challenges) when writing or speaking about classic stories from around the world.</td>
<td>5. Explain major differences between poems and prose, and refer to the structural elements of poems (e.g., stanza, verse, rhythm, meter) when writing or speaking about specific poems.</td>
<td>5. Explain major differences between drama and prose stories, and refer to the structural elements of drama (e.g., casts of characters, setting descriptions, dialogue, stage directions, acts, scenes) when writing or speaking about specific works of dramatic literature.</td>
<td></td>
</tr>
<tr>
<td>6. Distinguish their own point of view from those of characters in a story.</td>
<td>6. Compare the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</td>
<td>6. Identify how a narrator’s perspective or point of view influences how events are described.</td>
<td></td>
</tr>
<tr>
<td>Integration of Knowledge and Ideas</td>
<td>7. Use information from illustrations and other visual elements in a text with the words to develop an understanding of the setting, characters, and plot.</td>
<td>7. Integrate information from several illustrations and other visual elements in a text with the words to develop an understanding of how the setting and characters change and the plot develops.</td>
<td>7. Explain how images, sounds, and movements contribute to an animated or live-action adaptation of a story, comparing that version to what they “see” or “hear” from reading the text.</td>
</tr>
<tr>
<td>8. (Not applicable to literature)</td>
<td>8. (Not applicable to literature)</td>
<td>8. (Not applicable to literature)</td>
<td></td>
</tr>
<tr>
<td>9. Compare and contrast the plots, settings, and themes of stories written by the same author about the same or similar characters (e.g., in books from a series).</td>
<td>9. Compare and contrast thematically similar tales, myths, and accounts of events from various cultures.</td>
<td>9. Compare the treatment of similar ideas and themes (e.g., opposition of good and evil) as well as character types and patterns of events in myths and other traditional literature from different cultures.</td>
<td></td>
</tr>
<tr>
<td>Range and Level of Text Complexity</td>
<td>10. Read literature independently, proficiently, and fluently within the grades 2–3 text complexity band; read “stretch” texts in the grades 4–5 text complexity band with scaffolding as needed.</td>
<td>10. Read literature independently, proficiently, and fluently in the grades 4–5 text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
<td>10. Read literature independently, proficiently, and fluently within the grades 4–5 text complexity band; read “stretch” texts in the grades 6–8 text complexity band with scaffolding as needed.</td>
</tr>
</tbody>
</table>
## Reading Standards for Informational Text K–5

### Kindergartners:

<table>
<thead>
<tr>
<th>Key Ideas and Details</th>
<th>1. With prompting and support, ask and answer questions about information and events a text.</th>
<th>2. Identify the main topic and main ideas of a text.</th>
<th>3. With prompting and support, describe the connection between two events or ideas in a text.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Craft and Structure</strong></td>
<td>4. Ask questions about unknown words in a text.</td>
<td>5. Locate basic information in a text.</td>
<td>6. Name the author and illustrator of a text and define the role of each.</td>
</tr>
<tr>
<td><strong>Integration of Knowledge and Ideas</strong></td>
<td>7. Relate pictures or illustrations to the overall text in which they appear.</td>
<td>8. With prompting and support, recognize cause-and-effect relationships in a text.</td>
<td>9. With prompting and support, recognize basic similarities in and differences between two texts on the same topic (e.g., in illustrations or descriptions).</td>
</tr>
<tr>
<td><strong>Range and Level of Text Complexity</strong></td>
<td>10. Read emergent-reader informational texts with purpose and understanding.</td>
<td></td>
<td>10. Read independently, proficiently, and fluently informational texts appropriately complex for grade 1.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grade 1 students:</th>
<th>Grade 2 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ask and answer questions about key information and events in a text.</td>
<td>1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key information and events in a text.</td>
</tr>
<tr>
<td>2. Identify the main topic, main ideas, and key details of a text.</td>
<td>2. Identify the main focus of a multiparagraph text as well as that of specific paragraphs within the text.</td>
</tr>
<tr>
<td>3. Describe the connection between two key events or ideas in a text.</td>
<td>3. Describe the connection between two or more historical events or scientific concepts in a text.</td>
</tr>
<tr>
<td>4. Learn and determine the meanings of words and phrases encountered in text relevant to a grade 1 topic or subject area.</td>
<td>4. Learn and determine the meanings of words and phrases encountered in text relevant to a grade 2 topic or subject area.</td>
</tr>
<tr>
<td>5. Describe how a text groups information into general categories (e.g., cows, pigs, and horses are farm animals).</td>
<td>5. Know and use various text features (e.g., captions, headings, tables of contents, glossaries, indexes, electronic menus, icons) to locate key facts or information.</td>
</tr>
<tr>
<td>6. Distinguish between information provided by pictures or illustrations and that provided by the words in a text.</td>
<td>6. Identify the main purpose of a text, including what question the author aims to answer or what the author aims to explain or describe.</td>
</tr>
<tr>
<td>7. Use pictures, illustrations, and details in a text to describe the key ideas.</td>
<td>7. Explain how images and illustrations contribute to and clarify a text.</td>
</tr>
<tr>
<td>8. Identify cause-and-effect relationships in a text.</td>
<td>8. Describe how specific causes link key events or ideas together in a text.</td>
</tr>
<tr>
<td>9. Identify similarities in and differences between two texts on the same topic (e.g., in illustrations or descriptions).</td>
<td>9. Describe similarities in and differences between two texts on the same topic.</td>
</tr>
</tbody>
</table>

### Standards for English Language Arts and Literacy in History/Social Studies & Science | K–5
### Reading Standards for Informational Text K–5

<table>
<thead>
<tr>
<th>Key Ideas and Details</th>
<th>Grade 3 students:</th>
<th>Grade 4 students:</th>
<th>Grade 5 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ask and answer questions to demonstrate understanding of a text, explicitly using the text as the basis for the answers.</td>
<td>1. Draw on details and examples from a text to support statements about the text.</td>
<td>1. Quote from a text to support statements about the text.</td>
<td></td>
</tr>
<tr>
<td>2. Determine the main idea of a text and explain how it is supported by the key details.</td>
<td>2. Determine the main idea and supporting details of a text; summarize the text.</td>
<td>2. Determine two or more main ideas and how they are supported by details; summarize the text.</td>
<td></td>
</tr>
<tr>
<td>3. Describe the relationship between historical or scientific events or ideas in a text, using knowledge of connective devices that pertain to time, sequence, and cause and effect.</td>
<td>3. Describe the sequence of events in an historical or scientific account, including what happened and why, based on specific information in a text.</td>
<td>3. Explain the relationships between two or more historical events or scientific concepts by drawing on specific information from one or more texts.</td>
<td></td>
</tr>
<tr>
<td>Craft and Structure</td>
<td>4. Learn and determine the meanings of general academic language and domain-specific words and phrases encountered in a text relevant to a grade 3 topic or subject area.</td>
<td>4. Learn and determine the meanings of general academic language and domain-specific words or phrases encountered in a text relevant to a grade 4 topic or subject area.</td>
<td>4. Learn and determine the meanings of general academic language and domain-specific words and phrases encountered in a text relevant to a grade 5 topic or subject area.</td>
</tr>
<tr>
<td>5. Use text features (e.g., bold print, key words, topic sentences, hyperlinks, electronic menus, icons) to locate information quickly and efficiently.</td>
<td>5. Use text features and search tools to locate and process information relevant to a given topic.</td>
<td>5. Describe how events, ideas, or information are organized (e.g., chronology, comparison, cause and effect) in a whole text or in part of a text.</td>
<td></td>
</tr>
<tr>
<td>6. Compare what is presented in a text with relevant prior knowledge and beliefs, making explicit what is new or surprising.</td>
<td>6. Compare an eyewitness account to a secondhand account of the same event or topic.</td>
<td>6. Analyze two accounts of the same event or topic and describe important similarities and differences in the details they provide.</td>
<td></td>
</tr>
<tr>
<td>Integration of Knowledge and Ideas</td>
<td>7. Integrate information from illustrations and other visual elements (e.g., maps, photographs) in print and digital texts as an aid to understanding where, when, why, and how key events occur.</td>
<td>7. Interpret factual information presented graphically or visually (e.g., in charts, diagrams, time lines, animations, and interactive elements) and explain how the information contributes to understanding a print or digital text.</td>
<td>7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</td>
</tr>
<tr>
<td>8. Describe the logical connection between paragraphs and between sentences in a text (e.g., comparison, sequence, example).</td>
<td>8. Explain how an author uses evidence to support his or her claims in a text.</td>
<td>8. Explain how an author uses evidence to support his or her claims in a text, identifying what evidence supports which claim(s).</td>
<td></td>
</tr>
<tr>
<td>9. Compare and contrast information drawn from two texts on the same subject.</td>
<td>9. Describe how two or more texts on the same subject build on one another; provide a coherent picture of the information they convey.</td>
<td>9. Integrate information from several texts on the same subject in order to write or speak about the subject knowledgeably.</td>
<td></td>
</tr>
<tr>
<td>Range and Level of Text Complexity</td>
<td>10. Read informational texts independently, proficiently, and fluently within the grades 2–3 text complexity band; read “stretch” texts in the grades 4–5 text complexity band with scaffolding as needed.</td>
<td>10. Read informational texts independently, proficiently, and fluently within the grades 4–5 text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
<td>10. Read informational texts independently, proficiently, and fluently within the grades 4–5 text complexity band; read “stretch” texts in the grades 6–8 text complexity band with scaffolding as needed.</td>
</tr>
</tbody>
</table>
Reading Standards: Foundational Skills (K–3)

These standards are directed toward fostering students' understanding and working knowledge of concepts of print, the alphabetic principle, and other basic conventions of the English writing system. These Foundational Skills are not an end in and of themselves; rather, they are necessary and important components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines.

### Kindergartners:

<table>
<thead>
<tr>
<th>Print Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Demonstrate understanding of the organization and basic features of print.</td>
</tr>
<tr>
<td>a. Identify the front cover, back cover, and title page of a book.</td>
</tr>
<tr>
<td>b. Follow words from left to right, top to bottom, and page by page.</td>
</tr>
<tr>
<td>c. Understand that words are separated by spaces in print.</td>
</tr>
<tr>
<td>d. Recognize and name all upper- and lowercase letters of the alphabet.</td>
</tr>
</tbody>
</table>

### Grade 1 students:

<table>
<thead>
<tr>
<th>Phonological Awareness</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Demonstrate understanding of spoken words, syllables, and phonemes.</td>
</tr>
<tr>
<td>a. Recite and produce rhyming words.</td>
</tr>
<tr>
<td>b. Count, pronounce, blend, and segment syllables in spoken words.</td>
</tr>
<tr>
<td>c. Count individual words in spoken phrases or simple sentences.</td>
</tr>
<tr>
<td>d. Blend and segment consonants and rimes of spoken words (/g/ - /oat/, /bl/ - /ack/).</td>
</tr>
<tr>
<td>e. Demonstrate phonemic awareness by isolating and pronouncing the initial, medial vowel, and final phonemes (sounds) in three-phoneme (CVC) words (e.g., /save/, /ham/). (This does not include CVCs ending with /l/, /r/, or /x/.)</td>
</tr>
<tr>
<td>f. Add or substitute individual phonemes in simple, one-syllable words to make new words (e.g., /at/ → /sat/ → /mat/ → /map/).</td>
</tr>
</tbody>
</table>

1Words, syllables, or phonemes written in /slashes/ refer to their pronunciation or phonology. Thus, /CVC/ is a word with three phonemes regardless of the number of letters in the spelling of the word.
### Reading Standards: Foundational Skills (K–3)

<table>
<thead>
<tr>
<th>Kindergartners:</th>
<th>Grade 1 students:</th>
<th>Grade 2 students:</th>
<th>Grade 3 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phonics and Word Recognition</strong></td>
<td><strong>Phonics and Word Recognition</strong></td>
<td><strong>Phonics and Word Recognition</strong></td>
<td><strong>Phonics and Word Recognition</strong></td>
</tr>
<tr>
<td>3. Know and apply grade-level phonics and word analysis skills in decoding words.</td>
<td>3. Know and apply grade-level phonics and word analysis skills in decoding words.</td>
<td>3. Know and apply grade-level phonics and word analysis skills in decoding words.</td>
<td>3. Know and apply grade-level phonics and word analysis skills in decoding words.</td>
</tr>
<tr>
<td>a. Demonstrate basic knowledge of letter-sound correspondences by producing the primary or most frequent sound for each consonant.</td>
<td>a. Know the spelling-sound correspondences for common consonant digraphs (e.g., -ll, -ck, -wr, -th).</td>
<td>a. Distinguish long and short vowels when reading regularly spelled one-syllable words (e.g., hop vs. hope, men vs. mean, fell vs. feel, bend vs. bead).</td>
<td>a. Identify and know the meaning of the most common prefixes and derivational suffixes (e.g., un-, re-, mis-, ful, -less, -able).</td>
</tr>
<tr>
<td>b. Associate the long and short sounds with the graphemes for the five major vowels.</td>
<td>b. Decode regularly spelled one-syllable words (e.g., lock, much, see, rain, slide, bake, bring).</td>
<td>b. Know spelling-sound correspondences for additional common vowel teams (e.g., loud, cow, look, loop, boy, boil).</td>
<td>b. Decode words with common Latin suffixes (e.g., -tion/-sion, -sure, -tive/-tive, -ify, -ity, -ment).</td>
</tr>
<tr>
<td>c. Read at least twenty-five very-high-frequency words by sight (e.g., the, of, to, you, she, my, is, are, do, does).</td>
<td>c. Know final -e (e.g., take, side) and common vowel team conventions (e.g., rain, day, week, seat, road, show) for representing long vowel sounds.</td>
<td>c. Decode regularly spelled two-syllable words with long vowels (e.g., surprise, remain, needle, baby, paper).</td>
<td>c. Decode multisyllable words (e.g., supper, chimpanzee, refrigerator, terrible, frightening).</td>
</tr>
<tr>
<td>d. Distinguish between similarly spelled words by identifying the sounds of the letters that differ (e.g., bat vs. sat, cat vs. can, hit vs. hot).</td>
<td>d. Use knowledge that every syllable must have a vowel sound to determine the number of syllables in a printed word.</td>
<td>d. Decode words with common prefixes and suffixes (e.g., unhappy, carefully, goodness, unbutton).</td>
<td>d. Read grade-appropriate irregularly spelled words (e.g., although, science, stomach, machine).</td>
</tr>
<tr>
<td>e. Decode two-syllable words following basic patterns (e.g., rabbit) by breaking the words into syllables.</td>
<td>e. Identify words with inconsistent but common spelling-sound correspondences (e.g., heat vs. head, roll vs. doll, hint vs. bind).</td>
<td>e. Recognize and read grade-appropriate irregularly spelled words (e.g., through, eyes, busy, ocean, island, people).</td>
<td></td>
</tr>
<tr>
<td>f. Read words with inflectional endings (e.g., -s, -es, -ed, -ing, -er, -est).</td>
<td>f. Recognize and read grade-appropriate irregularly spelled words (e.g., through, eyes, busy, ocean, island, people).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Recognize and read grade-appropriate irregularly spelled words (e.g., said, were, could, would, their, there, through, none, both).</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Fluency

<table>
<thead>
<tr>
<th>Kindergartners:</th>
<th>Grade 1 students:</th>
<th>Grade 2 students:</th>
<th>Grade 3 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Read with sufficient accuracy and fluency to support comprehension.</td>
<td>4. Read with sufficient accuracy and fluency to support comprehension.</td>
<td>4. Read with sufficient accuracy and fluency to support comprehension.</td>
<td>4. Read with sufficient accuracy and fluency to support comprehension.</td>
</tr>
<tr>
<td>a. Read emergent-reader texts with purpose and understanding.</td>
<td>a. Read on-level text with purpose and understanding.</td>
<td>a. Read on-level text with purpose and understanding.</td>
<td>a. Read on-level text with purpose and understanding.</td>
</tr>
<tr>
<td>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</td>
<td>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</td>
<td>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</td>
<td>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</td>
</tr>
<tr>
<td>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</td>
<td>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</td>
<td>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</td>
<td>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</td>
</tr>
</tbody>
</table>
### Range and Level of Text Complexity for Student Reading by Grade (Standard 10)

Students demonstrate proficiency in reading texts at the following ranges of text complexity to progress on a path to college and career readiness.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Text Complexity Band</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>K</td>
<td>(See specific exemplars.)</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>2–3 Level Text 4–5 Level Text 100%</td>
<td>In grade 2, students focus on reading texts independently in the grades 2–3 text complexity band, with scaffolding likely required for texts at the high end of the range.</td>
</tr>
<tr>
<td>2</td>
<td>2–3 Level Text 4–5 Level Text</td>
<td>In grade 3, students focus on reading texts independently in the grades 2–3 text complexity band (70 percent) and are introduced to texts in the grades 4–5 text complexity band as “stretch” texts (30 percent), which will likely require scaffolding.</td>
</tr>
<tr>
<td>3</td>
<td>4–5 Level Text 6–8 Level Text</td>
<td>In grade 4, students focus on reading texts independently in the grades 4–5 text complexity band, with scaffolding likely required for texts at the high end of the range.</td>
</tr>
<tr>
<td>4</td>
<td>4–5 Level Text 6–8 Level Text 100%</td>
<td>In grade 5, students focus on reading independently in the grades 4–5 text complexity band (70 percent) and are introduced to texts in the grades 6–8 text complexity band as “stretch” texts (30 percent), which will likely require scaffolding.</td>
</tr>
</tbody>
</table>
| 5     | 4–5 Level Text 6–8 Level Text 70% 30% | Note: In any given classroom, the actual range of students’ reading ability could be greater than the proposed range. Some students will require extra time and intense support and scaffolding to enable them to read grade-level material, whereas other students will be ready for—and should be encouraged to read—more advanced texts.

### Measuring Text Complexity: Three Factors

- **Qualitative evaluation of the text:** Levels of meaning, structure, language conventionality and clarity, and knowledge demands
- **Quantitative evaluation of the text:** Readability measures and other scores of text complexity
- **Matching reader to text and task:** Reader knowledge, motivation, and interests as well as the complexity generated by the tasks to be assigned and the questions to be posed

Note: More detailed information on text complexity and how it is measured is contained in Appendix A.

### Range of Text Types for K–5

Students in K–5 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

<table>
<thead>
<tr>
<th>Literature</th>
<th>Informational Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stories</strong></td>
<td><strong>Literary Nonfiction, History/Social Studies, and Science and Technical Texts</strong></td>
</tr>
<tr>
<td>Includes children’s adventure stories, folktales, legends, fables, fantasy, realistic fiction, and myth</td>
<td>Includes biographies and autobiographies; books about history, social studies, science, and the arts; and digital media sources on a range of topics</td>
</tr>
<tr>
<td><strong>Drama</strong></td>
<td><strong>Poetry</strong></td>
</tr>
<tr>
<td>Includes staged dialogue and brief familiar scenes</td>
<td>Includes nursery rhymes and the subgenres of the narrative poem, limerick, and free verse poem</td>
</tr>
</tbody>
</table>
College and Career Readiness Standards for Writing

The K–5 standards on the following pages define what students should understand and be able to do in each grade and build toward the ten College and Career Readiness Standards.

Text Types and Purposes

1. Write arguments to support a substantive claim with clear reasons and relevant and sufficient evidence.

2. Write informative/explanatory texts to convey complex information clearly and accurately through purposeful selection and organization of content.

3. Write narratives to convey real or imagined experiences, individuals, or events and how they develop over time.

Production and Distribution of Writing

4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience.

5. Strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.2

6. Use technology, including the Internet, to produce, publish, and interact with others about writing.

Research to Build Knowledge

7. Perform short, focused research projects as well as more sustained research in response to a focused research question, demonstrating understanding of the material under investigation.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate and cite the information while avoiding plagiarism.

9. Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.3

Note on range and content of student writing

To build a foundation for college and career readiness, students need to learn to use writing as a way of offering and supporting opinions, demonstrating understanding of the subjects they are studying, and conveying thoughts, feelings, and real and imaginary experiences. They learn to appreciate that a key purpose of writing is to communicate clearly to an external, sometimes unfamiliar audience, and they begin to adapt the form, content, and style of their writing to accomplish a particular purpose and task. They develop the capacity to build knowledge on a subject through research projects and to respond analytically to literary and informational sources. To meet these goals, students must devote significant time and effort to writing, producing numerous pieces over short and long time frames throughout the year.

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1These broad categories of writing include many subgenres. See Appendix A for definitions of key writing types.

2See “Conventions” in Language, pages 22–26, for specific editing expectations.

3This standard is measured by the proficiency of student writing products.
Writing Standards K–5

Following are the standards for K–5, which relate to their College and Career Readiness counterparts by number. They offer a focus for instruction in each year to help ensure that students gain adequate exposure to a range of skills and applications. Growth in writing ability is characterized by an increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas. At the same time, the content and sources that students address in their writing grow in demand every year.

<table>
<thead>
<tr>
<th>Kindergartners:</th>
<th>Grade 1 students:</th>
<th>Grade 2 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text Types and Purposes</strong></td>
<td><strong>Text Types and Purposes</strong></td>
<td><strong>Text Types and Purposes</strong></td>
</tr>
<tr>
<td>1. Use a combination of drawing, dictating, and writing to compose opinions in which they tell a reader the name of a book or the topic they are “writing” about and give an opinion about the topic (e.g., <em>My favorite book is . . .</em>).</td>
<td>1. Write opinions in which they introduce the topic or the name of the book they are writing about, state an opinion, and provide a reason for their opinion.</td>
<td>1. Write opinions in which they introduce the topic or book(s) directly, state an opinion, provide reasons and details to support opinions, use words to link opinions and reason(s) (e.g., <em>because, and, also</em>), and provide a sense of closure.</td>
</tr>
<tr>
<td>2. Use a combination of drawing, dictating, and writing to compose informative and explanatory texts in which they name what they are “writing” about and share some information about it.</td>
<td>2. Write informative and explanatory texts in which they name a topic, supply some facts relevant to the topic, and provide some sense of closure.</td>
<td>2. Write informative and explanatory texts in which they introduce a topic, use facts and definitions to develop points, present similar information together using headers to signal groupings when appropriate, and provide a concluding sentence or section.</td>
</tr>
<tr>
<td>3. Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order that they occurred, and provide a reaction to what happened.</td>
<td>3. Write narratives in which they include at least two or more appropriately sequenced events, use time cue words to signal event order, and provide some details and a sense of closure.</td>
<td>3. Write narratives in which they recount a well-elaborated event or series of events, use temporal words and phrases to signal event order, include details to tell what the narrator did, thought, and felt, and provide closure.</td>
</tr>
<tr>
<td><strong>Production and Distribution of Writing</strong></td>
<td><strong>Production and Distribution of Writing</strong></td>
<td><strong>Production and Distribution of Writing</strong></td>
</tr>
<tr>
<td>4. (Begins in grade 3)</td>
<td>4. (Begins in grade 3)</td>
<td>4. (Begins in grade 3)</td>
</tr>
<tr>
<td>5. With guidance and support from adults, add details to strengthen writing as needed through revision.</td>
<td>5. With guidance and support from adults, add details to strengthen writing as needed through revision.</td>
<td>5. With guidance from adults, strengthen writing as needed by revising and editing.</td>
</tr>
<tr>
<td>6. (Begins in grade 2)</td>
<td>6. (Begins in grade 2)</td>
<td>6. With guidance from adults, use technology to produce writing.</td>
</tr>
<tr>
<td><strong>Research to Build Knowledge</strong></td>
<td><strong>Research to Build Knowledge</strong></td>
<td><strong>Research to Build Knowledge</strong></td>
</tr>
<tr>
<td>7. (Begins in grade 1)</td>
<td>7. Participate in shared research and writing projects (e.g., exploring a number of books on a given topic).</td>
<td>7. Participate in shared research and writing projects (e.g., exploring a number of books on a given topic).</td>
</tr>
<tr>
<td>8. Gather information from experiences or provided text sources to answer a specific question.</td>
<td>8. Gather information from experiences or provided text sources to answer a specific question.</td>
<td>8. Gather information from experiences or provided text sources to answer a specific question.</td>
</tr>
<tr>
<td>9. (Begins in grade 4)</td>
<td>9. (Begins in grade 4)</td>
<td>9. (Begins in grade 4)</td>
</tr>
<tr>
<td><strong>Range of Writing</strong></td>
<td><strong>Range of Writing</strong></td>
<td><strong>Range of Writing</strong></td>
</tr>
<tr>
<td>10. (Begins in grade 4)</td>
<td>10. (Begins in grade 4)</td>
<td>10. (Begins in grade 4)</td>
</tr>
<tr>
<td>Text Types and Purposes</td>
<td>Grade 3 students:</td>
<td>Grade 4 students:</td>
</tr>
<tr>
<td>-------------------------</td>
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<td>-----------------</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Write opinions in which they:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Introduce the topic or book(s) directly, state an opinion relative to the topic, and create an organizing structure that lists reasons.</td>
<td>a. Introduce an opinion about a concrete issue or topic and create an organizing structure where related ideas are grouped to support the writer’s purpose.</td>
<td>a. Introduce an opinion about a concrete issue or topic and create an organizing structure where ideas are logically grouped to support the writer’s purpose.</td>
</tr>
<tr>
<td>b. Provide reasons that support the opinion.</td>
<td>b. Provide reasons that are supported by facts and details.</td>
<td>b. Provide logically ordered reasons that are supported by facts and details.</td>
</tr>
<tr>
<td>c. Use appropriate words to link opinions and reason(s) (e.g., because, therefore, in order to, since, for example).</td>
<td>c. Link reasons and details together using words and phrases (e.g., so, then, for instance, in addition).</td>
<td>c. Link reasons and details together using words, phrases, and clauses (e.g., consequently, generally, specifically).</td>
</tr>
<tr>
<td>d. Provide a sense of closure.</td>
<td>d. Adopt an appropriate style for sharing and defending an opinion.</td>
<td>d. Adopt an appropriate style for sharing and defending an opinion.</td>
</tr>
<tr>
<td>e. Provide a concluding statement or section.</td>
<td>e. Provide a concluding statement or section.</td>
<td>e. Provide a concluding statement or section.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Write informative/explanatory pieces in which they:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Introduce a topic and create an organizational structure that presents similar information together.</td>
<td>a. State the topic clearly and group related information in paragraphs and sections.</td>
<td>a. State the topic clearly, provide a general observation and focus, and group related information logically.</td>
</tr>
<tr>
<td>b. Provide some details to develop points.</td>
<td>b. Develop the topic using facts, concrete details, quotations, or other information and examples.</td>
<td>b. Develop the topic using relevant facts, concrete details, quotations, or other information and examples.</td>
</tr>
<tr>
<td>c. Use linking words (e.g., also, another, and, more) to connect ideas within categories of information.</td>
<td>c. Use appropriate links to join ideas within categories of information.</td>
<td>c. Use appropriate links to join ideas within and across categories of information.</td>
</tr>
<tr>
<td>d. Include a concluding sentence or section.</td>
<td>d. Employ domain-specific vocabulary when appropriate.</td>
<td>d. Employ domain-specific vocabulary and some technical terms when appropriate.</td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Write narratives in which they:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Establish a situation, introduce a narrator and/or characters, and organize an event sequence that unfolds naturally.</td>
<td>a. Orient the reader by establishing a situation, introduce a narrator and/or characters, and organize an event sequence that unfolds naturally.</td>
<td>a. Engage and orient the reader by establishing a situation, introduce a narrator and/or characters, and create an organization that sequences events naturally and logically.</td>
</tr>
<tr>
<td>b. Employ dialogue and descriptions of characters’ actions, thoughts, and feelings.</td>
<td>b. Use narrative techniques such as dialogue and description to develop events and show the characters’ external behaviors and internal responses.</td>
<td>b. Use narrative techniques such as dialogue, pacing, and description to develop events and show characters’ external behaviors and internal responses.</td>
</tr>
<tr>
<td>c. Use temporal words and phrases to signal event sequence.</td>
<td>c. Use a variety of temporal words and phrases to manage the sequence of events.</td>
<td>c. Use a variety of temporal words, phrases, and clauses to manage the sequence of events.</td>
</tr>
<tr>
<td>d. Provide a sense of closure.</td>
<td>d. Use concrete and sensory words and phrases to convey events and experiences precisely.</td>
<td>d. Use well-chosen words and phrases to convey events and experiences precisely.</td>
</tr>
<tr>
<td>e. Provide a satisfying conclusion that follows from the narrative’s events.</td>
<td>e. Provide a satisfying conclusion that follows from the narrative’s events.</td>
<td>e. Provide a satisfying conclusion that follows from the narrative’s events.</td>
</tr>
</tbody>
</table>
## Writing Standards K–5

<table>
<thead>
<tr>
<th>Grade 3 students:</th>
<th>Grade 4 students:</th>
<th>Grade 5 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production and Distribution of Writing</strong></td>
<td><strong>Research to Build Knowledge</strong></td>
<td><strong>Range of Writing</strong></td>
</tr>
<tr>
<td>4. (Begins in grade 4).</td>
<td>4. Produce coherent and clear writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Standards 1–3 above.)</td>
<td>4. Produce coherent and clear writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Standards 1–3 above.)</td>
</tr>
<tr>
<td>5. With guidance and support from peers and adults, strengthen writing as needed by revising and editing.</td>
<td>5. With guidance and support from peers and adults, strengthen writing as needed by planning, revising, and editing.</td>
<td>5. With guidance and support from peers and adults, strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</td>
</tr>
<tr>
<td>6. With guidance and support from adults, use technology to produce and publish writing.</td>
<td>6. With guidance and support from adults, use technology to produce, publish, and interact with others about writing.</td>
<td>6. With guidance and support from adults, use technology, including the Internet, to produce, publish, and interact with others about writing.</td>
</tr>
<tr>
<td>7. Perform short, focused research tasks that build knowledge about a topic.</td>
<td>7. Perform short, focused research tasks that build knowledge through investigation of different aspects of a single topic.</td>
<td>7. Perform short, focused research tasks that build knowledge through investigation of different aspects of a topic using several sources.</td>
</tr>
<tr>
<td>8. Gather information from experience as well as print and digital resources, take simple notes on sources, and sort evidence into provided categories.</td>
<td>8. Gather relevant information from experience as well as print and digital sources, take notes and categorize evidence, restate information in written text, and provide basic bibliographic information.</td>
<td>8. Gather relevant information from experience as well as print and digital sources; summarize or paraphrase information in notes and finished work, and provide basic bibliographic information.</td>
</tr>
<tr>
<td>9. (Begins in grade 4)</td>
<td>9. Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned: a. Apply grade 4 reading standards to informational texts (e.g., “Explain how an author uses evidence to support his or her claims in a text”). b. Apply grade 4 reading standards to literature (e.g., “Describe in detail a character, event, or setting, drawing on specific details in the text (e.g., from a character’s thoughts, words, deeds, and interactions with others”).</td>
<td>9. Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned: a. Apply grade 5 reading standards to informational texts (e.g., “Explain how an author uses evidence to support his or her claims in a text, identifying what evidence supports which claim(s)”). b. Apply grade 5 reading standards to literature (e.g., “Compare and contrast two or more characters, events, or settings in a text, drawing on specific details”).</td>
</tr>
<tr>
<td>10. (Begins in grade 4)</td>
<td>10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
<td>10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
</tr>
</tbody>
</table>
College and Career Readiness Standards for Speaking and Listening

The K–5 standards on the following pages define what students should understand and be able to do in each grade and build toward the six College and Career Readiness Standards.

**Comprehension and Collaboration**

1. Participate effectively in a range of interactions (one-on-one and in groups), exchanging information to advance a discussion and to build on the input of others.

2. Integrate and evaluate information from multiple oral, visual, or multimodal sources in order to answer questions, solve problems, or build knowledge.

3. Evaluate the speaker’s point of view, reasoning, and use of evidence and rhetoric.

**Presentation of Knowledge and Ideas**

4. Present information, evidence, and reasoning in a clear and well-structured way appropriate to purpose and audience.

5. Make strategic use of digital media and visual displays of data to express information and enhance understanding.

6. Adapt speech to a variety of contexts and communicative tasks, demonstrating a command of formal English when indicated or appropriate.

**Note on range and content of student speaking and listening**

To build a foundation for college and career readiness, students must have ample opportunities to take part in a variety of rich, structured conversations—whole class, small group, and with a partner. Being productive members of these conversations requires that students contribute accurate, relevant information; respond to and develop what others have said; make comparisons and contrasts; and analyze and synthesize a multitude of ideas in various domains.

New technologies have broadened and expanded the role that speaking and listening play in acquiring and sharing knowledge and have tightened their link to other forms of communication. Digital texts confront students with the potential for continually updated content and dynamically changing combinations of words, graphics, images, hyperlinks, and embedded video and audio.
## Speaking and Listening Standards K–5

Following are the standards for K–5, which relate to their College and Career Readiness counterparts by number. They offer a focus for instruction in each year to help ensure that students gain adequate exposure to a range of skills and applications.

<table>
<thead>
<tr>
<th>Kindergartners:</th>
<th>Grade 1 students:</th>
<th>Grade 2 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Comprehension and Collaboration</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Participate in conversations with peers and adults about <em>kindergarten topics and texts</em> being studied in class.</td>
<td>1. Initiate and participate in conversations with peers and adults about <em>grade 1 topics and texts</em> being studied in class.</td>
<td>1. Engage in group discussions on <em>grade 2 topics and texts</em> being studied in class.</td>
</tr>
<tr>
<td>a. Listen to others and take turns speaking.</td>
<td>a. Follow agreed-upon rules for discussions, such as listening to others, speaking one at a time, and gaining the floor in respectful ways.</td>
<td>a. Follow agreed-upon rules for discussions, such as listening to others, speaking one at a time, and gaining the floor in respectful ways.</td>
</tr>
<tr>
<td>b. Continue a conversation through several exchanges.</td>
<td>b. Respond to the comments of others through multiple exchanges.</td>
<td>b. Stay on topic by linking their own additions to the conversation to the previous remarks of others.</td>
</tr>
<tr>
<td>2. Confirm understanding of information presented orally or through media by asking and answering questions about key details.</td>
<td>2. Confirm understanding of information presented orally or through media by restating key elements and asking and answering questions about key details.</td>
<td>2. Retell key details or ideas presented orally or through media.</td>
</tr>
<tr>
<td>3. Ask questions to get information, seek help, or clarify something that is not understood.</td>
<td>3. Ask questions to get information, clarify something that is not understood, or gather additional information.</td>
<td>3. Ask and answer questions about information presented orally or visually in order to deepen their understanding or clarify comprehension.</td>
</tr>
<tr>
<td><strong>Presentation of Knowledge and Ideas</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</td>
<td>4. Describe familiar people, places, things, and events with relevant details, expressing ideas and feelings clearly.</td>
<td>4. Recount stories or experiences with appropriate facts and descriptive details.</td>
</tr>
<tr>
<td>5. (Begins in grade 4)</td>
<td>5. (Begins in grade 4)</td>
<td>5. (Begins in grade 4)</td>
</tr>
<tr>
<td>6. (Begins in grade 1)</td>
<td>6. Produce complete sentences when appropriate to task and situation, using correct verb tenses to convey a sense of past, present, and future. (See “Conventions” in Language, pages 22–26, for specific demands.)</td>
<td>6. Produce complete sentences when appropriate to task and situation to provide requested detail or clarification, ensuring subject-verb agreement and correct use of irregular plural nouns. (See “Conventions” in Language, pages 22–26, for specific demands.)</td>
</tr>
</tbody>
</table>
### Speaking and Listening Standards K–5

<table>
<thead>
<tr>
<th><strong>Grade 3 students:</strong></th>
<th><strong>Grade 4 students:</strong></th>
<th><strong>Grade 5 students:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Comprehension and Collaboration</strong></td>
<td><strong>Comprehension and Collaboration</strong></td>
<td><strong>Comprehension and Collaboration</strong></td>
</tr>
</tbody>
</table>
| 1. Initiate and engage in group discussions on grade 3 topics and texts being studied in class.  
   a. Follow agreed-upon rules for discussions and carry out assigned roles in small-group discussions.  
   b. Pose relevant questions and link their own additions to the conversation to the previous remarks of others.  
   c. Extend their ideas and understanding in light of the discussions. | 1. Initiate and engage in group discussions on grade 4 topics and texts being studied in class.  
   a. Come to discussions prepared, having read required material; in discussions, explicitly draw on that material and other information known about the topic.  
   b. Pose and respond to questions as well as build on the ideas of previous speakers.  
   c. Acknowledge new information provided by others and incorporate it into their own thinking as appropriate. | 1. Initiate and engage in group discussions on grade 5 topics and texts being studied in class.  
   a. Come to discussions prepared, having read the required material; in discussions, explicitly draw on that material and other information known about the topic.  
   b. Respond to questions with elaboration, make comments that contribute to the topic, and build on the ideas of previous speakers.  
   c. Ask questions to clarify or follow up on ideas or information presented orally or through media.  
   d. Draw conclusions based on the ideas of others and incorporate them into their own thinking as appropriate. |
| 2. Identify the main ideas and supporting details of information presented graphically, visually, orally, or multimodally. | 2. Paraphrase the key information or ideas presented graphically, visually, orally, or multimodally. | 2. Summarize the key ideas and supporting details presented graphically, visually, orally, or multimodally. |
| 3. Ask and answer questions about presentations, offering appropriate elaboration and detail. | 3. Identify the claims and supporting evidence used by a speaker or a presenter. | 3. Summarize the claims made by a speaker or presenter and explain how each claim is supported with evidence. |
| **Presentation of Knowledge and Ideas** | **Presentation of Knowledge and Ideas** | **Presentation of Knowledge and Ideas** |
| 4. Report on a topic or recount stories or experiences with appropriate facts and descriptive details. | 4. Report on events, topics, or texts in an organized manner, using appropriate, specific facts and descriptive details to support main ideas. | 4. Report on events, topics, or texts in a focused, organized manner, sequencing ideas logically and using appropriate, specific facts, details, examples, or other information to develop main ideas. |
| 5. (Begins in grade 4) | 5. Incorporate visual displays and digital media into presentations when appropriate. | 5. Incorporate visual displays and digital media into presentations when appropriate. |
| 6. Speak coherently, employing a variety of tenses and ensuring subject–verb and pronoun-antecedent agreement. (See “Conventions” in Language, pages 22–26, for specific demands.) | 6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See “Conventions” in Language, pages 22–26, for specific demands.) | 6. Adapt speech to a variety of contexts and communicative tasks, using formal English when appropriate to task and situation. (See “Conventions” in Language, pages 22–26, for specific demands.) |
College and Career Readiness Standards for Language

The K–5 standards on the following pages define what students should understand and be able to do in each grade and build toward the six College and Career Readiness Standards.

Conventions in Writing and Speaking

1. Demonstrate a command of the conventions of standard English grammar and usage.
2. Demonstrate a command of the conventions of capitalization, punctuation, and spelling.
3. Make effective choices about language, punctuation, and sentence structure for meaning and style.

Vocabulary Acquisition and Use

4. Determine the meaning of words and phrases encountered through conversations, reading, and media use.
5. Understand the nuances of and relationships among words.
6. Use grade-appropriate general academic vocabulary and domain-specific words and phrases purposefully acquired as well as gained through conversation and reading and responding to texts.

Note on range and content of student language use

To build a foundation for college and career readiness in language, students must gain control over many conventions of writing and speaking as well as acquire new words and understand those that they encounter through listening, reading, and media use. They must be able to determine the meaning of grade-appropriate words, come to appreciate that words have shadings of meaning and relationships to other words, and expand their vocabulary through conversation and (especially in later grades) through reading and by being taught words directly in the course of studying subject matter. The inclusion of Language standards in their own strand should not be taken as an indication that skills related to conventions and vocabulary are unimportant to reading, writing, speaking, and listening; indeed, they are
## Language Standards K–5

Following are the standards for K–5, which relate to their College and Career Readiness counterparts by number. They offer a focus for instruction in each year to help ensure that students gain adequate exposure to a range of skills and applications.

### Kindergartners:

#### Conventions in Writing and Speaking

1. Observe conventions of grammar and usage.
   a. Print most upper- and lowercase letters.
   b. Write a letter or letters for most consonant and short-vowel sounds (phonemes).
   c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., *dog* → *dogs; wish* → *wishes*) when speaking.
   d. Understand and use the most frequently occurring prepositions in English (e.g., *to/from, in/out, on/off, for, of, by, with*) when speaking.
   e. Produce and expand complete sentences in shared language and writing activities.
   f. Understand and use question words (e.g., *who, what, where, when, why, how*) in discussions.

#### Observe conventions of capitalization, punctuation, and spelling.

   a. Capitalize the first word in a sentence and the pronoun *I*.
   b. Name and identify end punctuation, including periods, question marks, and exclamation points.
   c. Spell simple words phonetically using knowledge of sound-letter relationships.

2. Observe conventions of capitalization, punctuation, and spelling.
   a. Capitalize names, places, and dates.
   b. Use end punctuation for sentences, including periods, question marks, and exclamation points.
   c. Use commas in dates and to separate single words in a series.
   d. Use conventional spelling for words with common spelling patterns and for common irregular words.
   e. Use phonetic spellings for untaught words, drawing on phonemic awareness and spelling conventions.
   f. Form new words through addition, deletion, and substitution of sound and letters (e.g., *an* → *man* → *mat* → *must* → *must* → *rust* → *crust*).

3. (Begins in grade 3)

### Grade 1 students:

#### Conventions in Writing and Speaking

1. Observe conventions of grammar and usage.
   a. Print all upper- and lowercase letters.
   b. Use singular and plural nouns with matching verbs in simple sentences (e.g., *He hops; We hop*).
   c. Use subject, object, and possessive pronouns in speaking and writing (e.g., *I, me, my; they, them, their*).
   d. Use verbs to convey a sense of past, present, and future in writing and speaking (e.g., *Yesterday I walked home; Today I walk home; Tomorrow I will walk home*).
   e. Understand and use frequently occurring prepositions in English (e.g., *during, beyond, toward*).
   f. Produce and expand complete declarative, interrogative, imperative, and exclamatory sentences in response to questions and prompts.
   g. Understand that, minimally, every sentence must be about something (the subject) and tell something (the predicate) about its subject.

2. Observe conventions of capitalization, punctuation, and spelling.
   a. Capitalize holidays, product names, geographic names, and important words in titles.
   b. Use commas in greetings and closings of letters.
   c. Use apostrophes to form contractions and common possessives.
   d. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge; boy* → *boil; paper* → *copper*).
   e. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

3. (Begins in grade 3)

### Grade 2 students:

#### Conventions in Writing and Speaking

1. Observe conventions of grammar and usage.
   a. Form common irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).
   b. Form the past tense of common irregular verbs (e.g., *sat, hid, told*).
   c. Produce and expand complete declarative, interrogative, imperative, and exclamatory sentences.
   d. Produce and expand complete sentences to provide requested detail or clarification.
   e. Use verbs to convey a sense of past, present, and future in writing and speaking (e.g., *Yesterday I walked home; Today I walk home; Tomorrow I will walk home*).
   f. Understand and use frequently occurring prepositions in English (e.g., *during, beyond, toward*).
   g. Produce and expand complete declarative, interrogative, imperative, and exclamatory sentences in response to questions and prompts.
   h. Understand that, minimally, every sentence must be about something (the subject) and tell something (the predicate) about its subject.

2. Observe conventions of capitalization, punctuation, and spelling.
   a. Capitalize holidays, product names, geographic names, and important words in titles.
   b. Use commas in greetings and closings of letters.
   c. Use apostrophes to form contractions and common possessives.
   d. Generalize learned spelling patterns when writing words (e.g., *cage* → *badge; boy* → *boil; paper* → *copper*).
   e. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

3. (Begins in grade 3)

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Standards for English Language Arts and Literacy in History/Social Studies & Science | K–5
Standards for English Language Arts and Literacy in History/Social Studies & Science | K–5

### Kindergartners: Vocabulary Acquisition and Use

4. **Determine word meanings (based on kindergarten reading).**
   a. Sort common objects into categories (e.g., shapes, foods) to gain a sense of the concepts the categories represent.
   b. Identify new meanings for familiar words and apply them accurately (e.g., knowing duck as a bird and learning the verb to duck).
   c. Use the most common affixes in English (e.g., -ed, -s, re-, un-, pre-, -ful, -less) as a clue to the meaning of an unknown word.

5. **Understand word relationships.**
   a. Build real-life connections between words and their use (e.g., note places at school that are colorful).
   b. Distinguish shades of meaning among verbs describing the same general action (e.g., walk, march, strut, prance) by acting out the meanings.
   c. Use common adjectives to distinguish objects (e.g., the small blue square; the shy white rabbit).
   d. Demonstrate understanding of common verbs and adjectives by relating them to their opposites (antonyms).

6. **Use newly learned words acquired through conversations, reading, and responding to texts.**

### Grade 1 students: Vocabulary Acquisition and Use

4. **Determine word meanings (based on grade 1 reading).**
   a. Sort words into categories (e.g., colors, clothing) to gain a sense of the concepts the categories represent.
   b. Use sentence-level context as a clue to the meaning of an unknown word.
   c. Use common affixes in English as a clue to the meaning of an unknown word.
   d. Define words by category and by one or more key attributes (e.g., a duck is a bird that swims; a tiger is a large cat with stripes).
   e. Demonstrate understanding of the concept of multiple-meaning words (e.g., match, kind, play) by identifying meanings of some grade-appropriate examples of such words.

5. **Understand word relationships.**
   a. Build real-life connections between words and their use (e.g., note places at home that are cozy).
   b. Distinguish shades of meaning among verbs differing in manner (e.g., look, peek, glance, stare, glare, scowl) and adjectives differing in intensity (e.g., large, gigantic) by defining, choosing, or acting out the meanings.

6. **Use newly learned words acquired through conversations, reading, and responding to texts.**

### Grade 2 students: Vocabulary Acquisition and Use

4. **Determine word meanings (based on grade 2 reading).**
   a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as understanding how the word is used in a sentence; analyzing the word’s sounds, spelling, and meaningful parts; and consulting glossaries or beginning dictionaries, both print and digital.
   b. Explain the meaning of grade-appropriate compound words (e.g., birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark).
   c. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., addition, additional).
   d. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., happy/unhappy, tell/retell).

5. **Understand word relationships.**
   a. Build real-life connections between words and their use (e.g., describe foods that are spicy or juicy).
   b. Distinguish shades of meaning among related verbs (e.g., toss, throw, hurl) and related adjectives (e.g., thin, slender, skinny, scrappy).

6. **Use newly learned words acquired through conversations, reading, and responding to texts.**
## Language Standards K–5

<table>
<thead>
<tr>
<th>Grade 3 students:</th>
<th>Grade 4 students:</th>
<th>Grade 5 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conventions in Writing and Speaking</strong></td>
<td><strong>Conventions in Writing and Speaking</strong></td>
<td><strong>Conventions in Writing and Speaking</strong></td>
</tr>
</tbody>
</table>
| 1. Observe conventions of grammar and usage.  
  a. Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in specific sentences.  
  b. Form and use the simple (e.g., I walked, I walk, I will walk) verb tenses.  
  c. Ensure subject-verb and pronoun-antecedent agreement.*  
  d. Produce simple, compound, and complex sentences. | 1. Observe conventions of grammar and usage.  
  a. Form and use the progressive (e.g., I was walking, I am walking, I will be walking) verb aspects.  
  b. Form and use adjectives and adverbs (including comparative and superlative forms), placing them appropriately within sentences.*  
  c. Produce complete sentences, avoiding rhetorically poor fragments and run-ons.*  
  d. Correctly use frequently confused words (e.g., to, too, two; there, their).* | 1. Observe conventions of grammar and usage.  
  a. Form and use the perfect (e.g., I had walked, I have walked, I will have walked) verb aspects.  
  b. Recognize and correct inappropriate shifts in verb tense and aspect.* |
| 2. Observe conventions of capitalization, punctuation, and spelling.  
  a. Use correct capitalization.  
  b. Use quotation marks in dialogue.  
  c. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).  
  d. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.  
  e. Consult reference materials, including dictionaries, as needed to check and correct spellings. | 2. Observe conventions of capitalization, punctuation, and spelling.  
  a. Use quotation marks to mark direct speech and quotations from a text.  
  b. Spell grade-appropriate words correctly, consulting references as needed. | 2. Observe conventions of capitalization, punctuation, and spelling.  
  a. Use punctuation to separate items in a series.*  
  b. Use a comma to separate an introductory element from the rest of the sentence.  
  c. Use underlining, quotation marks, or italics to indicate titles of works.  
  d. Spell grade-appropriate words correctly, consulting references as needed. |
| 3. Make effective language choices.  
  a. Use punctuation for effect.*  
  b. Maintain consistency in style and tone.*  
  c. Choose words and phrases to convey ideas precisely.* | 3. Make effective language choices.  
  a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.* |

* Conventions standards noted with an asterisk (*) need to be revisited by students in subsequent grades as their writing and speaking grows in sophistication. See chart on page 27 for a complete listing.
## Language Standards K–5

### Grade 3 students:

**Vocabulary Acquisition and Use**

<table>
<thead>
<tr>
<th>4. Determine word meanings (based on grade 3 reading).</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as understanding how the word is used in a sentence; analyzing the word’s sounds, spelling, and meaningful parts; and consulting glossaries or beginning dictionaries, both print and digital.</td>
</tr>
<tr>
<td>b. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., <em>company</em>, <em>companion</em>).</td>
</tr>
<tr>
<td>c. Determine the meaning of the new word formed when a known affix is added to a known word (e.g., <em>agreeable/disagreeable</em>, <em>comfortable/uncomfortable</em>, <em>care/careless</em>, <em>heat/preheat</em>).</td>
</tr>
<tr>
<td>d. Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., <em>take steps</em>).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5. Understand word relationships.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Build real-life connections between words and their use (e.g., describe people who are <em>friendly</em> or <em>helpful</em>).</td>
</tr>
<tr>
<td>b. Distinguish among related words that describe states of mind or degrees of certainty (e.g., <em>knew</em>, <em>believed</em>, <em>suspected</em>, <em>heard</em>, <em>wondered</em>).</td>
</tr>
</tbody>
</table>

| 6. Use words that are in common, conversational vocabulary as well as grade-appropriate academic vocabulary and domain-specific words (in English language arts, history/social studies, and science) taught directly and acquired through reading and responding to texts. |

### Grade 4 students:

<table>
<thead>
<tr>
<th>4. Determine word meanings (based on grade 4 reading).</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as using semantic clues (e.g., definitions, examples, or restatements in text); using syntactic clues (e.g., the word’s position or function in the sentence); analyzing the word’s sounds, spelling, and meaningful parts; and consulting reference materials, both print and digital.</td>
</tr>
<tr>
<td>b. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., <em>telegaph</em>, <em>photograph</em>, <em>autograph</em>).</td>
</tr>
<tr>
<td>c. Explain the meaning of simple similes and metaphors (e.g., <em>as pretty as a picture</em>).</td>
</tr>
<tr>
<td>d. Paraphrase common idioms, adages, and proverbs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5. Understand word relationships.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Build real-life connections between words and their various uses and meanings.</td>
</tr>
<tr>
<td>b. Define relationships between words (e.g., how <em>ask</em> is like and unlike <em>demand</em>; what items are likely to be <em>enormous</em>).</td>
</tr>
<tr>
<td>c. Distinguish a word from other words with similar but not identical meanings (synonyms).</td>
</tr>
</tbody>
</table>

| 6. Use grade-appropriate general academic vocabulary and domain-specific words and phrases (in English language arts, history/social studies, and science) taught directly and acquired through reading and responding to texts. |

### Grade 5 students:

<table>
<thead>
<tr>
<th>4. Determine word meanings (based on grade 5 reading).</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as using semantic clues (e.g., definitions, examples, or restatements in text); using syntactic clues (e.g., the word’s position or function in the sentence); analyzing the word’s sounds, spelling, and meaningful parts; and consulting reference materials, both print and digital.</td>
</tr>
<tr>
<td>b. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., <em>photograph</em>, <em>photosynthesis</em>).</td>
</tr>
<tr>
<td>c. Interpret figurative language, including similes and metaphors.</td>
</tr>
<tr>
<td>d. Explain the meaning of common idioms, adages, and proverbs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5. Understand word relationships.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Build real-life connections between words and their various uses and meanings.</td>
</tr>
<tr>
<td>b. Define relationships between words (e.g., how <em>smirk</em> is like and unlike <em>smile</em>; what items are likely to be <em>vast</em>).</td>
</tr>
<tr>
<td>c. Distinguish a word from other words with similar but not identical meanings (synonyms).</td>
</tr>
</tbody>
</table>

| 6. Use grade-appropriate general academic vocabulary and domain-specific words and phrases (in English language arts, history/social studies, and science) taught directly and acquired through reading and responding to texts. |
English Language Arts Conventions Progressive Skills, By Standard

The following, marked with an asterisk (*) in the Conventions standards, are skills and understandings that require continued attention in higher grades (after their introduction in the grade listed below) as they are applied to increasingly sophisticated writing and speaking.

<table>
<thead>
<tr>
<th>Grade 3</th>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grade 8</th>
<th>Grades 9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1c. Ensure subject-verb and pronoun-antecedent agreement.</td>
<td>1b. Form and use adjectives and adverbs (including comparative and superlative forms), placing them appropriately within sentences.</td>
<td>1d. Correctly use frequently confused words (e.g., effect/affect, to/too/two).</td>
<td>3a. Use punctuation for effect.</td>
<td>3b. Maintain consistency in style and tone.</td>
<td>3c. Choose words and phrases to convey ideas precisely.</td>
<td></td>
</tr>
<tr>
<td>3a. Choose words for effect.</td>
<td>1b. Recognize and correct inappropriate shifts in verb tense and aspect.</td>
<td>2a. Use punctuation to separate items in a series.</td>
<td>3a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>1c. Produce complete sentences, avoiding rhetorically poor fragments and run-ons.</td>
<td>1b. Recognize and correct inappropriate shifts in pronoun number and person.</td>
<td>1c. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).</td>
<td>2a. Use commas, parentheses, or dashes to set off nonrestrictive/parenthetical elements.</td>
<td>3a. Vary sentence patterns for meaning, reader/listener interest, and style.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1d. Correctly use frequently confused words (e.g., effect/affect, to/too/two).</td>
<td>1c. Place phrases and clauses within a sentence, avoiding misplaced and dangling modifiers.</td>
<td>3b. Choose words and phrases that express ideas concisely, eliminating wordiness and redundancy.</td>
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<td></td>
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</tr>
<tr>
<td>3a. Use punctuation for effect.</td>
<td>1c. Recognize and correct inappropriate shifts in verb voice and mood.</td>
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<tr>
<td><strong>K</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>K</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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</tr>
<tr>
<td>Over in the Meadow by John Langstaff (traditional) (c1800)*</td>
<td>My Five Senses by Aliki (1962)*</td>
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<tr>
<td>A Boy, a Dog, and a Frog by Mercer Mayer (1967)</td>
<td>Truck by Donald Crews (1980)</td>
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<tr>
<td>Pancakes for Breakfast by Tomie DePaola (1978)</td>
<td>I Read Signs by Tana Hoban (1987)</td>
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<tr>
<td>Kitten's First Full Moon by Kevin Henkes (2004)*</td>
<td>Amazing Whales! by Sarah L. Thomson (2005)*</td>
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</tr>
<tr>
<td>“Mix a Pancake” by Christina G. Rossetti (1893)**</td>
<td>A Tree Is a Plant by Clyde Robert Bulla, illustrated by Stacey Schuett (1960)**</td>
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</tr>
<tr>
<td>Mr. Popper's Penguins by Richard Atwater (1938)*</td>
<td>My Five Senses by Aliki (1962)**</td>
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</tr>
<tr>
<td>Little Bear by Else Holmelund Minarik, illustrated by Maurice Sendak (1957)**</td>
<td>Follow the Water from Brook to Ocean by Arthur Dorros (1991)**</td>
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<tr>
<td>Frog and Toad Together by Arnold Lobel (1971)**</td>
<td>From Seed to Pumpkin by Wendy Pfeffer, illustrated by James Graham Hale (2004)*</td>
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</tr>
<tr>
<td>Charlotte’s Web by E. B. White (1952)*</td>
<td>From Seed to Plant by Gail Gibbons (1991)</td>
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<td></td>
</tr>
<tr>
<td>Sarah, Plain and Tall by Patricia MacLachlan (1985)</td>
<td>The Story of Ruby Bridges by Robert Coles (1995)*</td>
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</tr>
<tr>
<td>Alice’s Adventures in Wonderland by Lewis Carroll (1865)</td>
<td>Discovering Mars by Melvin Berger (1992)</td>
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</tr>
<tr>
<td>“Casey at the Bat” by Ernest Lawrence Thayer (1888)</td>
<td>Hurricanes: Earth’s Mightiest Storms by Patricia Lauber (1996)</td>
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</tr>
</tbody>
</table>

**Note:** Given space limitations, the illustrative texts listed above are meant only to show individual titles that are representative of a wide range of topics and genres. (See Appendix B for excerpts of these and other texts illustrative of K–5 text complexity.) At a curricular or instructional level, within and across grade levels, texts need to be selected around topics or themes that generate knowledge and allow students to study that topic in depth. On the next page is an example of progressions of texts building knowledge across grade levels.

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1Children at the kindergarten and grade 1 levels should be expected to read texts independently that have been specifically written to correlate to their reading level and their word knowledge. Many of the titles listed above are meant to supplement carefully structured independent reading with books to read along with a teacher or that are read aloud to students to build knowledge and cultivate a joy in reading.
Staying on Topic Within a Grade and Across Grades: How to Build Knowledge Systematically in English Language Arts K–5

Building knowledge systematically in English language arts is like giving children various pieces of a puzzle in each grade that, over time, will form one big picture. At a curricular or instructional level, texts—within and across grade levels—need to be selected around topics or themes that systematically develop the knowledge base of students. Within a grade level, there should be an adequate number of titles on a single topic that would allow children to study that topic for a sustained period. The knowledge children have learned about particular topics in early grade levels should then be expanded and developed in subsequent grade levels to ensure an increasingly deeper understanding of these topics. Children in the upper elementary grades will generally be expected to read these texts independently and reflect on them in writing. However, children in the early grades (particularly K–2) should participate in rich, structured conversations with an adult in response to the written texts that are read aloud, orally comparing and contrasting as well as analyzing and synthesizing, in the manner called for by the Standards.

Preparation for reading complex informational texts should begin at the very earliest elementary school grades. What follows is one example that uses domain-specific nonfiction titles across grade levels to illustrate how curriculum designers and classroom teachers can infuse the English language arts block with rich, age-appropriate content knowledge and vocabulary in history/social studies, science, and the arts. Having students listen to informational read-alouds in the early grades helps lay the necessary foundation for students’ reading and understanding of increasingly complex texts on their own in subsequent grades.

<table>
<thead>
<tr>
<th>Exemplar Texts on a Topic Across Grades</th>
<th>K</th>
<th>1</th>
<th>2–3</th>
<th>4–5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Human Body</strong></td>
<td><strong>The Human Body</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students can begin learning about the human body starting in kindergarten and then review and extend their learning during each subsequent grade.</td>
<td>The five senses and associated body parts</td>
<td>Introduction to the systems of the human body and associated body parts</td>
<td>Digestive and excretory systems</td>
<td>Circulatory system</td>
</tr>
</tbody>
</table>

Standards for English Language Arts and Literacy in History/Social Studies & Science | K–5
Standards for English Language Arts

6–12
College and Career Readiness Standards for Reading

The grades 6–12 standards on the following pages define what students should understand and be able to do in each grade and build toward the ten College and Career Readiness Standards.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze in detail where, when, why, and how events, ideas, and characters develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and explain how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section or chapter) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Synthesize and apply information presented in diverse ways (e.g., through words, images, graphs, and video) in print and digital sources in order to answer questions, solve problems, or compare modes of presentation.

8. Delineate and evaluate the reasoning and rhetoric within a text, including assessing whether the evidence provided is relevant and sufficient to support the text’s claims.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range and Level of Text Complexity

10. Read complex texts independently, proficiently, and fluently, sustaining concentration, monitoring comprehension, and, when useful, rereading.

---

1Please see “Research to Build Knowledge” in Writing and “Comprehension and Collaboration” in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

2Proficiency in this standard is measured by students’ ability to read a range of appropriately complex text in each grade as defined on page 36.
### Reading Standards for Literature 6–12

Following are the standards for grades 6–12, which relate to their College and Career Readiness counterparts by number. They offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades.

<table>
<thead>
<tr>
<th>Grade 6 students:</th>
<th>Grade 7 students:</th>
<th>Grade 8 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key Ideas and Details</strong></td>
<td><strong>Craft and Structure</strong></td>
<td><strong>Integration of Knowledge and Ideas</strong></td>
</tr>
<tr>
<td>1. Cite specific textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
<td>1. Cite several sources of textual evidence when useful to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
<td>1. Cite a wide range of evidence throughout the text when useful to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
</tr>
<tr>
<td>2. Analyze how a theme or central idea develops over the course of a text, drawing on key details.</td>
<td>2. Analyze how two or more themes or central ideas in a text relate to one another, drawing on key details.</td>
<td>2. Analyze how recurring images or events contribute to the development of a theme or central idea in a text.</td>
</tr>
<tr>
<td>3. Describe how a story’s plot unfolds (in a series of episodes or as a problem to be solved) as well as how characters adapt or change as they move toward a resolution.</td>
<td>3. Analyze how particular lines of dialogue or specific incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</td>
<td>3. Analyze how elements of a story or drama interact (e.g., how plot and setting are integral to one another; how the setting affects characters).</td>
</tr>
<tr>
<td>4. Interpret the figurative and connotative meanings of words and phrases as they are used in a text.</td>
<td>4. Interpret the figurative and connotative meanings of words and phrases as they are used in a text and describe in detail a specific word choice and its impact on meaning and tone.</td>
<td>4. Explain the comparisons an author makes through metaphors, allusions, or analogies in a text and analyze how those comparisons contribute to meaning.</td>
</tr>
<tr>
<td>5. Explain the effect of such devices as flashbacks and foreshadowing on the development of the plot and meaning of a text.</td>
<td>5. Describe how any given sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the plot or themes.</td>
<td>5. Compare a poem with a conventional structure, such as a sonnet, to a poem without a proscribed structure, such as a free verse poem.</td>
</tr>
<tr>
<td>6. Describe how an author establishes the point of view of the speaker or a character in a poem, drama, or story.</td>
<td>6. Analyze how an author presents the points of view of different characters in a story or drama, including their different reactions to the same person or event(s).</td>
<td>6. Explain how a difference in the perspective or knowledge of characters and the audience (e.g., created through the device of dramatic irony) produces suspense or humor.</td>
</tr>
<tr>
<td><strong>Range and Level of Text Complexity</strong></td>
<td><strong>Integrate Knowledge and Understanding</strong></td>
<td><strong>Analyze How Authors Unlock Meaning in Texts</strong></td>
</tr>
<tr>
<td>7. Analyze how illustrations, diagrams, multimedia elements, and words contribute to the meaning and tone of a print or digital text (e.g., graphic novel, multimedia presentation of fiction).</td>
<td>7. Compare and contrast a text to its filmed, staged, or multimedia version, including examining some techniques unique to each medium (e.g., lighting, sound, color, camera focus and angles).</td>
<td>7. Analyze to what degree a filmed or live production of a drama or story stays faithful to or departs from the script or text.</td>
</tr>
<tr>
<td>8. (Not applicable to literature)</td>
<td>8. (Not applicable to literature)</td>
<td>8. (Not applicable to literature)</td>
</tr>
<tr>
<td>9. Analyze stories in the same genre (e.g., mysteries, adventure stories), comparing and contrasting their approaches to similar themes and topics.</td>
<td>9. Analyze a specific case in which a modern work of fiction draws on patterns of events or character types found in traditional literature (e.g., the hero, the quest).</td>
<td>9. Compare a fictional portrayal of a time, place, or character to historical sources from the same period as a means of understanding how authors use or alter history.</td>
</tr>
<tr>
<td>10. Read literature independently, proficiently, and fluently in the grades 6–8 text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
<td>10. Read literature independently, proficiently, and fluently in the grades 6–8 text complexity band; read “stretch” texts in the grades 9–10 text complexity band with scaffolding as needed.</td>
<td>10. Read literature independently, proficiently, and fluently in the grades 6–8 text complexity band; engage in sustained practice with “stretch” texts in the grades 9–10 text complexity band with scaffolding as needed.</td>
</tr>
</tbody>
</table>
# Reading Standards for Literature 6–12

## Key Ideas and Details

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Cite the evidence in the text that most strongly supports a specific analysis of what the text says explicitly as well as inferences drawn from the text.</td>
<td><strong>1.</strong> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves things uncertain.</td>
</tr>
<tr>
<td><strong>2.</strong> Analyze in detail the development and refinement of a theme or central idea in a text, including how it emerges and how it is shaped and refined by specific details.</td>
<td><strong>2.</strong> Analyze how multiple themes or central ideas in a text interact, build on, and, in some cases, conflict with one another.</td>
</tr>
<tr>
<td><strong>3.</strong> Analyze how complex characters, including those with conflicting motivations or divided loyalties, develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
<td><strong>3.</strong> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
</tbody>
</table>

## Craft and Structure

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4.</strong> Evaluate how an author’s use of language, including formality of diction, shapes meaning and tone in a text (e.g., how the language evokes a sense of time and place, how it sets a formal or informal tone).</td>
<td><strong>4.</strong> Analyze in detail the condensed language of poems (or particularly rich language use in a narrative or drama), determining how specific word choices and multiple meanings shape the impact and tone.</td>
</tr>
<tr>
<td><strong>5.</strong> Analyze how an author structures a text, orders events within it (e.g., parallel plots), and manipulates time (e.g., pacing) to create mystery, tension, or surprise.</td>
<td><strong>5.</strong> Analyze how an author’s choices concerning how to structure a text (e.g., electing at what point to begin or end a story) shape the meaning of the text.</td>
</tr>
<tr>
<td><strong>6.</strong> Analyze a case in which the author’s work takes a position or stance on a social issue or other topic and describe how the author carries out that purpose.</td>
<td><strong>6.</strong> Analyze an author’s use of satire, sarcasm, irony, understatement, or other means that requires a reader to understand various layers of meaning in a text.</td>
</tr>
</tbody>
</table>

## Integration of Knowledge and Ideas

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>7.</strong> Compare and contrast the representation of a subject or a key scene in two different artistic mediums (e.g., Auden’s “Musée de Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).</td>
<td><strong>7.</strong> Compare and contrast multiple interpretations of a drama or story (e.g., recorded or live productions), distinguishing how each version interprets the source text. (This includes at least one play by Shakespeare as well as one play by an American dramatist.)</td>
</tr>
<tr>
<td><strong>8.</strong> (Not applicable to literature)</td>
<td><strong>8.</strong> (Not applicable to literature)</td>
</tr>
<tr>
<td><strong>9.</strong> Analyze a wide range of nineteenth- and early-twentieth-century foundational works of American literature, comparing and contrasting approaches to similar ideas or themes in two or more texts from the same period.</td>
<td><strong>9.</strong> Analyze how an author draws on and transforms fictional source material in a specific work (e.g., how Shakespeare draws on a story from Ovid or how a later author draws on a play by Shakespeare).</td>
</tr>
</tbody>
</table>

## Range and Level of Text Complexity

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10.</strong> In grade 9, read literature independently, proficiently, and fluently in the grades 9–10 text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
<td><strong>10.</strong> In grade 11, read literature independently, proficiently, and fluently in the grades 11–CCR text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
</tr>
<tr>
<td><strong>10.</strong> In grade 10, read literature independently, proficiently, and fluently in the grades 9–10 text complexity band; read “stretch” texts in the grades 11–CCR text complexity band with scaffolding as needed.</td>
<td><strong>10.</strong> In grade 12, read literature independently, proficiently, and fluently in the grades 11–CCR text complexity band; read “stretch” texts in the Beyond CCR text complexity band with scaffolding as needed.</td>
</tr>
</tbody>
</table>
## Reading Standards for Informational Text 6–12

<table>
<thead>
<tr>
<th>Grade 6 students:</th>
<th>Grade 7 students:</th>
<th>Grade 8 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key Ideas and Details</strong></td>
<td><strong>Key Ideas and Details</strong></td>
<td><strong>Key Ideas and Details</strong></td>
</tr>
<tr>
<td>1. Cite specific textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
<td>1. Cite several sources of textual evidence when useful to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
<td>1. Cite a wide range of evidence throughout the text when useful to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
</tr>
<tr>
<td>2. Analyze how a central idea develops over the course of a text, drawing on key details.</td>
<td>2. Analyze how two or more central ideas in a text relate to one another, drawing on key details.</td>
<td>2. Provide an objective summary of a text, accurately conveying an author’s view and specific points.</td>
</tr>
<tr>
<td>3. Determine the causes or reasons that link different events, ideas, or information in a text, drawing on key details.</td>
<td>3. Describe in detail how an author introduces, illustrates, and elaborates a key idea in a text (e.g., through examples or anecdotes).</td>
<td>3. Analyze how an author introduces, illustrates, and elaborates two or more significant ideas in a text, including how the relationship between the ideas is expressed.</td>
</tr>
<tr>
<td><strong>Craft and Structure</strong></td>
<td><strong>Craft and Structure</strong></td>
<td><strong>Craft and Structure</strong></td>
</tr>
<tr>
<td>4. Interpret words and phrases as they are used in a text, including technical, figurative, and connotative meanings, and analyze how an author’s choice of specific words in a text contributes to understanding the ideas or concepts.</td>
<td>4. Interpret words and phrases as they are used in a text, including technical, figurative, and connotative meanings, and describe in detail how an author’s choice of specific words affects meaning and tone.</td>
<td>4. Explain the comparisons an author makes through metaphors, allusions, and analogies in a text and analyze how those comparisons contribute to meaning.</td>
</tr>
<tr>
<td>5. Describe the structure an author uses to organize a specific text, including how the major sections contribute to the whole.</td>
<td>5. Describe how any given sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</td>
<td>5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.</td>
</tr>
<tr>
<td>6. Compare and contrast one author’s point of view on events with that of another (e.g., a memoir written by and a biography on the same person).</td>
<td>6. Describe an author’s point of view or purpose in a text and analyze how the author distinguishes his or her point of view from that of others.</td>
<td>6. Compare and contrast the points of view and purposes of two authors writing about the same topic.</td>
</tr>
<tr>
<td><strong>Integration of Knowledge and Ideas</strong></td>
<td><strong>Integration of Knowledge and Ideas</strong></td>
<td><strong>Integration of Knowledge and Ideas</strong></td>
</tr>
<tr>
<td>7. Compare and contrast the accounts of a subject in different mediums (e.g., a person’s life story told in print, video, or multimedia), analyzing which details are emphasized and how the account unfolds in each version.</td>
<td>7. Compare and contrast the impression conveyed by a printed text to that conveyed when listening to or viewing a video or multimedia presentation of it (e.g., analyzing how the delivery of a speech affects its impact).</td>
<td>7. Evaluate the advantages and disadvantages of using different mediums (e.g., text, video, multimedia) to present a particular topic or idea.</td>
</tr>
<tr>
<td>8. Distinguish among fact, opinion, and reasoned judgment presented in a text.</td>
<td>8. Identify the stated and unstated premises of an argument and explain how they contribute to the conclusions reached.</td>
<td>8. Evaluate an argument’s claims and reasoning as well as the degree to which evidence supports each claim.</td>
</tr>
<tr>
<td>9. Assess the similarities and differences between two or more texts on the same subject and apply the knowledge gained to inform reading of additional texts.</td>
<td>9. Analyze where two or more texts provide conflicting information on the same subject and determine whether the texts disagree on matters of fact or on matters of interpretation.</td>
<td>9. Compare and contrast how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.</td>
</tr>
<tr>
<td><strong>Range and Level of Text Complexity</strong></td>
<td><strong>Range and Level of Text Complexity</strong></td>
<td><strong>Range and Level of Text Complexity</strong></td>
</tr>
<tr>
<td>10. Read informational text independently, proficiently, and fluently in the grades 6–8 text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
<td>10. Read informational text independently, proficiently, and fluently in the grades 6–8 text complexity band; read “stretch” texts in the grades 9–10 text complexity band with scaffolding as needed.</td>
<td>10. Read informational text independently, proficiently, and fluently in the grades 6–8 text complexity band; engage in sustained practice with “stretch” texts in the grades 9–10 text complexity band with scaffolding as needed.</td>
</tr>
</tbody>
</table>
## Reading Standards for Informational Text 6–12

### Key Ideas and Details

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Cite evidence in the text that most strongly supports a specific analysis of what the text says explicitly as well as inferences drawn from the text.</td>
<td><strong>1.</strong> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves things uncertain.</td>
</tr>
<tr>
<td><strong>2.</strong> Analyze in detail the development and refinement of a central idea in a text, including how it emerges and is shaped and refined by specific details.</td>
<td><strong>2.</strong> Analyze how multiple ideas in a text interact, build on, and, in some cases, conflict with one another.</td>
</tr>
<tr>
<td><strong>3.</strong> Analyze the interactions between and among ideas and events, including how ideas and events influence one another.</td>
<td><strong>3.</strong> Analyze in detail an author’s ideas by describing how the ideas are developed and refined by specific sentences, paragraphs, and larger portions of a text.</td>
</tr>
</tbody>
</table>

### Craft and Structure

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4.</strong> Evaluate how an author’s use of language, including formality and type of diction, shapes meaning and tone in a text (e.g., the formality of a court opinion or a newspaper).</td>
<td><strong>4.</strong> Interpret how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <em>faction</em> in Federalist No. 10 and No. 51).</td>
</tr>
<tr>
<td><strong>5.</strong> Evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</td>
<td><strong>5.</strong> Analyze how an author’s choices concerning how to structure a text (e.g., how reasons, evidence, and information are organized and emphasized) shape the meaning of the text.</td>
</tr>
<tr>
<td><strong>6.</strong> Analyze documents of historical and literary significance, including foundational U.S. documents (e.g., the Declaration of Independence, the Preamble to the Constitution, the Bill of Rights) for their premises, purposes, and structure.</td>
<td><strong>6.</strong> Analyze how various authors express different points of view on similar events or issues, assessing the authors’ assumptions, use of evidence, and reasoning, including analyzing seminal U.S. documents (e.g., <em>The Federalist</em>, landmark U.S. Supreme Court majority opinions and dissents).</td>
</tr>
</tbody>
</table>

### Integration of Knowledge and Ideas

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>7.</strong> Synthesize information presented in different formats (e.g., text, video, multimedia) to generate a coherent understanding of an issue.</td>
<td><strong>7.</strong> Synthesize and apply multiple sources of information presented in different formats in order to address a question or solve a problem, including resolving conflicting information.</td>
</tr>
<tr>
<td><strong>8.</strong> Assess the truth of an argument’s explicit and implicit premises by determining whether the evidence presented in the text justifies the conclusions.</td>
<td><strong>8.</strong> Evaluate the reasoning and rhetoric that support an argument or explanation, including assessing the relevance and sufficiency of evidence and identifying false statements or fallacious reasoning.</td>
</tr>
<tr>
<td><strong>9.</strong> Analyze how authors argue with or otherwise respond to one another’s ideas or accounts of key events, evaluating the strength of each author’s interpretation.</td>
<td><strong>9.</strong> Synthesize explanations and arguments from diverse sources to provide a coherent account of events or ideas, including resolving conflicting information.</td>
</tr>
</tbody>
</table>

### Range and Level of Text Complexity

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10.</strong> In grade 9, read informational text independently, proficiently, and fluently in the grades 9–10 text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
<td><strong>10.</strong> In grade 11, read informational text independently, proficiently, and fluently in the grades 11–CCR text complexity band; read texts at the high end of the range with scaffolding as needed.</td>
</tr>
<tr>
<td><strong>11.</strong> In grade 10, read informational text independently, proficiently, and fluently in the grades 9–10 text complexity band; read “stretch” texts in the grades 11–CCR text complexity band with scaffolding as needed.</td>
<td><strong>12.</strong> In grade 11, read informational text independently, proficiently, and fluently in the grades 11–CCR text complexity band; read “stretch” texts in the Beyond CCR text complexity band with scaffolding as needed.</td>
</tr>
</tbody>
</table>
Standards for English Language Arts | 6–12

Range and Level of Text Complexity for Student Reading by Grade (Standard 10)

Students demonstrate proficiency in reading texts at the following ranges of text complexity to progress on a path to college and career readiness.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade 6 Text Complexity</th>
<th>Grade 7 Text Complexity</th>
<th>Grade 8 Text Complexity</th>
<th>Grade 9 Text Complexity</th>
<th>Grade 10 Text Complexity</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>6–8 Level Text: 100%</td>
<td>9–10 Level Text: 10%</td>
<td>9–10 Level Text: 30%</td>
<td>11–CCR Level Text: 100%</td>
<td>11–CCR Level Text: 30%</td>
</tr>
<tr>
<td>7</td>
<td>6–8 Level Text: 90%</td>
<td>9–10 Level Text: 10%</td>
<td>9–10 Level Text: 30%</td>
<td>11–CCR Level Text: 100%</td>
<td>11–CCR Level Text: 30%</td>
</tr>
<tr>
<td>8</td>
<td>6–8 Level Text: 70%</td>
<td>9–10 Level Text: 30%</td>
<td>9–10 Level Text: 30%</td>
<td>11–CCR Level Text: 100%</td>
<td>11–CCR Level Text: 30%</td>
</tr>
<tr>
<td>9</td>
<td>9–10 Level Text: 100%</td>
<td>11–CCR Level Text: 100%</td>
<td>9–10 Level Text: 100%</td>
<td>Beyond CCR: 100%</td>
<td>11–CCR Level Text: 30%</td>
</tr>
<tr>
<td>10</td>
<td>9–10 Level Text: 70%</td>
<td>11–CCR Level Text: 30%</td>
<td>9–10 Level Text: 30%</td>
<td>Beyond CCR: 100%</td>
<td>11–CCR Level Text: 30%</td>
</tr>
<tr>
<td>11</td>
<td>9–10 Level Text: 70%</td>
<td>11–CCR Level Text: 30%</td>
<td>11–CCR Level Text: 100%</td>
<td>Beyond CCR: 100%</td>
<td>11–CCR Level Text: 30%</td>
</tr>
<tr>
<td>12</td>
<td>9–10 Level Text: 70%</td>
<td>11–CCR Level Text: 30%</td>
<td>11–CCR Level Text: 100%</td>
<td>Beyond CCR: 100%</td>
<td>11–CCR Level Text: 30%</td>
</tr>
</tbody>
</table>

Note: In any given classroom, the actual range of students’ reading ability could be greater than the proposed range. Some students will require extra time and intense support and scaffolding to enable them to read grade-level material, whereas other students will be ready for—and should be encouraged to read—more advanced texts.

Measuring Text Complexity: Three Factors

**Qualitative evaluation of the text:** Levels of meaning, structure, language conventionality and clarity, and knowledge demands

**Quantitative evaluation of the text:** Readability measures and other scores of text complexity

**Matching reader to text and task:** Reader knowledge, motivation, and interests as well as the complexity generated by the tasks to be assigned and the questions to be posed

Note: More detailed information on text complexity and how it is measured is contained in Appendix A.
College and Career Readiness Standards for Writing

The grades 6–12 standards on the following pages define what students should understand and be able to do in each grade and build toward the ten College and Career Readiness Standards.

**Text Types and Purposes**

1. Write arguments to support a substantive claim with clear reasons and relevant and sufficient evidence.
2. Write informative/explanatory texts to convey complex information clearly and accurately through purposeful selection and organization of content.
3. Write narratives to convey real or imagined experiences, individuals, or events and how they develop over time.

**Production and Distribution of Writing**

4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience.
5. Strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce, publish, and interact with others about writing.

**Research to Build Knowledge**

7. Perform short, focused research projects as well as more sustained research in response to a focused research question, demonstrating understanding of the material under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate and cite the information while avoiding plagiarism.
9. Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned.

**Range of Writing**

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

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**Note on range and content of student writing**

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. To be college- and career-ready writers, students must take task, purpose, and audience into careful consideration, choosing words, information, structures, and formats deliberately. They need to be able to use technology strategically when creating, refining, and collaborating on writing. They have to become adept at gathering information, evaluating sources, and citing material accurately, reporting findings from their research and analysis of sources in a clear and cogent manner. They must have the flexibility, concentration, and fluency to produce high-quality first-draft text under a tight deadline as well as the capacity to revisit and make improvements to a piece of writing over multiple drafts when circumstances encourage or require it. To meet these goals, students must devote significant time and effort to writing, producing numerous pieces over short and long time frames throughout the year.

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1 These broad categories of writing include many subgenres. See Appendix A for definitions of key writing types.
2 See “Conventions” in Language, pages 47–50, for specific editing expectations.
3 This standard is measured by the proficiency of student writing products.
Writing Standards 6–12

Following are the standards for grades 6–12, which relate to their College and Career Readiness counterparts by number. They offer a focus for instruction in each year to help ensure that students gain adequate exposure to a range of skills and applications. Growth in writing ability is characterized by an increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas. At the same time, the content and sources that students address in their writing grow in demand every year.

<table>
<thead>
<tr>
<th>Grade 6 students:</th>
<th>Grade 7 students:</th>
<th>Grade 8 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text Types and Purposes</strong></td>
<td><strong>Text Types and Purposes</strong></td>
<td><strong>Text Types and Purposes</strong></td>
</tr>
<tr>
<td><strong>1.</strong> Write arguments in which they:</td>
<td><strong>1.</strong> Write arguments in which they:</td>
<td><strong>1.</strong> Write arguments in which they:</td>
</tr>
<tr>
<td>a. Introduce a claim about a topic or issue and organize the reasons and evidence to support the claim.</td>
<td>a. Introduce a claim about a topic or issue, acknowledge alternate or opposing claims, and organize the reasons and evidence logically to support the claim.</td>
<td>a. Introduce a claim about a topic or issue, distinguish it from alternate or opposing claims, and organize the reasons and evidence logically to support the claim.</td>
</tr>
<tr>
<td>b. Support the claim with clear reasons and relevant evidence.</td>
<td>b. Support the claim with logical reasoning and detailed, relevant evidence that demonstrate a comprehensive understanding of the topic.</td>
<td>b. Support the claim with logical reasoning and detailed and relevant evidence from credible sources to demonstrate a comprehensive understanding of the topic.</td>
</tr>
<tr>
<td>c. Use words, phrases, and clauses to convey the relationships among claims and reasons.</td>
<td>c. Use words, phrases, and clauses to convey the relationships among the claims, reasons, and evidence.</td>
<td>c. Use words, phrases, and clauses to make clear the relationships among claims, reasons, counterclaims, and evidence.</td>
</tr>
<tr>
<td>e. Provide a concluding statement or section that follows logically from the argument.</td>
<td>e. Provide a concluding statement or section that follows logically from the argument.</td>
<td>e. Provide a concluding statement or section that follows logically from the argument.</td>
</tr>
<tr>
<td><strong>2.</strong> Write informative/explanatory texts in which they:</td>
<td><strong>2.</strong> Write informative/explanatory texts in which they:</td>
<td><strong>2.</strong> Write informative/explanatory texts in which they:</td>
</tr>
<tr>
<td>a. Introduce a topic and organize information appropriate to the purpose, using strategies such as definition, classification, comparison/contrast, and cause/effect.</td>
<td>a. Introduce and establish a topic that provides a sense of what is to follow and organize information appropriate to the purpose, using strategies such as definition, classification, comparison/contrast, and cause/effect.</td>
<td>a. Introduce and establish a topic and organize information under broader concepts or categories.</td>
</tr>
<tr>
<td>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</td>
<td>b. Develop the topic with relevant and accurate facts, definitions, concrete details, quotations, or other information and examples.</td>
<td>b. Develop the topic with well-chosen, relevant, and accurate facts, concrete details, quotations, or other information and examples.</td>
</tr>
<tr>
<td>c. Use appropriate links and varied sentence structures to join and clarify ideas.</td>
<td>c. Use appropriate links and varied sentence structures to create cohesion and clarify ideas.</td>
<td>c. Use varied links and sentence structures to create cohesion and clarify information and ideas.</td>
</tr>
<tr>
<td>d. Use straightforward language to create an objective style appropriate for a reader seeking information.</td>
<td>d. Use precise language and sustain an objective style appropriate for a reader seeking information.</td>
<td>d. Use precise language and domain-specific and technical wording (when appropriate) and sustain a formal, objective style appropriate for a reader seeking information.</td>
</tr>
<tr>
<td>e. Provide a conclusion that follows logically from the information or explanation presented.</td>
<td>e. Provide a conclusion that follows logically from the information or explanation presented.</td>
<td>e. Provide a conclusion that follows logically from the information or explanation presented.</td>
</tr>
</tbody>
</table>
### Writing Standards 6–12

<table>
<thead>
<tr>
<th>Text Types and Purposes (continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grade 6 students:</strong></td>
</tr>
<tr>
<td>3. Write narratives in which they:</td>
</tr>
<tr>
<td>a. Engage and orient the reader by establishing a context and point of view, and organize a sequence of events or experiences.</td>
</tr>
<tr>
<td>b. Develop narrative elements (e.g., setting, event sequence, characters) using relevant sensory details.</td>
</tr>
<tr>
<td>c. Use a variety of transition words, phrases, and clauses to convey sequence, shift from one time frame or setting to another, and/or show the relationships among events and experiences.</td>
</tr>
<tr>
<td>d. Choose words and phrases to develop the events, experiences, and ideas precisely.</td>
</tr>
<tr>
<td>e. Provide a satisfying conclusion that follows from the events, experiences, or ideas.</td>
</tr>
</tbody>
</table>

### Production and Distribution of Writing

| 4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Standards 1–3 above.) |
| 4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Standards 1–3 above.) |
| 4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Standards 1–3 above.) |

| 5. With some guidance and support from peers and adults, strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. |
| 5. With some guidance and support from peers and adults, strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach after rethinking how well questions of purpose have been addressed. |
| 5. With some guidance and support from peers and adults, strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach after rethinking how well questions of purpose and context have been addressed. |

| 6. Use technology, including the Internet, to produce, publish, and interact with others about writing, including linking to and citing online sources. |
| 6. Use technology, including the Internet, to produce, publish, and interact with others about writing, including presenting and citing information in a digital format. |
| 6. Use technology, including the Internet, to produce, publish, and responding to writing. |
## Writing Standards 6–12

### Research to Build Knowledge

<table>
<thead>
<tr>
<th>Grade 6 students</th>
<th>Grade 7 students</th>
<th>Grade 8 students</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>7.</strong> Perform short, focused research projects in response to a question and refocus the inquiry in response to further research and investigation.</td>
<td><strong>7.</strong> Perform short, focused research projects in response to a question and generate additional related and focused questions for further research and investigation.</td>
<td><strong>7.</strong> Perform short, focused research projects in response to a question and generate additional related questions that allow for multiple avenues of exploration.</td>
</tr>
<tr>
<td><strong>8.</strong> Gather relevant information from multiple print and digital sources, assess the credibility of each source, and quote or paraphrase the data and conclusions of others while avoiding plagiarism and documenting sources.</td>
<td><strong>8.</strong> Gather relevant information from multiple print and digital sources using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others, avoiding plagiarism and following a standard format for citation.</td>
<td><strong>8.</strong> Gather relevant information from multiple print and digital sources using advanced search features; assess the credibility and accuracy of each source; and quote or paraphrase the evidence, avoiding plagiarism and following a standard format for citation.</td>
</tr>
</tbody>
</table>
| **9.** Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned.  
  a. Apply grade 6 reading standards to literature (e.g., "Analyze stories in the same genre (e.g., mysteries, adventure stories), comparing and contrasting their approaches to similar themes and topics.").  
  b. Apply grade 6 reading standards to literary nonfiction (e.g., “Distinguish among fact, opinion, and reasoned judgment presented in a text”). | **9.** Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned.  
  a. Apply grade 7 reading standards to literature (e.g., “Analyze a specific case in which a modern work of fiction draws on patterns of events or character types found in traditional literature (e.g., the hero, the quest).”)  
  b. Apply grade 7 reading standards to literary nonfiction (e.g., "Identify the stated and unstated premises of an argument and explain how they contribute to the conclusions reached"). | **9.** Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned:  
  a. Apply grade 8 reading standards to literature (e.g., "Compare a fictional portrayal of a time, place, or character to historical sources from the same period as a means of understanding how authors use or alter history").  
  b. Apply grade 8 reading standards to literary nonfiction (e.g., “Evaluate an argument’s claims and reasoning as well as the degree to which evidence supports each claim"). |

### Range of Writing

| **10.** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. | **10.** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. | **10.** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |
## Writing Standards 6–12

### Grades 9–10 students:

<table>
<thead>
<tr>
<th>Text Types and Purposes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Write arguments which they:</td>
</tr>
<tr>
<td>a. Introduce a precise claim, distinguish it from alternate or opposing claims, and provide an organization that establishes clear relationships among the claim, reasons, and evidence.</td>
</tr>
<tr>
<td>b. Develop a claim and counterclaim fairly, supplying evidence for each, while pointing out the strengths of their own claim and the weaknesses of the counterclaim.</td>
</tr>
<tr>
<td>c. Use precise words, phrases, and clauses to make clear the relationships between claims and reasons, between reasons and evidence, and between claims and counterclaims.</td>
</tr>
<tr>
<td>d. Sustain an objective style and tone while attending to the norms and conventions of the specific discipline as well as to the audience’s knowledge of the issue.</td>
</tr>
<tr>
<td>e. Provide a concluding statement or section that follows logically from the argument and offers a reflection or recommendation.</td>
</tr>
</tbody>
</table>

| 2. Write informative/explanatory texts in which they: |
| a. Introduce a topic and organize information under broader concepts and categories to make clear the connections and distinctions between key ideas appropriate to the purpose; include formatting (e.g., headings) and graphics (e.g., figures, tables) when useful to clarify ideas. |
| b. Develop a complex topic through well-chosen, relevant, and sufficient facts, concrete details, quotations, extended definitions, or other information and examples. |
| c. Use varied transitions and sentence structures to create cohesion, clarify information and ideas, and link major sections in the text. |
| d. Use precise language and domain-specific and technical wording (when appropriate) to manage the complexity of the topic in a style that responds to the specific discipline and context as well as to the expertise of likely readers. |
| e. Provide a conclusion that follows logically from the information or explanation provided and articulates the implications or significance of the topic. |

### Grades 11–12 students:

<table>
<thead>
<tr>
<th>Text Types and Purposes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Write arguments which they:</td>
</tr>
<tr>
<td>a. Introduce a substantive claim, establish its significance, distinguish it from alternate or opposing claims, and create an organization so that claims, reasons, and evidence are purposefully and logically sequenced.</td>
</tr>
<tr>
<td>b. Develop a claim and counterclaim thoroughly and fairly, supplying the most relevant evidence, while pointing out the strengths of their own claim and the weaknesses of the counterclaim.</td>
</tr>
<tr>
<td>c. Use precise words, phrases, and complex syntax to make explicit the relationships between claims and reasons, between reasons and evidence, and between claims and counterclaims.</td>
</tr>
<tr>
<td>d. Sustain an objective style and tone while attending to the norms and conventions of the specific discipline as well as to the audience’s knowledge, values, and possible biases.</td>
</tr>
<tr>
<td>e. Provide a concluding statement or section that follows logically from the argument and offers a reflection or recommendation.</td>
</tr>
</tbody>
</table>

| 2. Write informative/explanatory texts in which they: |
| a. Introduce a complex topic and organize the information at multiple levels of the text so that each new piece of information builds on that which precedes it to create a unified whole; include formatting (e.g., headings) and graphics (e.g., figures, tables) when useful to clarify ideas. |
| b. Thoroughly develop aspects of a complex topic through the purposeful selection of the most significant and relevant facts, concrete details, quotations, extended definitions, or other information and examples. |
| c. Use varied transitional devices and sentence structures to create cohesion, clarify complex ideas, and link the major sections of the text. |
| d. Use precise language, domain-specific and technical wording (when appropriate), and techniques such as metaphor, simile, and analogy to manage the complexity of the topic in a style that responds to the specific discipline and context as well as to the expertise of likely readers. |
| e. Provide a well-developed conclusion that follows logically from the information or explanation provided and articulates the implications or significance of the topic. |
## Writing Standards 6–12

### Grades 9–10 students:

#### Text Types and Purposes (continued)

3. Write narratives in which they:
   a. Engage the reader by establishing a problem, situation, or observation and purposefully organize a progression of events or experiences.
   b. Develop narrative elements (e.g., setting, event sequence, complex characters) with well-chosen, revealing details.
   c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
   d. Use precise language to develop a picture of how the events, experiences, and ideas emerge and unfold.
   e. Provide a satisfying conclusion that follows from what is experienced, observed, or resolved over the course of the narrative.

### Grades 11–12 students:

3. Write narratives in which they:
   a. Engage the reader by establishing the significance of a problem, situation, or observation and purposefully organize events or experiences.
   b. Develop narrative elements (e.g., setting, stance, event sequence, complex characters) with purposefully selected details that call readers’ attention to what is most distinctive or worth noticing.
   c. Use a variety of techniques to build toward a particular impact (e.g., a sense of mystery, suspense, growth, or resolution).
   d. Use precise language to develop the events, experiences, and ideas clearly and to reinforce the style.
   e. Provide a satisfying conclusion that follows from what is experienced, observed, or resolved over the course of the narrative.

#### Production and Distribution of Writing

4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for this standard are defined in Standards 1–3 above.)

5. Strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific task and context.

6. Use technology, including the Internet, to produce, publish, and collaborate on a shared writing product, incorporating diverse and sometimes conflicting feedback.

#### Research to Build Knowledge

7. Perform short, focused research projects and more sustained research; synthesize multiple authoritative sources on a subject to answer a question or solve a problem.

8. Assemble evidence gathered from authoritative print and digital sources; assess the credibility and accuracy of the information and its strengths and limitations in terms of answering the research question; and integrate selected information into the text, avoiding overreliance on any one source and following a standard format for citation.

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Standards for English Language Arts | 6–12
## Writing Standards 6–12

### Grades 9–10 students:

#### Research to Build Knowledge (continued)

9. Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned.
   a. Apply *grades 9–10 reading standards* to literature (e.g., “Analyze a wide range of nineteenth- and early-twentieth-century foundational works of American literature, comparing and contrasting approaches to similar ideas or themes in two or more texts from the same period.”).
   b. Apply *grades 9–10 reading standards* to literary nonfiction (e.g., “Assess the truth of an argument’s explicit and implicit premises by determining whether the evidence presented in the text justifies the conclusions”).

### Grades 11–12 students:

9. Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned.
   a. Apply *grades 11–12 reading standards* to literature (e.g., “Analyze how an author draws on and transforms fictional source material, such as how Shakespeare draws on a story from Ovid, or a later author draws on Shakespeare”).
   b. Apply *grades 11–12 reading standards* to literary nonfiction (e.g., “Evaluate the reasoning and rhetoric that support an argument or explanation, including assessing the relevance and sufficiency of evidence and identifying false statements or fallacious reasoning”).

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
College and Career Readiness Standards for Speaking and Listening

The grades 6—12 standards on the following pages define what students should understand and be able to do in each grade and build toward the six College and Career Readiness Standards.

Comprehension and Collaboration

1. Participate effectively in a range of interactions (one-on-one and in groups), exchanging information to advance a discussion and to build on the input of others.

2. Integrate and evaluate information from multiple oral, visual, or multimodal sources in order to answer questions, solve problems, or build knowledge.

3. Evaluate the speaker’s point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, evidence, and reasoning in a clear and well-structured way appropriate to purpose and audience.

5. Make strategic use of digital media and visual displays of data to express information and enhance understanding.

6. Adapt speech to a variety of contexts and communicative tasks, demonstrating a command of formal English when indicated or appropriate.

Note on range and content of student speaking and listening

To become college and career ready, students must have ample opportunities to take part in a variety of rich, structured conversations—whole class, small group, and with a partner—built around important content in various domains. They must be able to contribute appropriately to these conversations, to make comparisons and contrasts, and to analyze and synthesize a multitude of ideas in accordance with the standards of evidence appropriate to a particular discipline.

Whatever their intended major or profession, high school graduates will depend heavily on their ability to listen attentively to others so that they are able to build on others’ meritorious ideas while expressing their own clearly and persuasively.

New technologies have broadened and expanded the role that speaking and listening play in acquiring and sharing knowledge and have tightened their link to other forms of communication. The Internet has accelerated the speed at which connections between speaking, listening, reading, and writing can be made, requiring that students be ready to use these modalities nearly simultaneously. Technology itself is changing quickly, creating a new urgency for students to be adaptable in response to change.
Following are the standards for grades 6–12, which relate to their College and Career Readiness counterparts by number. They offer a focus for instruction in each year to help ensure that students gain adequate exposure to a range of skills and applications.

### Comprehension and Collaboration

<table>
<thead>
<tr>
<th>Grade 6 students:</th>
<th>Grade 7 students:</th>
<th>Grade 8 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initiate and engage actively in group discussions on grade 6 topics, texts, and issues being studied in class.</strong></td>
<td><strong>Initiate and engage actively in group discussions on grade 7 topics, texts, and issues being studied in class.</strong></td>
<td><strong>Initiate and engage actively in group discussions on grade 8 topics, texts, and issues being studied in class.</strong></td>
</tr>
<tr>
<td>a. Prepare for discussions by completing reading or conducting research and explicitly draw on that material in discussions.</td>
<td>a. Prepare for discussions by completing reading or conducting research and explicitly draw on that material in discussions.</td>
<td>a. Prepare for discussions by completing reading or conducting research and explicitly draw on that material in discussions.</td>
</tr>
<tr>
<td>b. Cooperate with peers to set clear goals and deadlines.</td>
<td>b. Cooperate with peers to set clear goals and deadlines.</td>
<td>b. Cooperate with peers to set clear goals and deadlines.</td>
</tr>
<tr>
<td>c. Build on the ideas of others by asking relevant questions and contributing appropriate and essential information.</td>
<td>c. Advance a discussion by asking questions, responding precisely, and sharing factual knowledge and observations.</td>
<td>c. Advance a discussion by asking questions, responding precisely, and sharing factual knowledge and observations supported by credible evidence.</td>
</tr>
<tr>
<td>d. Review the key ideas expressed and extend their own thinking in light of new information learned.</td>
<td>d. Ensure a hearing for the range of positions on an issue.</td>
<td>d. Ensure a hearing for the range of positions on an issue.</td>
</tr>
<tr>
<td></td>
<td>e. Take the views of others into account and, when warranted, modify their own views in light of the evidence presented.</td>
<td>e. Qualify or justify, when warranted, their own thinking after listening to others’ questions or accounts of the evidence.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grade 6 students:</th>
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<th>Grade 8 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Delineate the claims made by a speaker or presenter and detail what evidence supports which claims.</strong></td>
<td><strong>Evaluate a speaker’s or presenter’s reasoning and claims as well as the degree to which each claim is logically supported by the evidence provided.</strong></td>
<td><strong>Assess the truth of a speaker’s or presenter’s premises and the validity of his or her conclusions.</strong></td>
</tr>
</tbody>
</table>

### Presentation of Knowledge and Ideas

<table>
<thead>
<tr>
<th>Grade 6 students:</th>
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<th>Grade 8 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Present information, emphasizing salient points with pertinent descriptions and details and using appropriate eye contact, adequate volume, and clear pronunciation.</strong></td>
<td><strong>Present claims and findings with relevant and specific descriptions, facts, and examples, and use appropriate eye contact, adequate volume, and clear pronunciation.</strong></td>
<td><strong>Present claims and findings with relevant evidence that is accessible and verifiable to listeners, and use appropriate eye contact, adequate volume, and clear pronunciation.</strong></td>
</tr>
<tr>
<td><strong>Incorporate digital media and visual displays of data when helpful and in a manner that strengthens the presentation.</strong></td>
<td><strong>Incorporate digital media and visual displays of data when helpful and in a manner that strengthens the presentation.</strong></td>
<td><strong>Incorporate digital media and visual displays of data when helpful and in a manner that strengthens the presentation.</strong></td>
</tr>
<tr>
<td><strong>Adapt speech to a variety of contexts and communicative tasks, demonstrating a command of formal English when indicated or appropriate. (See “Conventions” in Language, on pages 47–50, for specific demands.)</strong></td>
<td><strong>Adapt speech to a variety of contexts and communicative tasks, demonstrating a command of formal English when indicated or appropriate. (See “Conventions” in Language, pages 47–50, for specific demands.)</strong></td>
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</tr>
</tbody>
</table>
### Speaking and Listening Standards 6–12

#### Comprehension and Collaboration

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
</table>
| **1.** Initiate and participate effectively in group discussions on *grades 9–10 topics, texts, and issues* being studied in class.  
  a. Prepare for discussions by reading and researching material under study and explicitly draw on that preparation in discussions.  
  b. Cooperate with peers to set clear goals and deadlines and to establish roles.  
  c. Build on essential information from others’ input by asking questions and sharing comments that enrich discussions.  
  d. Acknowledge the ideas and contributions of others in the group, reach decisions about the information and ideas under discussion, and complete the task.  
  e. Evaluate whether the team has met its goals. | **1.** Initiate and participate effectively in group discussions on *grades 11–12 topics, texts, and issues* being studied in class.  
 a. Prepare for discussions by distilling the evidence or information about the material under study and explicitly draw on that preparation in discussions.  
 b. Cooperate with peers to set clear goals and deadlines, establish roles, and determine ground rules for decision making (e.g., informal consensus, taking votes on key issues, presentation of alternate views).  
 c. Propose conversations forward by asking questions that test the evidence and by sharing findings that clarify, verify, or challenge ideas and conclusions.  
 d. Summarize accurately the comments and claims made on all sides of an issue and determine what additional information, research, and tasks are required for the team to complete the task.  
 e. Evaluate whether the team has met its goals. |
| **2.** Synthesize information presented visually or multimodally with other information presented orally, noting any discrepancies between the data that emerge as a result. | **2.** Integrate multiple streams of data presented through various media, evaluating the reliability and credibility of each source of information in order to answer questions, solve problems, or build knowledge. |
| **3.** Determine a speaker’s or presenter’s position or point of view by assessing the evidence, word choice, points of emphasis, and tone used. | **3.** Evaluate the information conveyed and rhetoric used by a speaker or presenter, identifying logical errors in reasoning and exaggerated or distorted evidence. |

#### Presentation of Knowledge and Ideas

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4.</strong> Plan and deliver relevant and sufficient evidence in support of findings and claims such that listeners can follow the reasoning, adjusting presentation to particular audiences and purposes.</td>
<td><strong>4.</strong> Plan and deliver focused and coherent presentations that convey clear and distinct perspectives such that the line of reasoning and sources of support are clear and alternative perspectives are addressed, adjusting presentation to particular audiences and purposes.</td>
</tr>
<tr>
<td><strong>5.</strong> Make strategic use of digital media elements and visual displays of data to enhance understanding.</td>
<td><strong>5.</strong> Make strategic use of digital media elements and visual displays of data to enhance understanding.</td>
</tr>
<tr>
<td><strong>6.</strong> Adapt speech to a variety of contexts and communicative tasks, demonstrating a command of formal English when indicated or appropriate. (See “Conventions” in Language, pages 47–50, for specific demands.)</td>
<td><strong>6.</strong> Adapt speech to a variety of contexts and communicative tasks, demonstrating a command of formal English when indicated or appropriate. (See “Conventions” in Language, pages 47–50, for specific demands.)</td>
</tr>
</tbody>
</table>
College and Career Readiness Standards for Language

The grades 6–12 standards on the following pages define what students should understand and be able to do in each grade and build toward the six College and Career Readiness Standards.

**Conventions in Writing and Speaking**

1. Demonstrate a command of the conventions of standard English grammar and usage.
2. Demonstrate a command of the conventions of capitalization, punctuation, and spelling.
3. Make effective choices about language, punctuation, and sentence structure for meaning and style.

**Vocabulary Acquisition and Use**

4. Determine the meaning of words and phrases encountered through conversations, reading, and media use.
5. Understand the nuances of and relationships among words.
6. Use grade-appropriate general academic vocabulary and domain-specific words and phrases purposefully acquired as well as gained through conversation and reading and responding to texts.

**Note on range and content of student language use**

To be college and career ready in language, students must have firm control over the conventions of writing and speaking and have extensive vocabularies built through reading and study. They must have a well-developed understanding of standard written and spoken English, demonstrating command of the conventions of grammar, usage, and mechanics. They also must come to appreciate that language is as much a matter of craft as of rules and be able to use punctuation, words, phrases, clauses, and sentences to achieve particular rhetorical effects and to convey ideas precisely and concisely. They need to become highly skilled in determining the meanings of words they encounter, choosing flexibly from an array of strategies to aid them. They must learn to see an individual word as part of a network of other words—words, for example, that have similar denotations but different connotations. The inclusion of Language standards in their own strand should not be taken as an indication that skills related to conventions and vocabulary are unimportant to reading, writing, speaking, and listening; indeed, they are inseparable from such contexts.
Language Standards 6–12

Following are the standards for grades 6–12, which relate to their College and Career Readiness counterparts by number. They offer a focus for instruction in each year to help ensure that students gain adequate exposure to a range of skills and applications.

<table>
<thead>
<tr>
<th>Grade 6 students:</th>
<th>Grade 7 students:</th>
<th>Grade 8 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conventions in Writing and Speaking</strong></td>
<td><strong>Conventions in Writing and Speaking</strong></td>
<td><strong>Conventions in Writing and Speaking</strong></td>
</tr>
<tr>
<td>a. Ensure that pronouns are in the proper case (subjective, objective, possessive).</td>
<td>a. Explain the function of phrases and clauses in general and their functions in specific sentences.</td>
<td>a. Form and use verbs in the active and passive voice.</td>
</tr>
<tr>
<td>b. Recognize and correct inappropriate shifts in pronoun number and person.*</td>
<td>b. Chose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.</td>
<td>b. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive moods.</td>
</tr>
<tr>
<td>c. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).*</td>
<td>c. Place phrases and clauses within a sentence, avoiding misplaced and dangling modifiers.*</td>
<td>c. Recognize and correct inappropriate shifts in verb voice and mood.*</td>
</tr>
<tr>
<td>2. Observe conventions of capitalization, punctuation, and spelling.</td>
<td>2. Observe conventions of capitalization, punctuation, and spelling.</td>
<td>2. Observe conventions of capitalization, punctuation, and spelling.</td>
</tr>
<tr>
<td>a. Use commas, parentheses, or dashes to set off nonrestrictive/parenthetical elements.*</td>
<td>a. Use a comma before a coordinating conjunction in a compound sentence.</td>
<td>a. Use a comma to separate coordinate adjectives (e.g., <em>It was a fascinating, enjoyable movie</em> but not <em>He wore an old, green shirt</em>).</td>
</tr>
<tr>
<td>b. Spell correctly.</td>
<td>b. Spell correctly.</td>
<td>b. Use a comma, ellipses, or dash to indicate a pause or break.</td>
</tr>
<tr>
<td>a. Vary sentence patterns for meaning, reader/listener interest, and style.*</td>
<td>a. Choose words and phrases that express ideas concisely, eliminating wordiness and redundancy.*</td>
<td>a. Use verbs in the active and passive voice and in the conditional and subjunctive moods to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).</td>
</tr>
</tbody>
</table>

* Conventions standards noted with an asterisk need to be revisited by students in subsequent grades. See page 51 for a complete listing.
### Language Standards 6–12

<table>
<thead>
<tr>
<th>Grade 6 students:</th>
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<tbody>
<tr>
<td><strong>Vocabulary Acquisition and Use</strong></td>
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<td><strong>Vocabulary Acquisition and Use</strong></td>
</tr>
<tr>
<td>4. Determine word meanings (based on grade 6 reading).&lt;br&gt;a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as using semantic clues (e.g., sentence and paragraph context, the organizational pattern of the text); using syntactic clues (e.g., the word’s position or function in the sentence); analyzing the word’s sounds, spelling, and meaningful parts; and consulting reference materials, both print and digital.&lt;b&gt;&lt;br&gt;b. Use a known root as a clue to the meaning of an unknown word (e.g., audience, auditory, audible).&lt;br&gt;c. Verify the preliminary determination of a word’s meaning (e.g., by checking the inferred meaning in context or looking up the word in a dictionary).&lt;br&gt;d. Interpret various figures of speech (e.g., personification) relevant to particular texts.</td>
<td>4. Determine word meanings (based on grade 7 reading).&lt;br&gt;a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as using semantic clues (e.g., sentence and paragraph context, the organizational pattern of the text); using syntactic clues (e.g., the word’s position or function in the sentence); analyzing the word’s sounds, spelling, and meaningful parts; and consulting reference materials, both print and digital.&lt;b&gt;&lt;br&gt;b. Use a known root as a clue to the meaning of an unknown word (e.g., belligerent, bellicose, rebel).&lt;br&gt;c. Verify the preliminary determination of a word’s meaning (e.g., by checking the inferred meaning in context or looking up the word in a dictionary).&lt;br&gt;d. Interpret various figures of speech (e.g., allegory) relevant to particular texts.</td>
<td>4. Determine word meanings (based on grade 8 reading).&lt;br&gt;a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as using semantic clues (e.g., sentence and paragraph context, the organizational pattern of the text); using syntactic clues (e.g., the word’s position or function in the sentence); analyzing the word’s sounds, spelling, and meaningful parts; and consulting reference materials, both print and digital.&lt;b&gt;&lt;br&gt;b. Use a known root as a clue to the meaning of an unknown word (e.g., precede, recede, secede).&lt;br&gt;c. Verify the preliminary determination of a word’s meaning (e.g., by checking the inferred meaning in context or looking up the word in a dictionary).&lt;br&gt;d. Interpret various figures of speech (e.g., verbal irony, puns) relevant to particular texts.</td>
</tr>
<tr>
<td>5. Understand word relationships.&lt;br&gt;a. Trace the network of uses and meanings that different words have and the interrelationships among those meanings and uses.&lt;br&gt;b. Distinguish a word from other words with similar denotations but different connotations.</td>
<td>5. Understand word relationships.&lt;br&gt;a. Trace the network of uses and meanings different words have and the interrelationships among those meanings and uses.&lt;br&gt;b. Distinguish a word from other words with similar denotations but different connotations.</td>
<td>5. Understand word relationships.&lt;br&gt;a. Trace the network of uses and meanings different words have and the interrelationships among those meanings and uses.&lt;br&gt;b. Distinguish a word from other words with similar denotations but different connotations.</td>
</tr>
<tr>
<td>6. Use grade-appropriate general academic vocabulary and English language arts–specific words and phrases taught directly and gained through reading and responding to texts.</td>
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</tbody>
</table>
### Conventions in Writing and Speaking

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
</table>
| 1. Observe conventions of grammar and usage.  
  a. Use parallel structure in writing.*  
  b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to add variety and interest to writing or presentations. | 1. Observe conventions of grammar and usage.  
  a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.  
  b. Resolve complex usage issues, particularly when the issue involves contested or changing usage; consult references (e.g., *Merriam-Webster's Dictionary of English Usage*) as needed for guidance. |
| 2. Observe conventions of capitalization, punctuation, and spelling.  
  a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.  
  b. Use a colon to introduce a list or quotation.  
  c. Spell correctly. | 2. Observe conventions of capitalization, punctuation, and spelling.  
  a. Observe the conventions concerning using hyphens to join words.  
  b. Spell correctly. |
| 3. Make effective language choices.  
  a. Write and edit work so that it conforms to the guidelines in a style manual. | 3. Make effective language choices.  
  a. Write and edit work so that it conforms to the guidelines in a style manual. |

### Vocabulary Acquisition and Use

<table>
<thead>
<tr>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
</table>
| 4. Determine word meanings (based on grades 9–10 reading).  
  a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as using semantic clues (e.g., sentence, paragraph, and whole-text context; the organizational pattern of the text); using syntactic clues (e.g., the word’s position or function in the sentence); analyzing the word’s sounds, spelling, and meaningful parts; understanding the word’s etymology; and consulting reference materials, both print and digital.  
  b. Verify the preliminary determination of a word’s meaning (e.g., by checking the inferred meaning in context or looking up the word in a dictionary).  
  c. Interpret various figures of speech (e.g., hyperbole, paradox) and analyze their role in a text. | 4. Determine word meanings (based on grades 11–12 reading).  
  a. Determine or clarify the meaning of unknown or multiple-meaning words through the use of one or more strategies, such as using semantic clues (e.g., sentence, paragraph, and whole-text context; the organizational pattern of the text); using syntactic clues (e.g., the word’s position or function in the sentence); analyzing the word’s sounds, spelling, and meaningful parts; understanding the word’s etymology; and consulting reference materials, both print and digital.  
  b. Verify the preliminary determination of a word’s meaning (e.g., by checking the inferred meaning in context or looking up the word in a dictionary).  
  c. Interpret various figures of speech (e.g., satire, sarcasm) and analyze their role in a text. |
| 5. Understand word relationships.  
  a. Trace the network of uses and meanings different words have and the interrelationships among those meanings and uses.  
  b. Distinguish a word from other words with similar denotations but different connotations. | 5. Understand word relationships.  
  a. Trace the network of uses and meanings different words have and the interrelationships among those meanings and uses.  
  b. Distinguish a word from other words with similar denotations but different connotations. |
| 6. Use grade-appropriate general academic vocabulary and English language arts–specific words and phrases taught directly and gained through reading and responding to texts. | 6. Use grade-appropriate general academic vocabulary and English language arts–specific words and phrases taught directly and gained through reading and responding to texts. |

* Conventions standards noted with an asterisk need to be revisited by students in subsequent grades as their writing and speak grow in sophistication. See page 51 for a complete listing.
**English Language Arts Conventions Progressive Skills, By Standard**

The following, marked with an asterisk (*) in the Conventions standards, are skills and understandings that require continued attention in higher grades (after their introduction in the grade listed below) as they are applied to increasingly sophisticated writing and speaking.

<table>
<thead>
<tr>
<th>Grade 3</th>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grade 8</th>
<th>Grades 9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1c. Ensure subject-verb and pronoun-antecedent agreement.</td>
<td>3a. Choose words for effect.</td>
<td>1b. Form and use adjectives and adverbs (including comparative and superlative forms), placing them appropriately within sentences.</td>
<td>1c. Produce complete sentences, avoiding rhetorically poor fragments and run-ons.</td>
<td>1d. Correctly use frequently confused words (e.g., <em>effect/affect</em>, <em>to/too/two</em>).</td>
<td>3a. Use punctuation for effect.</td>
<td>3b. Maintain consistency in style and tone.</td>
</tr>
<tr>
<td>3c. Choose words and phrases to convey ideas precisely.</td>
<td>1b. Recognize and correct inappropriate shifts in verb tense and aspect.</td>
<td>2a. Use punctuation to separate items in a series.</td>
<td>3a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.</td>
<td>1c. Recognize and correct inappropriate shifts in pronoun number and person.</td>
<td>1c. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).</td>
<td>2a. Use commas, parentheses, or dashes to set off nonrestrictive/parenthetical elements.</td>
</tr>
<tr>
<td>3a. Vary sentence patterns for meaning, reader/listener interest, and style.</td>
<td>1c. Place phrases and clauses within a sentence, avoiding misplaced and dangling modifiers.</td>
<td>3b. Choose words and phrases that express ideas concisely, eliminating wordiness and redundancy.</td>
<td></td>
<td>1c. Recognize and correct inappropriate shifts in verb voice and mood.</td>
<td>1a. Use parallel structure in writing.</td>
<td></td>
</tr>
</tbody>
</table>
Range of Text Types for 6–12

Students in grades 6–12 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

<table>
<thead>
<tr>
<th>Literature</th>
<th>Informational Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stories</td>
<td></td>
</tr>
<tr>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Poetry</td>
<td></td>
</tr>
<tr>
<td>Literary Nonfiction</td>
<td></td>
</tr>
</tbody>
</table>

Includes the subgenres of adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels

Includes one-act and multiact plays, both in written form and on film

Includes the subgenres of narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics

Includes the subgenres of exposition and argument in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, or economic accounts (including digital media sources) written for a broad audience

### Texts Illustrating the Complexity, Quality, and Range of Student Reading 6–12

#### Literature: Stories, Drama, Poetry

- **6–8**
  - *Little Women* by Louisa May Alcott (1869)
  - *The Adventures of Tom Sawyer* by Mark Twain (1876)
  - “The Road Not Taken” by Robert Frost (1915)
  - *The Dark Is Rising* by Susan Cooper (1973)
  - *Dragonswings* by Laurence Yep (1975)
  - *Roll of Thunder, Hear My Cry* by Mildred Taylor (1976)

- **9–10**
  - *The Tragedy of Romeo and Juliet* by William Shakespeare (1592)
  - “Ozymandias” by Percy Bysshe Shelley (1817)
  - “The Raven” by Edgar Allan Poe (1845)
  - “The Gift of the Magi” by O. Henry (1906)
  - *The Grapes of Wrath* by John Steinbeck (1939)
  - *Fahrenheit 451* by Ray Bradbury (1953)
  - *The Killer Angels* by Michael Shaara (1975)

- **11–CCR**
  - “Ode on a Grecian Urn” by John Keats (1820)
  - *Jane Eyre* by Charlotte Brontë (1848)
  - “Because I Could Not Stop for Death” by Emily Dickinson (1890)
  - *The Great Gatsby* by F. Scott Fitzgerald (1925)
  - *Their Eyes Were Watching God* by Zora Neale Hurston (1937)
  - *A Raisin in the Sun* by Lorraine Hansberry (1959)

#### Informational Texts: Literary Nonfiction

- “Letter to Thomas Jefferson” by John Adams (1776)
- *Narrative of the Life of Frederick Douglass, an American Slave* by Frederick Douglass (1845)
- *Travels with Charley: In Search of America* by John Steinbeck (1962)
- *The Great Fire* by Jim Murphy (1995)
- *This Land Was Made for You and Me: The Life and Songs of Woody Guthrie* by Elizabeth Partridge (2002)

- “Speech to the Second Virginia Convention” by Patrick Henry (1775)
- *The Declaration of Independence* by Thomas Jefferson (1776)
- “Second Inaugural Address” by Abraham Lincoln (1865)
- “State of the Union Address” by Franklin Delano Roosevelt (1941)
- *Cod: A Biography of the Fish That Changed the World* by Mark Kurlansky (1997)

**Note:** Given space limitations, the illustrative texts listed above are meant only to show individual titles that are representative of a range of topics and genres. (See Appendix B for excerpts of these and other texts illustrative of grades 6–12 text complexity.) At a curricular or instructional level, within and across grade levels, texts need to be selected around topics or themes that generate knowledge and allow students to study topics in depth.
Standards for Literacy in History/Social Studies & Science

6–12
College and Career Readiness Standards for Reading

The grades 6–12 standards on the following pages define what students need to know and be able to do and build toward the ten College and Career Readiness Standards.

**Key Ideas and Details**

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze in detail where, when, why, and how events, ideas, and characters develop and interact over the course of a text.

**Craft and Structure**

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and explain how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section or chapter) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

**Integration of Knowledge and Ideas**

7. Synthesize and apply information presented in diverse ways (e.g., through words, images, graphs, and video) in print and digital sources in order to answer questions, solve problems, or compare modes of presentation.¹

8. Delineate and evaluate the reasoning and rhetoric within a text, including assessing whether the evidence provided is relevant and sufficient to support the text’s claims.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

**Range and Level of Text Complexity**

10. Read complex texts independently, proficiently, and fluently, sustaining concentration, monitoring comprehension, and, when useful, rereading.²

¹Please see “Research to Build Knowledge” in Writing for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

²Proficiency in this standard is measured by students’ ability to read a range of appropriately complex text in each grade as defined in Appendix A.

Note on range and content of student reading

Reading is critical to building knowledge in history/social studies as well as in science and other technical fields. College- and career-ready reading in these fields requires an appreciation of the norms and conventions of each discipline, such as the kinds of evidence used in history and science; an understanding of domain-specific words and phrases; an attention to precise details; and the capacity to evaluate intricate arguments, synthesize complex information, and follow detailed descriptions of events and concepts. In history/social studies, for example, students need to be able to analyze, evaluate, and differentiate primary and secondary sources. When reading scientific and technical texts, students need to be able to gain knowledge from challenging texts that often make extensive use of elaborate diagrams and data to convey information and illustrate concepts. Students must be able to read complex informational text in these fields with independence and confidence because the vast majority of reading in college and workforce training programs will be sophisticated nonfiction. It is important to note that these Reading standards are meant to complement the specific content demands of the disciplines, not replace them.
### Key Ideas and Details

<table>
<thead>
<tr>
<th>Grades 6–8 students:</th>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Cite specific textual evidence to support analysis of primary and secondary sources.</td>
<td>1. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.</td>
<td>1. Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</td>
</tr>
<tr>
<td>2. Determine the main ideas or information of a primary or secondary source; summarize the source, basing the summary on information in the text rather than on prior knowledge or opinions.</td>
<td>2. Determine the main ideas or information of a primary or secondary source; summarize how key events or ideas develop over the course of the text.</td>
<td>2. Determine the main ideas or information of a primary or secondary source; provide a summary that makes clear the relationships between the key details and ideas.</td>
</tr>
<tr>
<td>3. Identify key steps in a text’s description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).</td>
<td>3. Analyze in detail a series of events described in a text and the causes that link the events; distinguish whether earlier events caused later ones or simply preceded them.</td>
<td>3. Analyze how ideas and beliefs emerge, develop, and influence events, based on evidence in the text.</td>
</tr>
</tbody>
</table>

### Craft and Structure

<table>
<thead>
<tr>
<th></th>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Determine the meaning of words and phrases in a text, including vocabulary specific to domains related to history/social studies.</td>
<td>4. Determine the meaning of words and phrases in a text, including the vocabulary describing political, economic, or social aspects of history.</td>
<td>4. Interpret the meaning of words and phrases in a text, including how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines \textit{faction} in Federalist No. 10 and No. 51).</td>
</tr>
<tr>
<td>5. Identify how a history/social studies text presents information (e.g., sequentially, comparatively, causally).</td>
<td>5. Explain how an author chooses to structure information or an explanation in a text to emphasize key points or advance a point of view.</td>
<td>5. Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.</td>
</tr>
<tr>
<td>6. Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).</td>
<td>6. Compare the point of view of two or more authors by comparing how they treat the same or similar historical topics, including which details they include and emphasize in their respective accounts.</td>
<td>6. Evaluate authors’ differing points of view on the same historical event or issue by assessing the authors’ claims, evidence, and reasoning.</td>
</tr>
</tbody>
</table>

### Integration of Knowledge and Ideas

<table>
<thead>
<tr>
<th></th>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Integrate graphical information (e.g., pictures, videos, maps, time lines) with other information in a print or digital text.</td>
<td>7. Integrate quantitative or technical information presented in maps, time lines, and videos with other information in a print or digital text.</td>
<td>7. Synthesize ideas and data presented graphically and determine their relationship to the rest of a print or digital text, noting discrepancies between the graphics and other information in the text.</td>
</tr>
<tr>
<td>8. Distinguish among fact, opinion, and reasoned judgment in a historical account.</td>
<td>8. Assess the extent to which the evidence in a text supports the author’s claims.</td>
<td>8. Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other sources of information.</td>
</tr>
<tr>
<td>9. Analyze the relationship between a primary and secondary source on the same topic.</td>
<td>9. Compare and contrast treatments of the same topic in several primary and secondary sources.</td>
<td>9. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</td>
</tr>
</tbody>
</table>

### Range and Level of Text Complexity

<table>
<thead>
<tr>
<th></th>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. Read informational text independently, proficiently, and fluently in the grades 6–8 text complexity band; read “stretch” texts with scaffolding as needed.</td>
<td>10. Read informational text independently, proficiently, and fluently in the grades 9–10 text complexity band; read “stretch” texts with scaffolding as needed.</td>
<td>10. Read informational text independently, proficiently, and fluently in the grades 11–12 text complexity band; read “stretch” texts with scaffolding as needed.</td>
</tr>
</tbody>
</table>
Reading Standards for Science 6–12

Following are the standards for grades 6–12, which relate to their College and Career Readiness counterparts by number. The standards below begin at grade 6; standards for K–5 reading in science are integrated into the K–5 standards for reading informational text.

<table>
<thead>
<tr>
<th>Key Ideas and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grades 6–8 students:</td>
</tr>
<tr>
<td>1. Cite specific textual evidence to support analysis of scientific and technical texts.</td>
</tr>
<tr>
<td>2. Summarize the broad ideas and specific conclusions made in a text, basing the summary on textual information rather than on prior knowledge or opinions.</td>
</tr>
<tr>
<td>3. Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.</td>
</tr>
</tbody>
</table>

| Grades 9–10 students: |
| 1. Cite specific textual evidence to support analysis of scientific and technical text, including analysis of the precise details of explanations or descriptions. |
| 2. Analyze the development of a text’s explanation of a process or phenomenon, summarizing the central ideas and supporting details. |
| 3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. |

| Grades 11–12 students: |
| 1. Cite specific textual evidence to support analysis of scientific and technical texts, including analysis of important distinctions the author makes between ideas or pieces of information. |
| 2. Summarize complex information or ideas presented in a text, paraphrasing it in simpler but still accurate terms. |
| 3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the causes of the specific results based on information from the text. |

<table>
<thead>
<tr>
<th>Craft and Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Determine the meaning of key terms, symbols, and domain-specific vocabulary used in a text.</td>
</tr>
<tr>
<td>5. Analyze how each major part of a text contributes to an understanding of the topic discussed in the text.</td>
</tr>
<tr>
<td>6. Analyze the purpose of an experiment or explanation in a text, including defining the problem or question to be resolved.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Integration of Knowledge and Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Integrate information provided by the words in a text with a version of that information expressed graphically (e.g., in a flowchart, diagram, model, graph, or table).</td>
</tr>
<tr>
<td>8. Distinguish facts or reasoned judgments based on research findings from opinions.</td>
</tr>
<tr>
<td>9. Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.</td>
</tr>
</tbody>
</table>

| Grades 6–8 students: |
| 7. Integrate quantitative or technical information presented graphically (e.g., in a flowchart, diagram, model, graph, or table) with other information in a text. |
| 8. Assess the extent to which the evidence in a text supports a scientific claim or a recommendation for solving a technical problem. |
| 9. Compare experimental findings presented in a text to information from other sources, noting when the findings support or contradict previous explanations or accounts. |

| Grades 9–10 students: |
| 7. Synthesize information in different formats by representing complex information in a text in graphical form (e.g., a table or chart) or translating a graphic or equation into words. |
| 8. Evaluate the hypotheses, data, and conclusions in a scientific text, corroborating or undercutting them with other sources of information. |
| 9. Integrate information from diverse sources (e.g., video, multimedia sources, experiments, simulations) into a coherent understanding of a concept, process, or phenomenon, noting discrepancies among sources. |

<table>
<thead>
<tr>
<th>Range and Level of Text Complexity</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. Read informational text independently, proficiently, and fluently in the grades 6–8 text complexity band; read “stretch” texts with scaffolding as needed.</td>
</tr>
</tbody>
</table>

| Grades 6–8 students: |
| 10. Read informational text independently, proficiently, and fluently in the grades 9–10 text complexity band; read “stretch” texts with scaffolding as needed. |

| Grades 9–10 students: |
| 10. Read informational text independently, proficiently, and fluently in the grades 11–CCR text complexity band; read “stretch” texts with scaffolding as needed. |
College and Career Readiness Standards for Writing

The grades 6–12 standards on the following pages define what students need to know and be able to do and build toward these ten College and Career Readiness Standards.

Text Types and Purposes

1. Write arguments to support a substantive claim with clear reasons and relevant and sufficient evidence.
2. Write informative/explanatory texts to convey complex information clearly and accurately through purposeful selection and organization of content.
3. Write narratives to convey real or imagined experiences, individuals, or events and how they develop over time.

Production and Distribution of Writing

4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience.
5. Strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce, publish, and interact with others about writing.

Research to Build Knowledge

7. Perform short, focused research projects as well as more sustained research in response to a focused research question, demonstrating understanding of the material under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate and cite the information while avoiding plagiarism.
9. Write in response to literary or informational sources, drawing evidence from the text to support analysis and reflection as well as to describe what they have learned.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.¹

¹These broad categories of writing include many subgenres. See Appendix A for definitions of key writing types.

¹This standard is measured by the proficiency of student writing products.
Writing Standards for History/Social Studies and Science 6–12

Following are the standards for grades 6–12, which relate to their College and Career Readiness counterparts by number. The standards below begin at grade 6; standards for K–5 writing in history/social studies and science are integrated into the K–5 standards for writing.

<table>
<thead>
<tr>
<th>Grades 6–8 students:</th>
<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text Types and Purposes</strong></td>
<td><strong>Text Types and Purposes</strong></td>
<td><strong>Text Types and Purposes</strong></td>
</tr>
<tr>
<td><strong>1. Write arguments focused on discipline-specific content in which they:</strong></td>
<td><strong>1. Write arguments focused on discipline-specific content in which they:</strong></td>
<td><strong>1. Write arguments focused on discipline-specific content in which they:</strong></td>
</tr>
<tr>
<td>a. Introduce a claim about a topic or issue, distinguish it from alternate or opposing claims, and organize the reasons, data, and evidence logically to support the claim.</td>
<td>a. Introduce a precise claim, distinguish it from alternate or opposing claims, and provide an organization that establishes clear relationships among the claim, reasons, data, and evidence.</td>
<td>a. Introduce a substantive claim, establish its significance, distinguish it from alternate or opposing claims, and create an organization so that claims, reasons, data, and evidence are purposefully and logically sequenced.</td>
</tr>
<tr>
<td>b. Support the claim with logical reasoning and detailed, accurate data and evidence (science) or information from credible primary, secondary, and tertiary sources (history).</td>
<td>b. Develop a claim fairly with logical reasoning, supplying detailed, accurate data and evidence acquired in a scientifically acceptable form (science) or gathered from credible primary, secondary, and tertiary sources (history).</td>
<td>b. Develop a claim thoroughly and fairly with logical reasoning, supplying the most relevant data and evidence acquired in a scientifically acceptable form (science) or gathered from credible primary, secondary, and tertiary sources (history).</td>
</tr>
<tr>
<td>c. Use words and phrases as well as domain-specific vocabulary to make clear the relationships among claims, reasons, data, and evidence.</td>
<td>c. Use precise words and phrases as well as domain-specific vocabulary to make clear the relationships between claims and reasons and between reasons and the data and evidence.</td>
<td>c. Use precise words and phrases as well as domain-specific vocabulary to make clear the relationships between claims and reasons and between reasons and the data and evidence.</td>
</tr>
<tr>
<td>d. Sustain an objective style and tone.</td>
<td>d. Sustain an objective style and tone while attending to the norms and conventions of the specific discipline.</td>
<td>d. Sustain an objective style and tone while attending to the norms and conventions of the specific discipline.</td>
</tr>
<tr>
<td>e. Provide a concluding statement or section that follows logically from the argument.</td>
<td>e. Provide a concluding statement or section that follows logically from the argument.</td>
<td>e. Provide a concluding statement or section that follows logically from the argument.</td>
</tr>
</tbody>
</table>
### Writing Standards for History/Social Studies and Science 6–12

<table>
<thead>
<tr>
<th>Grades 6–8 students:</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Text Types and Purposes (continued)</strong></td>
<td><strong>Text Types and Purposes (continued)</strong></td>
<td><strong>Text Types and Purposes (continued)</strong></td>
</tr>
<tr>
<td><strong>2.</strong> Write informative/explanatory texts, including the narration of historical events or scientific procedures/experiments, in which they:</td>
<td><strong>2.</strong> Write informative/explanatory texts, including the narration of historical events or scientific procedures/experiments, in which they:</td>
<td><strong>2.</strong> Write informative/explanatory texts, including the narration of historical events or scientific procedures/experiments, in which they:</td>
</tr>
<tr>
<td>a. Introduce and establish a topic and organize information under concepts or into categories.</td>
<td>a. Introduce a topic and organize information under concepts and into categories, making clear the connections and distinctions between key ideas; use formatting and graphics (e.g., headings, figures, tables, graphs, illustrations) as useful to clarify ideas.</td>
<td>a. Introduce a complex topic and organize the information so that each new piece of information builds on that which precedes it to create a unified whole; use formatting and graphics (e.g., headings, figures, tables, graphs, illustrations) as useful to clarify ideas.</td>
</tr>
<tr>
<td>b. Develop a topic that has historical or scientific significance using well-chosen, relevant facts, data, details, quotations, examples, or other information.</td>
<td>b. Develop a topic that has historical or scientific significance using well-chosen, relevant, and sufficient facts, data, details, quotations, examples, extended definitions, or other information.</td>
<td>b. Develop a complex topic that has historical and scientific significance using the most significant and relevant facts, data, details, quotations, examples, extended definitions, or other information.</td>
</tr>
<tr>
<td>c. Use varied links and sentence structures to create cohesion and clarify information and ideas.</td>
<td>c. Use varied transitions and sentence structures to create cohesion, clarify information and ideas, and link major sections in the text.</td>
<td>c. Use varied transitional devices and sentence structures to create cohesion, clarify complex information and ideas, and link the major sections of the text.</td>
</tr>
<tr>
<td>d. Use precise language and domain-specific vocabulary and sustain a formal, objective style appropriate for a reader seeking information.</td>
<td>d. Use precise language and domain-specific vocabulary to convey a style appropriate to the specific discipline and context as well as to the expertise of likely readers.</td>
<td>d. Use precise language, domain-specific and technical wording, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic; convey a knowledgeable stance in a style that responds to the specific discipline and context as well as to the expertise of likely readers.</td>
</tr>
<tr>
<td>e. Provide a conclusion that follows logically from the information or explanation presented.</td>
<td>e. Provide a conclusion that follows logically from the information or explanation provided and that articulates the implications or significance of the topic.</td>
<td>e. Provide a well-developed conclusion that follows logically from the information or explanation provided and that articulates the implications or significance of the topic.</td>
</tr>
</tbody>
</table>

**3.** Students’ narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history, students must be able to write narrative accounts about individuals or events of historical import. In science, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations that others can replicate them and (possibly) reach the same results.

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## Writing Standards for History/Social Studies and Science 6–12

<table>
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<tr>
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<th>Grades 9–10 students:</th>
<th>Grades 11–12 students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production and Distribution of Writing</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience.</td>
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<td>4. Produce writing in which the organization, development, substance, and style are appropriate to task, purpose, and audience.</td>
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<td>5. With some guidance and support from peers and adults, strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach after rethinking how well questions of purpose and context have been addressed.</td>
<td>5. Strengthen writing as needed by planning, revising, editing, or trying a new approach, focusing on addressing what is most significant for a specific task and context.</td>
<td>5. Strengthen writing as needed by planning, revising, editing, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</td>
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<td>6. Use technology, including the Internet, to produce, publish, and collaborate on a shared writing product, incorporating diverse and sometimes conflicting feedback.</td>
<td></td>
<td>6. Demonstrate command of technology, including the Internet, to produce, publish, and update work in response to ongoing feedback, including fresh arguments or new information.</td>
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| **Research to Build Knowledge** | | |
| 7. Perform short, focused research projects in response to a question or problem and generate additional related questions that allow for multiple avenues of exploration. | 7. Perform short, focused research projects and more sustained research; synthesize multiple sources on a subject to answer a question or solve a problem. | 7. Perform short, focused research projects and more sustained research; synthesize multiple authoritative sources on a subject to answer a question or solve a problem. |
| 8. Gather relevant information from multiple print and digital sources using effectively tailored searches; assess the credibility and accuracy of each source; and quote or paraphrase the evidence, avoiding plagiarism and following a standard format for citation. | 8. Gather relevant information from multiple print and digital sources; assess the credibility, accuracy, and strengths and limitations of each source; and integrate selected information into the text, avoiding overreliance on any one source, avoiding plagiarism, and following a standard format for citation. | 8. Gather relevant information from multiple print and digital sources; assess its credibility and accuracy and its usefulness in terms of purpose, task, and audience; and integrate selected information into the text, avoiding overreliance on any one source, avoiding plagiarism, and following a standard format for citation. |
| 9. Write in response to informational sources, drawing on textual evidence to support analysis and reflection as well as to describe what they have learned. | 9. Write in response to informational sources, drawing on textual evidence to support analysis and reflection as well as to describe what they have learned. | 9. Write in response to informational sources, drawing on textual evidence to support analysis and reflection as well as to describe what they have learned. |

| **Range of Writing** | | |
| 10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. | 10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. | 10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |
Standards for English Language Arts with Literacy in History/Social Studies & Science

Appendix B: Illustrative Texts
Exemplars of Reading Text Complexity and Quality

Selecting Text Samples

The following text samples primarily serve to exemplify the level of complexity and quality that the Standards require all students in a given grade band to engage with. Additionally, they are suggestive of the breadth of texts that students should encounter in the text types required by the Standards. The choices should serve as useful guideposts in helping educators select texts of similar complexity, quality, and breadth for their own classrooms. They expressly do not represent a partial or complete reading list.

The process of text selection was guided by the following criteria:

- **Complexity.** Appendix A describes in detail a three-part model of measuring text complexity based on quantitative and qualitative indices of inherent text difficulty balanced with educators’ professional judgment in matching readers and texts in light of particular academic tasks. In selecting texts to serve as exemplars, the work group began by soliciting contributions from teachers, educational leaders, and researchers who have experience working with students in the grades for which the texts have been selected. These contributors were asked to recommend texts that they or their colleagues have used successfully with students in a given grade band. The work group made final selections based in part on whether quantitative and qualitative measures identified by the Standards indicated that the recommended texts were of sufficient complexity for the grade band. For those types of texts—particularly poetry and multimedia sources—for which these measures are not as well suited, professional judgment necessarily played a greater role in selection.

- **Quality.** While it is possible to have high-complexity texts of low inherent quality, the work group solicited only texts of recognized value. From the pool of submissions gathered from outside contributors, the work group selected classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content.

- **Breadth.** After identifying texts of appropriate complexity and quality, the work group applied a range of secondary criteria to ensure that the samples presented in each band represented as broad a range of sufficiently complex, high-quality texts as possible. Among the factors considered were initial publication date, authorship, and subject matter.

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For those exemplar texts not in the public domain, the work group is seeking permission from the rights holders for limited use by the Common Core State Standards Initiative of the National Governors Association.

While we await permissions grants from the rights holders, we will make use of texts under a conservative interpretation of Fair Use, which allows limited, partial use of copyrighted text for a nonprofit, educational purpose as long as that purpose does not impair the rights holder’s ability to seek a fair return for his or her work. This approach has some important implications: Short texts are often not excerpted here, as even short passages from them would constitute a substantial portion of the entire work. In addition, illustrations and other graphics in texts are generally not reproduced here. Such visual elements are particularly important in texts for the youngest students and in many informational texts for readers of all ages. Using the qualitative criteria outlined in Appendix A, the work team considered the importance and complexity of graphical elements when placing texts in bands.

When excerpts appear, they serve only as stand-ins for the full text. The Standards require that students engage with appropriately complex literary and informational works; such complexity is best found in whole texts rather than passages from such texts.
Additional titles and excerpts are presently being pursued and will be added as permissions come in for them.

Please note that these texts are included solely as exemplars in support of the *Standards*. Any additional use of those texts that are not in the public domain, such as for classroom use or curriculum development, requires independent permission from the rights holders. The texts may not be copied or distributed in any way other than as part of the overall Common Core State Standards Initiative document.

**How to Read This Document**

The materials that follow are divided into text complexity grade bands as defined by the *Standards*: K–1, 2–3, 4–5, 6–8, 9–10, and 11–CCR. Each band’s exemplars are divided into text types matching those required in the *Standards* for a given grade. K–5 exemplars are separated into narratives, poetry, and informational categories (as well as read-aloud texts in kindergarten through grade 3). The 6–CCR exemplars are divided into English language arts, history/social studies, and science texts, with the ELA texts further subdivided into narratives, drama, poetry, and literary nonfiction. The history/social studies texts also include some arts texts, while the science texts include some works in mathematics and technology. Citations introduce each excerpt; additional citations for texts not excerpted here are also included. Appendix A has an abbreviated list of the excerpts and other cited works.

<table>
<thead>
<tr>
<th>Media Texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selected excerpts are accompanied by annotated links to related media texts available online at the time of the publication of this document.</td>
</tr>
</tbody>
</table>
Table of Contents

K–1 Text Exemplars .................................................................................................................. 10

Stories...................................................................................................................................... 10

Minarik, Else Holmelund. Little Bear. ......................................................................................... 10
Mayer, Mercer. A Boy, a Dog, and a Frog .................................................................................. 11
Lobel, Arnold. Frog and Toad Together. ....................................................................................... 11
Lobel, Arnold. Owl at Home. ....................................................................................................... 12
DePaola, Tomie. Pancakes for Breakfast ..................................................................................... 13
Crews, Donald. Truck. ................................................................................................................ 13
Arnold, Tedd. Hi! Fly Guy ......................................................................................................... 13

Poetry ....................................................................................................................................... 13

Anonymous. “As I Was Going to St. Ives.” .................................................................................. 13
Rossetti, Christina. “Mix a Pancake.” ........................................................................................ 14
Fyleman, Rose. “Singing-Time.” ............................................................................................... 14

Informational Texts .................................................................................................................. 14

Bulla, Clyde Robert. A Tree Is a Plant. ......................................................................................... 14
Ailiki. My Five Senses. ............................................................................................................. 15
Hurd, Edith Thacher. Starfish. .................................................................................................... 16
Hoban, Tana. I Read Signs ....................................................................................................... 17
“Garden Helpers.” National Geographic Young Explorers ...................................................... 17
“Wind Power.” National Geographic Young Explorers .......................................................... 17

Read-Aloud Stories .................................................................................................................. 18

Baum, L. Frank. The Wonderful Wizard of Oz. ............................................................................ 18
Wilder, Laura Ingalls. Little House in the Big Woods. ............................................................... 18
Atwater, Richard and Florence. Mr. Popper’s Penguins. ............................................................ 19
Jansson, Tove. Finn Family Moomintroll ................................................................................... 20
Haley, Gail E. A Story, A Story. ................................................................................................ 20
Bang, Molly. The Paper Crane .................................................................................................. 21
Garza, Carmen Lomas. Family Pictures. .................................................................................... 22
Henkes, Kevin. Kitten’s First Full Moon. ................................................................................... 22

Read-Aloud Poetry ................................................................................................................... 24

Langstaff, John. Over in the Meadow. ....................................................................................... 25
Lear, Edward. “The Owl and the Pussycat.” ............................................................................. 26
Moss, Lloyd. Zin! Zin! Zin! a Violin. ....................................................................................... 27

Read-Aloud Informational Texts ............................................................................................... 28

Gibbons, Gail. Fire! Fire! .......................................................................................................... 28
Dorros, Arthur. Follow the Water from Brook to Ocean. ......................................................... 29
Jenkins, Steve, and Robin Page. What Do You Do With a Tail Like This? ............................... 30
Pfeffer, Wendy. From Seed to Pumpkin. .................................................................................... 31
Thomson, Sarah L. Amazing Whales! ....................................................................................... 32
Hodgkins, Fran, and True Kelley. How People Learned to Fly. ................................................ 33

Grades 2–3 Text Exemplars ..................................................................................................... 35

Stories....................................................................................................................................... 35
Averill, Esther. *The Fire Cat.* ................................................................. 35
MacLachlan, Patricia. *Sarah, Plain and Tall.* ........................................ 36
Stevens, Janet. *Tops and Bottoms.* ...................................................... 37
LaMarche, Jim. *The Raft.* ................................................................. 37
Rylant, Cynthia. *Poppleton in Winter.* ............................................... 38
Rylant, Cynthia. *The Lighthouse Family: The Storm.* .......................... 39
Silverman, Erica. *Cowgirl Kate and Cocoa.* ......................................... 40

**Poetry** .............................................................................................. 40
Dickinson, Emily. “Autumn.” .............................................................. 40
Rossetti, Christina. “Who Has Seen the Wind?” .................................... 41
Millay, Edna St. Vincent. “Afternoon on a Hill.” ................................... 41

**Informational Texts** ........................................................................ 41
Ailiki. *A Medieval Feast.* .................................................................... 41
Gibbons, Gail. *From Seed to Plant.* .................................................. 42
Beeler, Selby. *Throw Your Tooth on the Roof: Tooth Traditions Around the World.* .................................................. 43
Floca, Brian. *Moonshot: The Flight of Apollo 11.* ............................... 43
Thomson, Sarah L. *Where Do Polar Bears Live?* ............................... 44

**Read-Aloud Stories** ......................................................................... 45
Kipling, Rudyard. “How the Camel Got His Hump.” ......................... 45
Thurber, James. *The Thirteen Clocks.* .............................................. 46
White, E. B. *Charlotte’s Web.* .......................................................... 46
Selden, George. *The Cricket in Times Square.* ................................. 47
Babbitt, Natalie. *The Search for Delicious.* ....................................... 48
Curtis, Christopher Paul. *Bad, Not Buddy.* ..................................... 48
Say, Allen. *The Sign Painter.* ............................................................ 50

**Read-Aloud Poetry** .......................................................................... 50
Lear, Edward. “The Jumblies.” ............................................................ 50
Browning, Robert. *The Pied Piper of Hamelin.* ............................... 52
Johnson, Georgia Douglas. “Your World.” ......................................... 53
Fleischman, Paul. “Fireflies.” ............................................................... 54

**Read-Aloud Informational Texts** ..................................................... 54
Freedman, Russell. *Lincoln: A Photobiography.* ............................... 54
Coles, Robert. *The Story of Ruby Bridges.* ...................................... 55
Wick, Walter. *A Drop of Water: A Book of Science and Wonder.* .... 56
Ailiki. *Ah, Music!* ................................................................................ 56
Deedy, Carmen Agra. *14 Cows for America.* .................................. 57

**Grades 4–5 Text Exemplars** ............................................................. 59

**Stories** ............................................................................................. 59
Carroll, Lewis. *Alice’s Adventures in Wonderland.* ......................... 59
Burnett, Frances Hodgson. *The Secret Garden.* .............................. 59
Farley, Walter. *The Black Stallion.* .................................................. 60
Saint-Exupéry, Antoine de. *The Little Prince.* .................................. 60
Babbitt, Natalie. *Tuck Everlasting.* .................................................. 61
Singer, Isaac Bashevis. “Zlateh the Goat.” ............................................. 62
Hamilton, Virginia. *M. C. Higgins, the Great.* ............................... 62
Erdrich, Louise. *The Birchbark House.* ............................................ 62
Poetry ........................................................................................................... 64
Blake, William. “The Echoing Green.” .......................................................... 64
Thayer, Ernest Lawrence. “Casey at the Bat.” ............................................. 66
Dickinson, Emily. “A Bird Came Down the Walk.” .................................... 67
Sandburg, Carl. “Fog.” ........................................................................... 68
Mora, Pat. “Words Free As Confetti.” ....................................................... 68

Informational Texts ............................................................................... 69
Berger, Melvin. Discovering Mars: The Amazing Story of the Red Planet. .... 69
Carlisle, Madelyn Wood. Let’s Investigate Marvelously Meaningful Maps. .... 70
Lauber, Patricia. Hurricanes: Earth’s Mightiest Storms. ............................. 70
OttinoSki, Steve. The Kid’s Guide to Money: Earning It, Saving It, Spending It, Growing It, Sharing It. .......................... 71
Wulfson, Don. Toys!: Amazing Stories Behind Some Great Inventions. ....... 72
Koscielniak, Bruce. About Time: A First Look at Time and Clocks. ............ 72
Banting, Erinn. England the Land. .............................................................. 73
Hakim, Joy. A History of US. ................................................................... 73
Ruurs, Margriet. My Librarian Is a Camel: How Books Are Brought to Children Around the World. .................. 74
Simon, Seymour. Horses. ..................................................................... 74
Montgomery, Sy. Quest for the Tree Kangaroo: An Expedition to the Cloud Forest of New Guinea. ...................... 75
Simon, Seymour. Volcanoes. ................................................................. 76
Nelson, Kadir. We Are the Ship: The Story of Negro League Baseball. ...... 76
Hall, Leslie. “Seeing Eye to Eye.” ............................................................ 76
“Computer.” Britannica Junior Encyclopedia. ......................................... 78
Ronan, Colin A. “Telescopes.” ................................................................. 79

Grades 6–8 Text Exemplars ................................................................. 80
Stories ..................................................................................................... 80
Alcott, Louisa May. Little Women .............................................................. 80
Twain, Mark. The Adventures of Tom Sawyer ........................................... 81
L’Engle, Madeleine. A Wrinkle in Time. ..................................................... 83
Cooper, Susan. The Dark Is Rising. .......................................................... 84
Yep, Laurence. Dragonwings. ................................................................ 85
Taylor, Mildred D. Roll of Thunder, Hear My Cry. ................................. 85
Paterson, Katherine. The Tale of the Mandarin Ducks. ......................... 86
Cisneros, Sandra. “Eleven.” ................................................................ 87

Drama .................................................................................................... 88
Fletcher, Louise. Sorry, Wrong Number .................................................... 88
Goodrich, Frances and Albert Hackett. The Diary of Anne Frank: A Play. 88

Poetry .................................................................................................... 89
Longfellow, Henry Wadsworth. “Paul Revere’s Ride.” ......................... 89
Whitman, Walt. “O Captain! My Captain!” ........................................... 92
Carroll, Lewis. “Jabberwocky.” .............................................................. 93
Navajo tradition. “Twelfth Song of Thunder.” ....................................... 94
Yeats, William Butler. “The Song of Wandering Aengus.” ................................................................. 95
Frost, Robert. “The Road Not Taken.” ................................................................................................. 95
Sandburg, Carl. “Chicago.” ................................................................................................................. 96

**Informational Texts: English Language Arts** ................................................................. 97

Douglass, Frederick. *Narrative of the Life of Frederick Douglass an American Slave, Written by Himself.* ................................................................. 98
Steinbeck, John. *Travels with Charley: In Search of America.* ....................................................... 100

**Informational Texts: History/Social Studies** ................................................................. 101

United States. *Preamble and First Amendment to the United States Constitution.* ...................... 101
Lord, Walter. *A Night to Remember.* ............................................................................................... 101
Isaacson, Phillip. *A Short Walk through the Pyramids and through the World of Art.* ...................... 102
Murphy, Jim. *The Great Fire.* ......................................................................................................... 102
Greenberg, Jan, and Sandra Jordan. *Vincent Van Gogh: Portrait of an Artist.* .............................. 103
Partridge, Elizabeth. *This Land Was Made for You and Me: The Life and Songs of Woody Guthrie.*................................................................. 103
Monk, Linda R. *Words We Live By: Your Annotated Guide to the Constitution.* ......................... 104
Freedman, Russell. *Freedom Walkers: The Story of the Montgomery Bus Boycott.* ................. 104

**Informational Texts: Science, Mathematics, and Technology** ............................................... 105

Mackay, Donald. *The Building of Manhattan.* ................................................................................ 105
“Geology.” *U*X*L Encyclopedia of Science* ................................................................................... 108
“Space Probe.” *Astronomy & Space: From the Big Bang to the Big Crunch.* .............................. 109
“Elementary Particles.” *New Book of Popular Science.* ..................................................... 109

**Grades 9–10 Text Exemplars** ................................................................................................. 111

**Stories** ......................................................................................................................................... 111

Homer. *The Odyssey.* ....................................................................................................................... 111
Gogol, Nikolai. “The Nose.” .............................................................................................................. 111
Henry, O. “The Gift of the Magi.” ..................................................................................................... 113
Steinbeck, John. *The Grapes of Wrath.* .......................................................................................... 113
Bradbury, Ray. *Fahrenheit 451.* ........................................................................................................ 115
Olsen, Tillie. “I Stand Here Ironing.” ................................................................................................. 115
Shaara, Michael. *The Killer Angels.* .............................................................................................. 116
Tan, Amy. *The Joy Luck Club.* ....................................................................................................... 116
Álvarez, Julia. *In the Time of the Butterflies.* ............................................................................... 117
Zusak, Marcus. *The Book Thief.* .................................................................................................... 117

**Drama** ........................................................................................................................................ 118

Shakespeare, William. *The Tragedy of Romeo and Juliet.* ............................................................. 118
Williams, Tennessee. *The Glass Menagerie.* .................................................................................. 120
Ionesco, Eugene. “Rhinoceros.” ....................................................................................................... 121
Fugard, Athol. “Master Harold”... and the boys. ............................................................................. 121

**Poetry** ........................................................................................................................................ 122

Shakespeare, William. “Sonnet 73.” ................................................................................................. 122
Donne, John. “Song.” ....................................................................................................................... 122
Standards for

Grades 11

Stories

Informational Texts: English Language Arts

Garcia, Cristina.

Morrison, Toni.

Bel

Fitzgerald, F. Scott.

Chekhov, Anton. “Home.”

Brontë, Charlotte.

Nicastro, Nicholas.

Hakim, Joy.

Hoose, Phillip.

Walker, Jearl. “Amusement Park Physics.”

Mann, Charles C.

Thompson, Wendy. The Illustrated Book of Great Composers.

Smith, Margaret Chase. “Remarks to the Senate in Support of a Declaration of Conscience.”

Angelou, Maya. I Know Why the Caged Bird Sings.


Reagan, Ronald. “Address to Students at Moscow State University.”

Quindlen, Anna. “A Quilt of a Country.”

Informational Texts: History/ Social Studies


Connell, Evan S. Son of the Morning Star: Custer and the Little Bighorn.


Kurlansky, Mark. Cod: A Biography of the Fish That Changed the World.

Haskins, Jim. Black, Blue and Gray: African Americans in the Civil War.

Dash, Joan. The Longitude Prize.

Thompson, Wendy. The Illustrated Book of Great Composers.

Mann, Charles C. Before Columbus: The Americas of 1491.

Informational Texts: Science, Mathematics, and Technology

Euclid. Elements.

Cannon, Annie J. “Classifying the Stars.”

Bronowski, Jacob, and Millicent Selsam. Biography of an Atom.

Walker, Jearl. “Amusement Park Physics.”

Devlin, Keith. Life by the Numbers.

Hoose, Phillip. The Race to Save Lord God Bird.

Hakim, Joy. The Story of Science: Newton at the Center.

Nicastro, Nicholas. Circumference: Eratosthenes and the Ancient Quest to Measure the Globe.

Grades 11–CCR Text Exemplars

Stories


Chekhov, Anton. “Home.”


Faulkner, William. As I Lay Dying.

Hurston, Zora Neale. Their Eyes Were Watching God.

Bellow, Saul. The Adventures of Augie March.

Morrison, Toni. The Bluest Eye.

Garcia, Cristina. Dreaming in Cuban.

Lahiri, Jhumpa. The Namesake.
Standards for Exemplar Texts Awaiting Permissions from Rights Holders to Use Excerpts

Drama .......................................................................................................................... 160
Shakespeare, William. *The Tragedy of Macbeth* ...................................................... 160
Wilde, Oscar. *The Importance of Being Earnest* ....................................................... 161
Miller, Arthur. *Death of a Salesman* ........................................................................ 163
Hansberry, Lorraine. *A Raisin in the Sun* ................................................................. 164

Poetry .......................................................................................................................... 164
Donne, John. “A Valediction Forbidding Mourning” .................................................. 164
Keats, John. “Ode on a Grecian Urn” ......................................................................... 165
Whitman, Walt. “Song of Myself.” ............................................................................. 167
Dickinson, Emily. “Because I Could Not Stop for Death.” ...................................... 167
Frost, Robert. “Mending Wall.” .................................................................................. 168

Informational Texts: English Language Arts ................................................................ 170
Paine, Thomas. *The Crisis* ....................................................................................... 170
Thoreau, Henry David. *Walden* .............................................................................. 170
Emerson, Ralph Waldo. “Society and Solitude.” ....................................................... 171
Lincoln, Abraham. “Gettysburg Address.” ................................................................. 172
Porter, Horace. “Lee Surrenders to Grant, April 9th, 1865.” ...................................... 172
Chesterton, G. K. “The Fallacy of Success.” ............................................................... 173
Wright, Richard. *Black Boy* .................................................................................... 175
Orwell, George. “Politics and the English Language.” ............................................. 175
King, Jr., Martin Luther. “Letter from Birmingham Jail.” ......................................... 176
Tan, Amy. “Mother Tongue.” .................................................................................... 177
Anaya, Rudolfo. “Take the Tortillas Out of Your Poetry.” ........................................ 177

Informational Texts: History/Social Studies .................................................................. 178
Tocqueville, Alexis de. *Democracy in America* ......................................................... 178
Douglas, Frederick. “What to the Slave Is the Fourth of July?: An Address Delivered in Rochester, New York, on 5 July 1852.” ...................................................... 180
Lagemann, Ellen Condliffe. “Education.” .................................................................. 182
McPherson, James M. *What They Fought For 1861–1865* .................................... 183
Amar, Akhil Reed. *America’s Constitution: A Biography* ....................................... 183
McCullough, David. 1776. ......................................................................................... 184
Bell, Julian. *Mirror of the World: A New History of Art* ........................................ 184
FedViews by the Federal Reserve Bank of San Francisco ........................................... 185

Informational Texts: Science, Mathematics, and Technology ....................................... 187
Paulos, John Allen. *Innumeracy: Mathematical Illiteracy and Its Consequences* .... 187
Tyson, Neil deGrasse. “Gravity in Reverse: The Tale of Albert Einstein’s ‘Greatest Blunder.’” ......................................................... 187
Kane, Gordon. “The Mysteries of Mass.” ................................................................. 189
Gibbs, W. Wayt. “Untangling the Roots of Cancer.” ............................................ 191

Exemplar Texts Awaiting Permissions from Rights Holders to Use Excerpts.............. 192
K–1 Text Exemplars

Stories


From “Birthday Soup”

“Mother Bear, Mother Bear, Where are you?” calls Little Bear.

“Oh, dear, Mother Bear is not here, and today is my birthday.

“I think my friends will come, but I do not see a birthday cake. My goodness – no birthday cake. What can I do?

The pot is by the fire. The water in the pot is hot. If I put something in the water, I can make Birthday Soup. All my friends like soup.

Let me see what we have. We have carrots and potatoes, peas and tomatoes; I can make soup with carrots, potatoes, peas and tomatoes.”


Hen says, “My! Something smells good here. Is it in the big black pot?”

“Yes,” says Little Bear, “I am making Birthday Soup. Will you stay and have some?”

“Oh, yes, thank you,” says Hen. And she sits down to wait.

Next, Duck comes in. “Happy Birthday, Little bear,” says Duck. “My, something smells good. Is it in the big black pot?”

“Thank you, Duck,” says Little Bear. “Yes, I am making Birthday Soup. Will you stay and have some with us?”

“Thank you, yes, thank you,” says Duck. And she sits down to wait.

Next, Cat comes in.

“Happy Birthday, Little Bear,” he says.


Cat says, “Can you really cook? If you can really make it, I will eat it.”

“Good,” says Little Bear. “The Birthday Soup is hot, so we must eat it now. We cannot wait for Mother Bear. I do not know where she is.”

“Now, here is some soup for you, Hen,” says Little Bear. “And here is some soup for you, Duck, and here is some soup for you, Cat, and here is some soup for me. Now we can all have some Birthday Soup.”
Cat sees Mother Bear at the door, and says, “Wait, Little Bear. Do not eat yet. Shut your eyes, and say one, two, three.”

Little Bear shuts his eyes and says, “One, two, three.”

Mother Bear comes in with a big cake.

“Now, look,” says Cat.

“Oh, Mother Bear,” says Little Bear, “what a big beautiful Birthday Cake! Birthday Soup is good to eat, but not as good as Birthday Cake. I am so happy you did not forget.”

“Yes, Happy Birthday, Little Bear!” says Mother Bear. “This Birthday Cake is a surprise for you. I never did forget your birthday, and I never will.”

This is a wordless book appropriate for kindergarten.


From “The Garden”

Frog was in his garden. Toad came walking by.

“What a fine garden you have, Frog,” he said.

“Yes,” said Frog. “It is very nice, but it was hard work.”

“I wish I had a garden,” said Toad.

“Here are some flower seeds. Plant them in the ground,” said Frog, “and soon you will have a garden.”

“How soon?” asked Toad.

“Quite soon,” said Frog.

Toad ran home. He planted the flower seeds.

“Now seeds,” said Toad, “start growing.”

Toad walked up and down a few times. The seeds did not start to grow. Toad put his head close to the ground and said loudly, “Now seeds, start growing!” Toad looked at the ground again. The seeds did not start to grow.

Toad put his head very close to the ground and shouted, “NOW SEEDS, START GROWING!”

Frog came running up the path. “What is all this noise?” he asked. “My seeds will not grow,” said Toad. “You are shouting too much,” said Frog. “These poor seeds are afraid to grow.”

“My seeds are afraid to grow?” asked Toad.
“Of course,” said Frog. “Leave them alone for a few days. Let the sun shine on them, let the rain fall on them. Soon your seeds will start to grow.”

That night, Toad looked out of his window. “Drat!” said Toad. “My seeds have not started to grow. They must be afraid of the dark.”

Toad went out to his garden with some candles. “I will read the seeds a story,” said Toad. “Then they will not be afraid.” Toad read a long story to his seeds.

All the next day Toad sang songs to his seeds.

And all the next day Toad read poems to his seeds.

And all the next day Toad played music for his seeds.

Toad looked at the ground. The seeds still did not start to grow. “What shall I do?” cried Toad. “These must be the most frightened seeds in the whole world!”

Then Toad felt very tired and he fell asleep.

“Toad, Toad, wake up,” said Frog. “Look at your garden!”

Toad looked at his garden. Little green plants were coming up out of the ground.

“At last,” shouted Toad, “my seeds have stopped being afraid to grow!”

“And now you will have a nice garden too,” said Frog.

“Yes,” said Toad, “but you were right, Frog. It was very hard work.”


From “Owl and the Moon”

One night Owl went down to the seashore. He sat on a large rock and looked out at the waves. Everything was dark. Then a small tip of the moon came up over the edge of the sea.

Owl watched the moon. It climbed higher and higher into the sky. Soon the whole, round moon was shining. Owl sat on the rock and looked up at the moon for a long time. “If I am looking at you, moon, then you must be looking back at me. We must be very good friends.”

The moon did not answer, but Owl said, “I will come back and see you again, moon. But now I must go home.” Owl walked down the path. He looked up at the sky. The moon was still there. It was following him.

“No, no, moon,” said Owl. “It is kind of you to light my way. But you must stay up over the sea where you look so fine.” Owl walked a little farther. He looked at the sky again. There was the moon coming right along with him. “Dear moon,” said Owl, “you really must not come home with me. My house is small. You would not fit through the door. And I have nothing to give you for supper.”
Owl kept on walking. The moon sailed after him over the tops of the trees. “Moon,” said Owl, “I think that you do not hear me.” Owl climbed to the top of a hill. He shouted as loudly as he could, “Good-bye, moon!”

The moon went behind some clouds. Owl looked and looked. The moon was gone. “It is always a little sad to say good-bye to a friend,” said Owl.

Owl came home. He put on his pajamas and went to bed. The room was very dark. Owl was still feeling sad. All at once, Owl’s bedroom was filled with silver light. Owl looked out of the window. The moon was coming from behind the clouds. “Moon, you have followed me all the way home. What a good, round friend you are!” said Owl.

Then Owl put his head on the pillow and closed his eyes. The moon was shining down through the window. Owl did not feel sad at all.

This is a wordless book appropriate for kindergarten.

This is a largely wordless book appropriate for kindergarten.

From Chapter 1

A fly went flying.

He was looking for something to eat—something tasty, something slimy.

A boy went walking

He was looking for something to catch—something smart, something for The Amazing Pet Show.

They met.

The boy caught the fly in a jar.

“A pet!” He said.

The fly was mad.

He wanted to be free.

He stomped his foot and said—Buzz!

The boy was surprised.

He said, “You know my name! You are the smartest pet in the world!”

Poetry

As I was going to St. Ives,
I met a man with seven wives,
Each wife had seven sacks,
Each sack had seven cats,
Each cat had seven kits:
Kits, cats, sacks, and wives,
How many were there going to St. Ives?


Mix a pancake,
Stir a pancake,
Pop it in the pan;
Fry the pancake,
Toss the pancake—
Catch it if you can.


I wake in the morning early
And always, the very first thing,
I poke out my head and I sit up in bed
And I sing and I sing and I sing.

Informational Texts

A tree is a plant. A tree is the biggest plant that grows. Most kinds of trees grow from seeds the way most small plants do. There are many kinds of trees. Here are a few of them. How many do you know? [illustration is labeled with Maple, Conifer, Persimmon, Palms, Lemon, Willow]

This tree grows in the country. It might grow in your yard, too. Do you know what kind it is? This is an apple tree.

This apple tree came from a seed. The seed was small. It grew inside an apple. Have you ever seen an apple seed? Ask an adult to help you cut an apple in two. The seeds are in the center. They look like this.

Most apple trees come from seeds that are planted. Sometimes an apple tree grows from a seed that falls to the ground. The wind blows leaves over the seed. The wind blows soil over the seed.

All winter the seed lies under the leaves and the soil. All winter the seed lies under the ice and snow and is pushed into the ground. Spring comes. Rain falls. The sun comes out and warms the earth. The seed begins to grow.
At first the young plant does not look like a tree. The tree is very small. It is only a stem with two leaves. It has no apples on it. A tree must grow up before it has apples on it. Each year the tree grows. It grows tall. In seven years it is so tall that you can stand under its branches. In the spring there are blossoms on the tree. Spring is apple-blossom time.

[...]

We cannot see the roots. They are under the ground. Some of the roots are large. Some of them are as small as hairs. The roots grow like branches under the ground. A tree could not live without roots.

Roots hold the trunk in the ground. Roots keep the tree from falling when the wind blows. Roots keep the rain from washing the tree out of the ground.

Roots do something more. They take water from the ground. They carry the water into the trunk of the tree. The trunk carries the water to the branches. The branches carry the water to the leaves.

Hundreds and hundreds of leaves grow on the branches. The leaves make food from water and air. They make food when the sun shines. The food goes into the branches. It goes into the trunk and roots. It goes to every part of the tree.

Fall comes and winter is near. The work of the leaves is over. The leaves turn yellow and brown. The leaves die and fall to the ground.

Now the tree is bare. All winter it looks dead. But the tree is not dead. Under its coat of bark, the tree is alive.


I can see! I see with my eyes.

I can hear! I hear with my ears.

I can smell! I smell with my nose.

I can taste! I taste with my tongue.

I can touch! I touch with my fingers.

I do all this with my senses. I have five senses.

When I see the sun or a frog or my baby sister, I use my sense of sight. I am seeing.

When I hear a drum or a fire engine or a bird, I use my sense of hearing. I am hearing.

When I smell soap or a pine tree or cookies just out of the oven, I use my sense of smell. I am smelling.

When I drink my milk and eat my food, I use my sense of taste. I am tasting.

When I touch a kitten or a balloon or water, I use my sense of touch. I am touching.
Sometimes I use all my senses at once.
Sometimes I use only one.
I often play a game with myself.
I guess how many senses I am using at that time.

When I look at the moon and the stars, I use one sense. I am seeing.

When I laugh and play with my puppy, I use four senses. I see, hear, smell, and touch.

When I bounce a ball, I use three senses. I see, hear, touch.

Sometimes I use more of one sense and less of another.

But each sense is very important to me, because it makes me aware.

To be aware is to see all there is to see…
hear all there is to hear…
smell all there is to smell…
taste all there is to taste…
touch all there is to touch.

Wherever I go, whatever I do, every minute of the day, my senses are working.
They make me aware.


Starfish live in the sea. Starfish live deep down in the sea. Starfish live in pools by the sea.

Some starfish are purple. Some starfish are pink.

This is the sunflower starfish. It is the biggest of all. Starfish have many arms. The arms are called rays. Starfish have arms, but no legs.

Starfish have feet, but no toes. They glide and slide on tiny tube feet. They move as slowly as a snail.

The basket star looks like a starfish, but it is a little different. It doesn’t have tube feet. It moves with its rays. It has rays that go up and rays that go down.

Tiny brittle stars are like the basket star. They hide under rocks in pools by the sea.

The mud star hides in the mud. It is a starfish. It has tiny tube feet.

A starfish has no eyes. A starfish has no ears or nose. Its tiny mouth is on its underside. When a starfish is hungry, it slides and it glides on its tiny tube feet.

It hunts for mussels and oysters and clams. It feels for the mussels, it feels for the oysters. It feels for the clams. It feels for something to eat.

The starfish crawls over a clam. Its rays go over it. Its rays go under it. Its rays go all over the clam. The starfish pulls and pulls. It pulls the shells open. It eats the clam inside.
Sometimes a starfish loses a ray. A crab may pull it off. A rock may fall on it. But this does not hurt. It does not bother the starfish. The starfish just grows another ray.

In the spring when the sun shines warm, and the sea grows warm, starfish lay eggs. Starfish lay eggs in the water. They lay many, many, many tiny eggs. The eggs look like sand in the sea. The tiny eggs float in the water. They float up and down. They move with the waves and the tide, up and down, up and down.

This is a largely wordless book appropriate for kindergarten.


Not all bugs and worms are pests.
Some help your garden grow.

Earthworms make soil rich and healthy.
This helps plants grow strong!

A ladybug eats small bugs.
The bugs can’t eat the plants.
This keeps your garden safe.

A praying mantid eats any bug it can catch.
Not many bugs can get past this quick hunter!

This spider catches bugs in its sticky web.
It keeps bugs away from your garden.


Wind is air on the move.
See what wind can do.

Wind can whip up some fun!

Wind starts with the sun.
The sun warms land and water.
The air above warms up too.

Warm air rises.
Cooler air rushes in.
That moving air is wind.

Wind is energy.
It can push a sailboat.

Look at the windmills spin!
They turn wind energy into electricity.
What else can wind do?

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**Read-Aloud Stories**


From Chapter 1: “The Cyclone”

Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer’s wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cookstove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar—except a small hole dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to crush any building in its path. It was reached by a trap door in the middle of the floor, from which a ladder led down into the small, dark hole.

When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached to the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else.

When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober gray; they had taken the red from her cheeks and lips, and they were gray also. She was thin and gaunt, and never smiled now. When Dorothy, who was an orphan, first came to her, Aunt Em had been so startled by the child’s laughter that she would scream and press her hand upon her heart whenever Dorothy’s merry voice reached her ears; and she still looked at the little girl with wonder that she could find anything to laugh at.

Uncle Henry never laughed. He worked hard from morning till night and did not know what joy was. He was gray also, from his long beard to his rough boots, and he looked stern and solemn, and rarely spoke.

It was Toto that made Dorothy laugh, and saved her from growing as gray as her other surroundings. Toto was not gray; he was a little black dog, with long silky hair and small black eyes that twinkled merrily on either side of his funny, wee nose. Toto played all day long, and Dorothy played with him, and loved him dearly.

Today, however, they were not playing. Uncle Henry sat upon the doorstep and looked anxiously at the sky, which was even grayer than usual. Dorothy stood in the door with Toto in her arms, and looked at the sky too. Aunt Em was washing the dishes.


From “Two Big Bears”

The Story of Pa and the Bear in the Way
When I went to town yesterday with the furs I found it hard walking in the soft snow. It took me a long time to get to town, and other men with furs had come in earlier to do their trading. The storekeeper was busy, and I had to wait until he could look at my furs.

Then we had to bargain about the price of each one, and then I had to pick out the things I wanted to take in trade.

So it was nearly sundown before I could start home.

I tried to hurry, but the walking was hard and I was tired, so I had not gone far before night came. And I was alone in the Big Woods without my gun.

There were still six miles to walk, and I came along as fast as I could. The night grew darker and darker, and I wished for my gun, because I knew that some of the bears had come out of their winter dens. I had seen their tracks when I went to town in the morning.

Bears are hungry and cross at this time of year; you know they have been sleeping in their dens all winter long with nothing to eat, and that makes them thin and angry when they wake up. I did not want to meet one.

“I hurried along as quick as I could in the dark. By and by the stars gave a little light. It was still black as pitch where the woods were thick, but in the open places I could see, dimly. I could see the snowy road ahead a little way, and I could see the dark woods standing all around me. I was glad when I came into an open place where the stars gave me this faint light.

All the time I was watching, as well as I could, for bears. I was listening for the sounds they make when they go carelessly through the bushes.

Then I came again into an open place, and there, right in the middle of my road, I saw a big black bear.


From Chapter 1: “Stillwater”

It was an afternoon in late September. In the pleasant little city of Stillwater, Mr. Popper, the house painter was going home from work.

He was carrying his buckets, his ladders, and his boards so that he had rather a hard time moving along. He was spattered here and there with paint and calcimine, and there were bits of wallpaper clinging to his hair and whiskers, for he was rather an untidy man.

The children looked up from their play to smile at him as he passed, and the housewives, seeing him, said, “Oh dear, there goes Mr. Popper. I must remember to ask John to have the house painted over in the spring.”

No one knew what went on inside of Mr. Popper’s head, and no one guessed that he would one day be the most famous person in Stillwater.

He was a dreamer. Even when he was busiest smoothing down the paste on the wallpaper, or painting the outside of other people’s houses, he would forget what he was doing. Once he had painted three sides of a kitchen green, and the other side yellow. The housewife, instead of being angry and making him do it over, had liked it so well that she
had made him leave it that way. And all the other housewives, when they saw it, admired it too, so that pretty soon everybody in Stillwater had two-colored kitchens.

The reason Mr. Popper was so absent-minded was that he was always dreaming about far-away countries. He had never been out of Stillwater. Not that he was unhappy. He had a nice little house of his own, a wife whom he loved dearly, and two children, named Janie and Bill. Still, it would have been nice, he often thought, if he could have seen something of the world before he met Mrs. Popper and settled down. He had never hunted tigers in India, or climbed the peaks of the Himalayas, or dived for pearls in the South Seas. Above all, he had never seen the Poles.

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From "Preface"

One grey morning the first snow began to fall in the Valley of the Moomins. It fell softly and quietly, and in a few hours everything was white.

Moomintroll stood on his doorstep and watched the valley nestle beneath its winter blanket. “Tonight,” he thought, “we shall settle down for our long winter’s sleep.” (All Moomintrolls go to sleep about November. This is a good idea, too if you don’t like the cold and the long winter darkness.) Shutting the door behind him, Moomintroll stole in to his mother and said:

“The snow has come!”

“I know,” said Moominmamma. “I have already made up all your beds with the warmest blankets. You’re to sleep in the little room under the eaves with Sniff.”

“But Sniff snores so horribly,” said Moomintroll. “Couldn’t I sleep with Snufkin instead?”

“As you like, dear,” said Moominmamma. “Sniff can sleep in the room that faces east.”

So the Moomin family, their friends, and all their acquaintances began solemnly and with great ceremony to prepare for the long winter. Moominmamma laid the table for them on the verandah but they only had pine-needles for supper. (It’s important to have your tummy full of pine if you intend to sleep all the winter.) When the meal was over, and I’m afraid it didn’t taste very nice, they all said good-night to each other, rather more cheerfully than usual, and Moominmamma encouraged them to clean their teeth.

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Once, oh small children round my knee, there were no stories on earth to hear. All the stories belonged to Nyame, the Sky God. He kept them in a golden box next to his royal stool.

Ananse, the Spider Man, wanted to buy the Sky God’s stories. So he spun a web up to the sky.

When the Sky God heard what Ananse wanted, he laughed: “Twe, tue, tue. The price of my stories is that you bring me Osebo the leopard-of-the-terrible-teeth, Mmboro the hornet who-stings-like-fire, and Mmoatia the fairy whom-men-never-see.”

Ananse bowed and answered: “I shall gladly pay the price.”
“Twe, twe, twe,” chuckled the Sky God. “How can a weak old man like you, so small, so small, so small, pay my price?”

But Ananse merely climbed down to earth to find the things that the Sky God demanded.

Ananse ran along the jungle path – yiridi, yiridi, yiridi – till he came to Osebo the leopard-of-the-terrible-teeth.

“Oho, Ananse,” said the leopard, “you are just in time to be my lunch.”

Ananse replied: “As for that, what will happen will happen. But first let us play the binding binding game.”

The leopard, who was fond of games, asked: “How is it played?”

“With vine creepers,” explained Ananse. “I will bind you by your foot and foot. Then I will untie you, and you can tie me up.”

“Very well,” growled the leopard, who planned to eat Ananse as soon as it was his turn to bind him.

So Ananse tied the leopard
by his foot
by his foot
by his foot
by his foot, with the vine creeper.

Then he said: “Now, Osebo, you are ready to meet the Sky God.” And he hung the tied leopard in a tree in the jungle.


A man once owned a restaurant on a busy road. He loved to cook good food and he loved to serve it. He worked from morning until night, and he was happy.

But a new highway was built close by. Travelers drove straight from one place to another and no longer stopped at the restaurant. Many days went by when no guests came at all. The man became very poor, and had nothing to do but dust and polish his empty plates and tables.

One evening a stranger came into the restaurant. His clothes were old and worn, but he had an unusual gentle manner.

Though he said he had not money to pay for food, the owner invited him to sit down. He cooked the best meal he could make and served him like a king. When the stranger had finished, he said to his host, “I cannot pay you with money, but I would like to thank you in my own way.”

He picked up a paper napkin from the table and folded it into the shape of a crane. “You have only to clap your hands,” he said, “and this bird will come to life and dance for you. Take it, and enjoy it while it is with you.” With these words the stranger left.

It happened just as the stranger had said. The owner had only to clap his hands and the paper crane became a living bird, flew down to the floor, and danced.
Soon word of the dancing crane spread, and people came from far and near to see the magic bird perform.

The owner was happy again, for his restaurant was always full of guests. He cooked and served and had company from morning until night.

The weeks passed. And the months.

One evening a man came into the restaurant. His clothes were old and worn, but had an unusual, gentle manner. The owner knew him at once and was overjoyed.

The stranger, however, said nothing. He took a flute from his pocket, raised it to his lips, and began to play.

The crane flew down from its place on the shelf and danced as it had never danced before.

The stranger finished playing, lowered the flute from his lips, and returned it to his pocket. He climbed on the back of the crane, and they flew out of the door and away.

The restaurant still stands by the side of the road, and guests still come to eat the good food and hear the story of the gentle stranger and the magic crane made from a paper napkin. But neither the stranger nor the dancing crane has ever been seen again.


From “The Fair in Reynosa”

My friends and I once went to a very big fair across the border in Reynosa, Mexico. The fair lasted a whole week. Artisans and entertainers came from all over Mexico. There were lots of booths with food and crafts. This is one little section where everybody is ordering and eating tacos.

I painted a father buying tacos and the rest of the family sitting down at the table. The little girl is the father’s favorite and that’s why she gets to tag along with him. I can always recognize little girls who are their fathers’ favorites.

From “Birthday Party”

That’s me hitting the piñata at my sixth birthday party. It was also my brother’s fourth birthday. My mother made a big birthday party for us and invited all kinds of friends, cousins and neighborhood kids.

You can’t see the piñata when you’re trying to hit it, because your eyes are covered with a handkerchief. My father is pulling the rope that makes the piñata go up and down. He will make sure that everybody has a chance to hit it at least once. Somebody will end up breaking it, and that’s when all the candies will fall out and all the kids will run and try to grab them.


It was Kitten’s first full moon.
When she saw it, she thought.
There’s a little bowl of milk in the sky.
And she wanted it.
So she closed her eyes
and stretched her neck
and opened her mouth and licked.

But Kitten only ended up
with a bug on her tongue.
Poor Kitten!

Still, there was the little bowl of milk, just waiting.

So she pulled herself together
and wiggled her bottom
and sprang from the top step of the porch.

But Kitten only tumbled—
bumping her nose and banging her ear
and pinching her tail.
Poor Kitten!

Still, there was the little bowl of milk, just waiting.

So she chased it—
down the sidewalk,
  through the garden,
    past the field,
      and by the pond.
But Kitten never seemed to get closer.
Poor Kitten!

Still, there was the little bowl of milk, just waiting.

So she ran
to the tallest tree
she could find,
and she climbed
and climbed
and climbed
to the very top.

But Kitten
still couldn’t reach
the bowl of milk,
and now she was scared.
Poor Kitten!
What could she do?

Then, in the pond, Kitten saw
another bowl of milk.
And it was bigger.
What a night!

So she raced down the tree
and raced through the grass

and raced to the edge of the pond.
She leaped with all her might—

Poor Kitten!
She was wet and sad and tired
and hungry.

So she went
back home—

and there was
a great big
bowl of milk
on the porch,

just waiting for her.

Lucky Kitten!

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**Read-Aloud Poetry**


A fox jumped out one winter’s night,
And begged the moon to give him light,
For he’d many miles to trot that night
Before he reached his den O!

Den O! Den O!
For he’d many miles to trot that night before he reached his den O!

The first place he came to was a farmer’s yard,
Where the ducks and the geese declared it hard
That their nerves should be shaken and their rest so marred
By a visit from Mr. Fox O!

Fox O! Fox O!
That their nerves should be shaken and their rest so marred
By a visit from Mr. Fox O!

He took the grey goose by the neck,
And swung him right across his back;
The grey goose cried out, Quack, quack, quack,
With his legs hanging dangling down O!
   Down O! Down O!
The grey goose cried out, Quack, quack, quack,
With his legs hanging dangling down O!

Old Mother Slipper Slopper jumped out of bed,
And out of the window she popped her head:
Oh, John, John, the grey goose is gone,
And the fox is off to his den O!
   Den O! Den O!
Oh, John, John, the grey goose is gone,
And the fox is off to his den O!

John ran up to the top of the hill.
And blew his whistle loud and shrill;
Said the fox, That is very pretty music still –
I’d rather be in my den O!
   Den O! Den O!
Said the fox, That is very pretty music still –
I’d rather be in my den O!

The fox went back to his hungry den,
And his dear little foxes, eight, nine, ten;
Quoth they, Good daddy, you must go there again,
If you bring such god cheer from the farm O!
   Farm O! Farm O!
Quoth they, Good daddy, you must go there again,
If you bring such god cheer from the farm O!

The fox and his wife, without any strife,
Said they never ate a better goose in all their life:
They did very well without fork or knife,
And the little ones chewed on the bones O!
   Bones O! Bones O!
They did very well without fork or knife,
And the little ones chewed on the bones O!


Over in the meadow in a new little hive
Lived an old mother queen bee and her honeybees five.
“Hum,” said the mother,
“We hum,” said the five;
So they hummed and were glad in their new little hive.

Over in the meadow in a dam built of sticks
Lived an old mother beaver and her little beavers six.
“Build,” said the mother,
“We build,” said the six;
So they built and were glad in the dam built of sticks.

Over in the meadow in the green wet bogs
Lived an old mother froggie and her seven polliwogs.
“Swim,” said the mother.
“We swim,” said the ‘wogs;
So they swam and were glad in the green wet bogs.

Over in the meadow as the day grew late
Lived an old mother owl and her little owls eight.
“Wink,” said the mother,
“We wink,” said the eight;
So they winked and were glad as the day grew late.

Lear, Edward. “The Owl and the Pussycat.” (1871)

The Owl and the Pussy-cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,
Wrapped up in a five-pound note.
The Owl looked up to the stars above,
And sang to a small guitar,
‘O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy are!’

Pussy said to the Owl, ‘You elegant fowl!
How charmingly sweet you sing!
O let us be married! Too long we have tarried:
But what shall we do for a ring?’
They sailed away, for a year and a day,
To the land where the Bong-tree grows
And there in a wood a Piggy-wig stood
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.

‘Dear Pig, are you willing to sell for one shilling
Your ring?’ Said the Piggy, ‘I will.’
So they took it away, and were married next day
By the turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.


With mournful moan and silken tone,
Itself alone comes ONE TROMBONE.
Gliding, sliding, high notes go low;
ONE TROMBONE is playing SOLO.

Next a TRUMPET comes along,
And sings and stings its swinging song.
It joins TROMBONE, no more alone,
And ONE and TWO-O, they’re a DUO.

Fine FRENCH HORN, its valves all oiled,
Bright and brassy, loops all coiled,
Golden yellow; joins its fellos,
TWO, now THREE-O, what a TRIO!

Now, a mellow friend, the CELLO,
Neck extended, bows a “hello”;
End pin set upon the floor,
It makes up a QUARTET—that’s FOUR.

And soaring high and moving in.
With ZIN! ZIN! ZIN! A VIOLIN,
Stroking strings that come alive;
Now QUINTET. Let’s count them: FIVE.

FLUTE, that sends our soul a-shiver;
FLUTE, that slender, silver sliver.
A place among the set it picks
To make a young SEXTET—that’s SIX.

With steely keys that softly click,
Its breezy notes so darkly slick,
A sleek, black, woody CLARINET
Is number SEVEN—now SEPTET.

Gleeful, bleating, sobbing, pleading,
Through its throbbing double-reeding;
OBOE, please don’t hesitate:
Come, make it an OCTET—that’s EIGHT.

That lazy clown, the big BASSOON!
He plays low down, we’re laughing soon.
Here, Grumpy, get your place in line,
And give us a NONET—that’s NINE.

The HARP descends with angel’s wings,
A heaven’s blend through magic strings,
And when it joins the others, then
Behold! A CHAMBER GROUP of TEN.

The ORCHESTRA comes in the hall.
They’re on the stage; we see them all:
The CELLO, HARP, and CLARINET,
The TRUMPET, whom we’ve also met,

The OBOE, FLUTE, and big BASSOON,
All eager to get started soon.
TROMBONE, FRENCH HORN, and VIOLIN,
All poised and ready. Now, begin!

The STRINGS all soar, the REEDS implore,
The BRASSES roar with notes galore.
It’s music that we all adore.
It’s what we go to concerts for.

The minutes fly, the music ends,
And so, good-bye to our new friends.
But when they’ve bowed and left the floor,
If we clap loud and shout, “Encore!”
They may come out and play once more.

And that would give us great delight
Before we say a late good night.

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Read-Aloud Informational Texts


From “Fire! Fire! In the city…”
In an apartment house, a breeze has blown a towel up into the flame of a hot stove. A fire begins. The smoke alarm screams.

A phone call alerts the fire-dispatch center. Instantly, a dispatcher calls the firehouse nearest the fire.

A loudspeaker blares out the address of the fire, and the firefighters go into action. They slide down brass poles to the ground floor, where the fire engines are, and hurry into their fire-fighting gear. Then they take their positions on their engines.

The big trucks roar out of the firehouse. Sirens scream and lights flash.

The fire engines arrive at the scene. The fire is bigger now. The fire chief is in charge. He decides the best way to fight this fire.

Hoses are pulled from the trucks. Each separate fire truck is called a “company.” Each separate company has an officer in charge. The fire chief tells each officer in charge what he wants the firefighters to do.

Firefighters are ordered to search the building to make sure no one is still inside. A man is trapped. A ladder tower is swung into action. The man is rescued quickly.

At the same time, an aerial ladder is taking other firefighters to the floor above the fire. Inside, the firefighters attach a hose to the building’s standpipe. Water is sprayed onto the fire to keep it from moving up through the apartment house.

Now the aerial ladder is swung over to the roof of the burning building. Firefighters break holes in the roof and windows to let out poisonous gases, heat, and smoke before they can cause a bad explosion. There’s less danger now for the firefighters working inside the building.

Firefighters are battling the blaze from the outside of the building, too. Fire hoses carry water from the fire hydrants to the trucks.

Pumps in the fire trucks control the water pressure and push the water up through the discharge hoses. Streams of water hit the burning building and buildings next door to keep the fire from spreading.

The fire is under control.

The fire is out. The firefighters clean up the rubble. Back at the firehouse, they clean their equipment and make an official report on the fire.


After the next big rain storm, put your boots on and go outside. Look at the water dripping from your roof. Watch it gush out of the drainpipes. You can see water flowing down your street too.

Water is always flowing. It trickles in the brook near your house.

Sometimes you see water rushing along in a stream or in a big river.

Water always flows downhill. It flows from high places to low places, just the way you and your skateboard move down a hill.
Sometimes water collects in a low spot in the land – a puddle, a pond, or a lake. The water’s downhill journey may end there. Most of the time, though, the water will find a way to keep flowing downhill. Because water flows downhill, it will keep flowing until it can’t go any lower. The lowest parts of the earth are the oceans. Water will keep flowing until it reaches an ocean.

Where does the water start? Where does the water in a brook or a stream or a river come from? The water comes from rain. And it comes from melting snow. The water from rain and melting snow runs over the ground. Some of it soaks into the ground, and some water is soaked up by trees and other plants. But a lot of the water keeps traveling over the ground, flowing downhill.

The water runs along, flowing over the ground. Trickles of water flow together to form a brook. A brook isn’t very deep or wide. You could easily step across a brook to get to the other side.

The brook flows over small stones covered with algae. Algae are tiny plants. They can be green, red, or brown. Green algae make the water look green. Plop! A frog jumps into the brook. A salamander wiggles through leafy water plants. Slap! A trout’s tail hits the water. Lots of creatures live in the moving water.


What do you do with a nose like this?

If you’re a platypus, you use your nose to dig in the mud.

If you’re a hyena, you find your next meal with your nose.

If you’re an elephant, you use your nose to give yourself a bath.

If you’re a mole, you use your nose to find your way underground.

If you’re an alligator, you breathe through your nose while hiding in the water.

What do you do with ears like these?

If you’re a jackrabbit, you use your ears to keep cool.

If you’re a bat you “see” with your ears.

If you’re a cricket, you hear with ears that are on your knees.

If you’re a humpback whale, you hear sounds hundreds of miles away.

If you’re a hippopotamus, you close your ears when you’re under water.

What do you do with a tail like this?

If you’re a giraffe, you brush off pesky flies with your tail.

If you’re a skunk, you lift your tail to warn that a stinky spray is on the way.

If you’re a lizard, you break off your tail to get away.
If you’re a scorpion, your tail can give a nasty sting.

If you’re a monkey, you hang from a tree by your tail.

What do you do with eyes like these?

If you’re an eagle, you spot tiny animals from high in the air.

If you’re a chameleon, you look two ways at once.

If you’re a four-eye fish, you look above and below the water at the same time.

If you’re a bush baby, you use your large eyes to see clearly at night.

If you’re a horned lizard, you squirt blood out of your eyes.

What do you do with feet like these?

If you’re a chimpanzee, you feed yourself with your feet.

If you’re a water strider, you walk on water.

If you’re a blue-footed booby, you do a dance.

If you’re a gecko, you use your sticky feet to walk on the ceiling.

If you’re a mountain goat, you leap from ledge to ledge.

What do you do with a mouth like this?

If you’re a pelican, you use your mouth as a net to scoop up fish.

If you’re an egg-eating snake, you use your mouth to swallow eggs larger than your head.

If you’re a mosquito, you use your mouth to suck blood.

If you’re an anteater, you capture termites with your long tongue.

If you’re an archerfish, you catch insects by shooting them down with a stream of water.


When spring winds warm the earth, a farmer plants hundreds of pumpkin seeds.

Every pumpkin seed can become a baby pumpkin plant. Underground, covered with dark, moist soil, the baby plants begin to grow.

As the plants get bigger, the seeds crack open. Stems sprout up. Roots dig down. Inside the roots are tubes. Water travels up these tubes the way juice goes up a straw.

In less than two weeks from planting time, green shoots poke up through the earth.
These shoots grow into tiny seedlings. Two leaves, called seed leaves, uncurl on each stem. They reach up toward the sun.

Sunlight gives these leaves energy to make food. Like us, plants need food to grow. But green plants do not eat food as we do. Their leaves make it.

To make food, plants need light, water, and air. Leaves catch the sunlight. Roots soak up rainwater. And little openings in the leaves let air in. Using energy from the sun, the leaves mix the air with water from the soil to make sugar. This feeds the plant.

Soon broad, prickly leaves with jagged edges unfold on the stems.

The seed leaves dry up. Now the new leaves make food for the pumpkin plant.

Each pumpkin stem has many sets of tubes. One tube in each set takes water from the soil up to the leaves so they can make sugar. The other tube in each set sends food back down so the pumpkin can grow.

The days grow warmer. The farmer tends the pumpkin patch to keep weeds out. Weeds take water from the soil. Pumpkin plants need that water to grow.


A blue whale is as long as a basketball court. Its eyes are as big as softballs. Its tongue weighs as much as an elephant.

It is the biggest animal that has ever lived on Earth – bigger than any dinosaur.

But not all whales are this big. A killer whale is about as long as a fire truck. Dolphins and porpoises are whales too, very small whales. The smallest dolphin is only five feet long. That’s probably shorter than your mom.

There are about 80 kinds of whales. All of them are mammals. Dogs and monkeys and people are mammals, too. They are warm-blooded. This means that their blood stays at the same temperature even if the air or water around them gets hot or cold.

Mammal babies drink milk from their mothers. Whale babies are called calves.

And mammals breathe air. A whale must swim to the ocean’s surface to breathe or it will drown. After a whale calf is born, its mother may lift it up for its first breath of air.

A whale uses its blowholes to breathe. It can have one blowhole or two. The blowholes are on the top of its head. When a whale breathes out, the warm breath makes a cloud called a blow. Then the whale breathes in. Its blowholes squeeze shut. The whale dives under the water. It holds its breath until it comes back up.

When sperm whales hunt, they dive deeper than any other whale. They can hold their breath for longer than an hour and dive down more than a mile.

Deep in the ocean, where the water is dark and cold, sperm whales hunt for giant squid and other animals.

Some whales, like sperm whales, have teeth to catch their food. They are called toothed whales. Other whales have not teeth. They are called baleen whales. (Say it like this: bay-LEEN.) Blue whales and humpback whales are baleen
whales. They have strips of baleen in their mouths. Baleen is made of the same stuff as your fingernails. It is strong but it can bend.

A baleen whale fills its mouth with water. In the water there might be fish or krill. Krill are tiny animals like shrimp. The whale closes its mouth. The water flows back out between the strips of baleen.

The fish or krill are trapped inside its mouth for the whale to eat.

Some whales, like killer whales, hunt in groups to catch their food. These groups are called pods. A whale mother and her children, and even her grandchildren sometimes live in one pod.


When you see a bird flying, do you dream about flying too?

Do you run with your arms out, imagining that you’re soaring among the clouds? Do you make paper airplanes? Do you fly kites?

If you do, you aren’t alone. For thousands of years, people have dreamed of being able to fly.

They watched birds and bats soar.

They imagined people and other animals that could fly and told stories about them.

They designed machines that they thought would be able to fly.

They had many ideas. As they tried each new idea, they learned a lot.

They learned about gravity. Gravity is the force that keeps everything on the Earth’s surface. Because of gravity, things have weight.

If there were no gravity, people, dogs, cats, and everything else would go floating off into space. Gravity keeps us on the ground, even if we would rather be flying.

People also learned about air. Air is made of tiny particles called molecules. When you walk or run, you push through air molecules. They push back on you, too, even though you don’t really feel the push unless the wind blows.

People learned that wind could push a kite into the sky.

When air molecules push back on a moving object, that is a force called drag. You can feel drag for yourself. Hold out your arms. Now spin around. Feel the push of air on your arms and hands? That’s drag. Like gravity, drag works against objects that are trying to fly.

Kites were useful and fun, but people wanted more. They wanted to fly like birds.

Birds had something that kites didn’t: Birds had wings.

People made wings and strapped them to their arms. They flapped their arms but couldn’t fly.

They built gliders, light aircraft with wings. Some didn’t work, but some did.
The gliders that worked best had special wings. These wings were arched on both the top and the bottom. The air pulled the wings from above and pushed the wings from below. When the wings went up, so did the glider! Arched wings help create a force called lift. Lift is the force that keeps birds and gliders in the air.

Most gliders have long, thin wings. The wings create enough lift to carry the aircraft and its passengers. Gliders usually ride currents of air the same way a hawk soars.

Gliders are very light, and long wings and air currents can give them enough lift to fly. But to carry more than just a passenger or two, an aircraft needs a lot more lift. The question is: How do you create more lift?

The engine is the answer!

The engine is a machine that changes energy into movement. The forward movement that an airplane needs to fly is called thrust. More thrust makes an airplane move forward faster. Moving faster creates more lift. And with more lift, an airplane can carry more weight. So an aircraft with an engine can carry passengers or cargo.

In 1903 the Wright brothers figured out how to get wings and an engine to work together in order to give an airplane enough thrust to fly. They made the first powered flight at Kitty Hawk, North Carolina.

Since then, people have made airplanes that can fly faster than sound can travel. They have made airplanes that can fly all the way around the world without stopping.

Today, thousands of people travel in airplanes every day. People really have learned how to fly!
Stories


From “The Fire Cat”

Joe took Pickles to the Chief, who was sitting at his desk.

“Oh!” said the Chief. “I know this young cat. He is the one who chases little cats.”

“How do you know?” asked Joe.

The Chief answered, “A Fire Chief knows many things.”

Just then the telephone began to ring. “Hello,” said the Chief. “Oh, hello, Mrs. Goodkind. Yes, Pickles is here. He came with Joe. What did you say? You think Pickles would like to live in our firehouse? Well, we shall see. Thank you, Mrs. Goodkind. Good-bye.”

The Chief looked at Pickles and said, “Mrs. Goodkind says you are not a bad cat. And Joe likes you. I will let you live here IF you will learn to be a good firehouse cat.”

Pickles walked quietly up the stairs after Joe. Joe and Pickles went into a room where the firemen lived.

The men were pleased to have a cat. They wanted to play with Pickles. But suddenly the fire bell rang. All the firemen ran to a big pole and down they went. The pole was the fast way to get to their trucks. Pickles could hear the trucks start up and rush off to the fire.

Pickles said to himself, “I must learn to do what the firemen do, I must learn to slide down the pole.”

He jumped and put his paws around the pole. Down he fell with a BUMP.

“Bumps or no bumps, I must try again,” said Pickles. Up the stairs he ran. Down the pole he came — and bumped. But by the time the firemen came back from the fire, Pickles could slide down the pole.

“What a wonderful cat you are!” said the firemen. The Chief did not say anything.

Pickles said to himself, “I must keep learning everything I can.” So he learned to jump up on one of the big trucks. And he learned to sit up straight on the seat while the truck raced to a fire.

“What a wonderful cat you are!” said the firemen. The Chief did not say anything.

Pickles said to himself, “Now I must learn to help the firemen with their work.”

At the next fire, he jumped down from the truck. He ran to a big hose, put his paws around it, and tried to help a fireman shoot water at the flames.

“What a wonderful cat you are!” said the firemen. The Chief did not say anything.
The next day the Chief called all the firemen to his desk. Then he called for Pickles. Pickles did not know what was going to happen. He said to himself, “Maybe the Chief does not like the way I work. Maybe he wants to send me back to my old yard.” But Pickles went to the Chief.

At the Chief’s desk stood all the firemen – and Mrs. Goodkind! The Chief said to Pickles, “I have asked Mrs. Goodkind to come because she was your first friend. Pickles, jump up on my desk. I have something to say to you.”

Pickles jumped up on the desk and looked at the Chief. Out of the desk the Chief took – a little fire hat!

“Pickles,” said the Chief, “I have watched you at your work. You have worked hard. The time has come for you to know that you are now our Fire Cat.”

And with these words, the Chief put the little hat on Pickles’ head.


From Chapter I

“How did Mama sing every day?” asked Caleb. “Every-single-day?” He sat close to the fire, his chin in his hand. It was dusk, and the dogs lay beside him on the warm hearthstones.

“Every-single-day,” I told him for the second time this week. For the twentieth time this month. The hundredth time this year? And the past few years?

“And did Papa sing, too?”

“Yes. Papa sang, too. Don’t get so close, Caleb. You’ll heat up.”

He pushed his chair back. It made a hollow scraping sound on the hearthstones. And the dogs stirred. Lottie, small and black, wagged her tail and lifted her head. Nick slept on.

I turned the bread dough over and over on the marble slab on the kitchen table.

“Well, Papa doesn’t sing anymore,” said Caleb very softly. A log broke apart and crackled in the fireplace. He looked up at me. “What did I look like when I was born?”

“You didn’t have any clothes on,” I told him.

“I know that,” he said.

“You looked like this,” I held the bread dough up in a round pale ball.

“I had hair,” said Caleb seriously.

“Not enough to talk about,” I said.

“And she named me Caleb,” he went on, filling in the old familiar story.

“I would have named you Troublesome,” I said, making Caleb smile.

“And Mama handed me to you in the yellow blanket and said…” He waited for me to finish the story. “And said…?”

“I sighed. “And Mama said. ‘Isn’t he beautiful, Anna?’”

“And I was,” Caleb finished.

Caleb thought the story was over, and I didn’t tell him what I had really thought. He was homely and plain, and he had a terrible holler and a horrid smell. But these were not the worst of him. Mama died the next morning. That was the worst thing about Caleb.

“Isn’t he beautiful, Anna?” her last words to me. I had gone to bed thinking how wretched he looked. And I forgot to say good night.

I wiped my hands on my apron and went to the window. Outside, the prairie reached out and touched the places where the sky came down. Though the winter was nearly over, there were patches of snow everywhere. I looked at the long dirt road that crawled across the plains, remembering the morning that Mama had died, cruel and sunny. They had come for her in a wagon and taken her away to be buried. And then the cousins and aunts and uncles had come and tried to fill up the house. But they couldn’t.
Slowly, one by one, they left. And then the days seemed long and dark like winter days, even though it wasn’t winter. And Papa didn’t sing.


Once upon a time there lived a very lazy bear who had lots of money and lots of land. His father had been a hard worker and a smart business bear, and he had given all of his wealth to his son.

But all Bear wanted to do was sleep.

Not far down the road lived a hare. Although Hare was clever, he sometimes got into trouble. He had once owned land, too, but now he had nothing. He had lost a risky bet with a tortoise and had sold off all of his land to Bear to pay off the debt.

Hare and his family were in very bad shape.

“The children are so hungry father bear! We must think of something!” Mrs. Hare cried one day. So Hare and Mrs. Hare put their heads together and cooked up a plan.

[…]

Bear stared at his pile. “But, Hare, all the best parts are in your half!”

“You chose the tops, Bear,” Hare said.

“Now, Hare, you’ve tricked me. You plant this field again—and this season I want the bottoms!”

Hare agreed. “It’s a done deal, Bear.”


Somehow, on the river, it seemed like summer would never end. But of course it did.

On my last day, I got up extra early and crept down to the dock. The air was cool and a low pearly fog hung over the river. I untied the raft and quietly drifted downstream.

Ahead of me, through the fog, I saw two deer moving across the river, a doe and a fawn. When they reached the shore, the doe leaped easily up the steep bank, then turned to wait for her baby. But the fawn was in trouble. It kept slipping down the muddy bank, The doe returned to the water to help, but the more the fawn struggled, the deeper it got stuck in the mud.

I pushed off the river bottom and drove the raft hard onto the muddy bank, startling the doe. Then I dropped into the water. I was ankle-deep in mud.

“You’re okay,” I whispered to the fawn, praying that the raft would calm it. “I won’t hurt you.”
Gradually the fawn stopped struggling, as if it understood that I was there to help. I put my arms around it and pulled. It barely moved. I pulled again, then again. Slowly the fawn eased out of the mud, and finally it was free. Carefully I carried the fawn up the bank to its mother.

Then, quietly, I returned to the raft. From there I watched the doe nuzzle and clean her baby, and I knew what I had to do. I pulled the stub of a crayon from my pocket, and drew the fawn, in all its wildness, onto the old gray boards of the raft. When I had finished, I knew it was just right.


From "The Sleigh Ride"

It was a very snowy day and Poppleton felt like a sleigh ride. He called his friend Cherry Sue.

"Would you like to go for a sleigh ride?" Poppleton asked.

"Sorry, Poppleton, I’m making cookies," said Cherry Sue.

Poppleton called his friend Hudson.

"Would you like to go for a sleigh ride?" Poppleton asked.

"Sorry," said Hudson, "I’m baking a cake."

Poppleton called his friend Fillmore.

"Would you like to go for a sleigh ride?" Poppleton asked.

"Sorry," said Fillmore. “I’m stirring some fudge.”

Poppleton was disappointed. He couldn’t find one friend for a sleigh ride. And besides that, they were all making such good things to eat!

He sat in front of his window, feeling very sorry for himself. Suddenly the doorbell rang.

"SURPRISE!"

There stood all of Poppleton’s friends! With cookies and cake and fudge and presents! “HAPPY BIRTHDAY, POPPLETON!”

He had forgotten his own birthday! Everyone ate and laughed and played games with Poppleton.

Then, just before midnight, they all took him on a sleigh ride.

The moon was full and white. The stars twinkled. The owls hooted in the trees. Over the snow went the sleigh filled with Poppleton and all of his friends.

Poppleton didn’t even make a birthday wish. He had everything already.

In a lonely lighthouse, far from city and town, far from the comfort of friends, lived a kindhearted cat named Pandora.

She had been living in this lighthouse all alone for four long years, and it was beginning to wear. She found herself sighing long, deep, lonely sighs. She sat on the rocks overlooking the waves far too long. Sometimes her nose got a sunburn.

And at night, when she tried to read by the lantern light, her mind wandered and she would think for hours on her childhood when she had friends and company.

Why did Pandora accept this lonely lighthouse life?

Because a lighthouse had once saved her.

When Pandora was but a kitten, she and her father had gone sailing aboard a grand schooner, bound for a new country. Pandora’s mother had stayed behind, with the baby, to join them later.

And while they were at sea, Pandora and her father were shaken from their beds one night by an awful twisting of the ship’s great bow.

“Stay here, Pandora!” her father had commanded. “Stay here and wait until I come for you!”

They were in a terrible storm. The wind was howling, and the waves crashed hard upon them. Worse, a deep fog had spread itself all over the water, and it is fog that will bring a ship to its end. Fog that will blind a sailor’s eyes until his ship has hit the jagged shore and torn itself to pieces.

Pandora’s father knew this as he worked with the others to keep the ship’s sails aloft and his daughter trembled in her bed. He knew what somber danger they were in.

But Pandora’s father was a brave cat and he would not give up hope. He would hold tight to the riggings with the others until help, in whatever form might come to them.

In time, the winds began to settle and the waves grew smaller. But the dense fog refused to lift.

The ship’s captain was clearly worried. For he knew these waters they sailed in. He knew the long history of ships gone down.

And he carried little hope that help might come to them, that someone might lead them away from the deadly shore. For only a lighthouse might show them the way, and there had been no working light on these waters for a hundred years.

So it was with much bewilderment, and amazement, and overwhelming joy that he heard, first, the deep, clear sound of a foghorn, then saw before him a light. Yes, a light! And it was not the light of another ship or small boat. Only a very powerful lamp could make itself seen through a fog like this. Only the lamp of a lighthouse.

“Pull leeward!” cried the captain. “Away from the light!”

And everyone pulled hard on the riggings to make the ship turn, turn away from the dangerous shore.

From Chapter 1, “A Story for Cocoa”

Cowgirl Kate rode her horse, Cocoa, out to the pasture.

“It’s time to herd cows,” said Cowgirl Kate.

“I am thirsty,” said Cocoa.

He stopped at the creek and took a drink.

“Are you ready now?” asked Cowgirl Kate.

“No,” said Cocoa. “Now I am hungry.”

Cowgirl Kate gave him an apple. He ate it in one bite. Then he sniffed the saddlebag.

Cowgirl Kate gave him another apple. He ate that in one bite, too. He sniffed the saddlebag again.

“You are a pig,” said Cowgirl Kate.

“No,” said Cocoa. “I am a horse.”

“A cowhorse?” she asked.

“Of course,” he said.

“But a cowhorse herds cows,” she said.

“Just now, I am too full,” he said.

Cowgirl Kate smiled. “Then I will tell you a story.”

“Once there was a cowgirl who needed a cowhorse. She went to a ranch and saw lots and lots of horses. Then she saw a horse whose coat was the color of chocolate. His tail and mane were the color of caramel. ‘Yum,’ said the cowgirl, ‘you are the colors of my favorite candy.’ The horse looked at her. He sniffed her.”

“Are you a real cowgirl?” he asked. ‘I am a cowgirl from the boots up,’ she said. ‘Well, I am a cowhorse from the mane down,’ he said. ‘Will you work hard every day?’ the cowgirl asked... The horse raised his head high. ‘Of course,’ he said, ‘a cowhorse always does his job.’ ‘At last,’ said the cowgirl, ‘I have found my horse.’”

“That was a good story,” said Cocoa. He raised his head high. “And now I am ready to herd cows.”

Poetry


The morns are meeker than they were.
The nuts are getting brown;  
The berry’s cheek is plumper,  
The rose is out of town.

The maple wears a gayer scarf,  
The field a scarlet gown.  
Lest I should be old-fashioned,  
I’ll put a trinket on.


Who has seen the wind?  
Neither I nor you;  
But when the leaves hang trembling  
The wind is passing through.

Who has seen the wind?  
Neither you nor I;  
But when the trees bow down their heads  
The wind is passing by.


I will be the gladdest thing  
Under the sun!  
I will touch a hundred flowers  
And not pick one.

I will look at cliffs and clouds  
With quiet eyes,  
Watch the wind bow down the grass,  
And the grass rise.

And when lights begin to show  
Up from the town,  
I will mark which must be mine,  
And then start down!

Informational Texts

I was announced from the palace that the King would soon make a long journey.

On the way to his destination, the King and his party would spend a few nights at Camdenton Manor. The lord of the manor knew what this meant. The king traveled with his Queen, his knights, squires, and other members of his court. There could be a hundred mouths to feed!

Preparations for the visit began at once. The lord and lady of the manor had their serfs to help them. The serfs lived in huts provided for them on the lord’s estate, each with its own plot of land. In return, they were bound to serve the lord. They farmed his land, managed his manor house, and if there was a war, they had to go to battle with the lord and the King.

But now they prepared.

*The manor had its own church, which was attended by everyone on the estate.*

The manor house had to be cleaned, the rooms readied, tents set up for the horsemen, fields fenced for the horses. And above all, provisions had to be gathered for the great feast.

*The Royal Suite was redecorated.*

*Silk was spun, new fabric was woven.*

*The Royal Crest was embroidered on linen and painted on the King’s chair.*

The lord and his party went hunting and hawking for fresh meat.

*Hunting was a sport for the rich only. The wild animals that lived on the lord’s estate belonged to him. Anyone caught poaching—hunting illegally—was severely punished.*

*Falcons and hawks were prized pets. They were trained to attack birds for their masters to capture.*

They trapped rabbits and birds of all kinds, and fished for salmon and eels and trout.

*Serfs hid in bushes and caught birds in traps. They set ferrets in burrows to chase out rabbits.*

There were fruits and vegetables growing in the garden, herbs and flowers for sauces and salads, and bees made honey for sweetening.


From “A ‘From Seed to Plant’ Project”

How to raise bean plants

1. Find a clean glass jar. Take a piece of black construction paper and roll it up.
2. Slide the paper into the jar. Fill the jar with water.
3. Wedge the bean seeds between the black paper and the glass. Put the jar in a warm place.
4. In a few days the seeds will begin to sprout. Watch the roots grow down. The shoots will grow up.
5. Put dirt into a big clay pot.
6. Carefully remove the small plants from the glass jar. Place them in the soil, covering them up to the base of their shoots.
7. Water them…and watched them grow.


Has this ever happened to you?  
You find a loose tooth in your mouth.  
Yikes! You can wiggle it with your finger.  
You can push it back and forth with your tongue.  
Then one day it falls out.  
There you are with your old baby tooth in your hand and a big hole in your mouth.  
It happens to everyone, everywhere, all over the world.  
“Look! Look! My tooth fell out! My tooth fell out!”  
But what happens next?  
What in the world do you do with your tooth?

North America

United States  
I put my tooth under my pillow. While I’m sound asleep, the Tooth Fairy will come into my room, take my tooth, and leave some money in its place.

Mexico  
When I go to sleep, I leave my tooth in a box on the bedside table. I hope El Ratón, the magic mouse, will take my tooth and bring me some money. He leaves more money for a front tooth.

Yupik  
My mother wraps my tooth in a food, like meat or bread. Then I feed it to a female dog and say, “Replace this tooth with a better one.”

Yellowknife Déné  
My mother or grandmother takes my tooth and puts it in a tree and then my family dances around it. This makes certain that my new tooth will grow in as straight as a tree.

Navajo  
My mother saves my tooth until my mouth stops hurting. Then we take my tooth to the southeast, away from our house. We bury the tooth on the east side of a healthy young sagebrush, rabbit bush, or pinyon tree because we believe that east is the direction associated with childhood.


High above there is the Moon, cold and quiet, no air, no life, but glowing in the sky.

Here below there are three men who close themselves in special clothes, who—*click*—lock hands in heavy gloves, who—*click*—lock heads in large round helmets.

It is summer here in Florida, hot, and near the sea. But now these men are dressed for colder, stranger places. They walk with stiff and awkward steps in suits not made for Earth.
They have studied and practiced and trained, and said good-bye to family and friends. If all goes well, they will be gone for one week, gone where no one has been.

Their two small spaceships are Columbia and Eagle. They sit atop the rocket that will raise them into space, a monster of a machine: It stands thirty stories, it weighs six million pounds, a tower full of fuel and fire and valves and pipes and engines, too big to believe, but built to fly—the mighty, massive Saturn V.

The astronauts squeeze in to Columbia’s sideways seats, lying on their backs, facing toward the sky—Neil Armstrong on the left, Michael Collins in the right, Buzz Aldrin in the middle.

Click and they fasten straps.
Click and the hatch is sealed.

There they wait, while the Saturn hums beneath them.

Near the rocket, in Launch Control, and far away in Houston, in Mission Control, there are numbers, screens, and charts, ways of watching and checking every piece of the rocket and ships, the fuel, the valves, the pipes, the engines, the beats of the astronauts’ hearts.

As the countdown closes, each man watching is asked the question: GO/NO GO?
And each man answers back: “GO.” “GO.” “GO.”
Apollo 11 is GO for launch.


This island is covered with snow. No trees grow. Nothing has green leaves. The land is white as far as you can see.

Then something small and round and black pokes up out of the snow.

A black nose sniffs the air. Then a smooth white head appears. A mother polar bear heaves herself out of her den.

A cub scrambles after her.

When the cub was born four months ago, he was no bigger than a guinea pig. Blind and helpless, he snuggled in his mother’s fur. He drank her milk and grew, safe from the long Arctic winter.

Outside the den, on some days, it was fifty degrees below zero. From October to February, the sun never rose.

Now it is spring—even though snow still covers the land. The cub is about the size of a cocker spaniel. He’s ready to leave the den. For the first time, he sees bright sunlight and feels the wind ruffle his fur.

The cub tumbles and slides down icy hills. His play makes him strong and teaches him to walk and run in snow.

Like his mother, he cub is built to survive in the Arctic. Hi white fur will grow to be six inches thick—longer than your hand. The skin beneath the cub’s fur is black. It soaks up the heat of the sun. Under the skin is a layer of fat. Like a snug blanket, this blubber keeps in the heat of the bear’s body.

Polar bears get too hot more easily than they get too cold. They stretch out on the ice to cool off.
Read-Aloud Stories


Now this is the next tale, and it tells how the Camel got his big hump.

In the beginning of years, when the world was so new and all, and the Animals were just beginning to work for Man, there was a Camel, and he lived in the middle of a Howling Desert because he did not want to work; and besides, he was a Howler himself. So he ate sticks and thorns and tamarisks and milkweed and prickles, most ‘scruciating idle; and when anybody spoke to him he said “Humph!” Just “Humph!” and no more.

Presently the Horse came to him on Monday morning, with a saddle on his back and a bit in his mouth, and said, “Camel, O Camel, come out and trot like the rest of us.”

“Humph!” said the Camel; and the Horse went away and told the Man.

Presently the Dog came to him, with a stick in his mouth, and said, “Camel, O Camel, come and fetch and carry like the rest of us.”

“Humph!” said the Camel; and the Dog went away and told the Man.

Presently the Ox came to him, with the yoke on his neck and said, “Camel, O Camel, come and plough like the rest of us.”

“Humph!” said the Camel; and the Ox went away and told the Man.

At the end of the day the Man called the Horse and the Dog and the Ox together, and said, “Three, O Three, I’m very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can’t work, or he would have been here by now, so I am going to leave him alone, and you must work double-time to make up for it.”

That made the Three very angry (with the world so new-and-all), and they held a palaver, and an indaba, and a punchayet, and a pow-wow on the edge of the Desert; and the Camel came chewing milkweed most ‘scruciating idle, and laughed at them. Then he said “Humph!” and went away again.

Presently there came along the Djinn in charge of All Deserts, rolling in a cloud of dust (Djinns always travel that way because it is Magic), and he stopped to palaver and pow-wow with the Three.

“Djinn of All Deserts,” said the Horse, “is it right for any one to be idle, with the world so new-and-all?”

“Certainly not,” said the Djinn.

“Well,” said the Horse, “there’s a thing in the middle of your Howling Desert (and he’s a Howler himself) with a long neck and long legs, and he hasn’t done a stroke of work since Monday morning. He won’t trot.”

“Whew!” said the Djinn, whistling, “that’s my Camel, for all the gold in Arabia! What does he say about it?”

“He says ‘Humph!’” said the Dog; “and he won’t fetch and carry.”

“Does he say anything else?”
“Only ‘Humph!’; and he won’t plough,” said the Ox.

“Very good,” said the Djinn. “I’ll humph him if you will kindly wait a minute.”


From Chapter 1

Once upon a time, in a gloomy castle on a lonely hill, where there were thirteen clocks that wouldn’t go, there lived a cold aggressive Duke, and his niece, the Princess Saralinda. She was warm in every wind and weather, but he was always cold. His hands were as cold as his smile and almost as cold as his heart. He wore gloves when he was asleep, and he wore gloves when he was awake, which made it difficult for him to pick up pins or coins or kernels of nuts, or to tear the wings from nightingales. He was six feet four, and forty-six, and even colder than he thought he was. One eye wore a velvet patch; the other glittered through a monocle, which made half of his body seem closer to you than the other half. He had lost one eye when he was twelve, for he was fond of peering into nests and lairs in search of birds and animals to maul. One afternoon, a mother shrike had mauled him first. His nights were spent in evil dreams, and his days were given to wicked schemes.

Wickedly scheming, he would limp and cackle through the cold corridors of the castle, planning new impossible feats for the suitors of Saralinda to perform. He did not wish to give her hand in marriage, since her hand was the only warm hand in the castle. Even the hands of his watch and the hands of all the thirteen clocks were frozen. They had all frozen at the same time, on a snowy night, seven years before, and after that it was always ten to five in the castle. Travelers and mariners would look up at the gloomy castle on the lonely hill and say, “Time lies frozen there. It’s always Then. It’s never Now.”


From Chapter 1: “Before Breakfast”

“Where’s Papa going with that ax?” said Fern to her mother as they were setting the table for breakfast.

“Out to the hoghouse,” replied Mrs. Arable. “Some pigs were born last night.”

“I don’t see why he needs an ax,” continued Fern, who was only eight.

“Well,” said her mother, “one of the pigs is a runt. It’s very small and weak, and it will never amount to anything. So your father has decided to do away with it.”

“Do away with it?” shrieked Fern. “You mean kill it? Just because it’s smaller than the others?”

Mrs. Arable put a pitcher of cream on the table. “Don’t yell, Fern!” she said. “Your father is right. The pig would probably die anyway.”

Fern pushed a chair out of the way and ran outdoors. The grass was wet and the earth smelled of springtime. Fern’s sneakers were sopping by the time she caught up with her father.

“Please don’t kill it!” she sobbed. “It’s unfair.” Mr. Arable stopped walking.
“Fern,” he said gently, “you will have to learn to control yourself.”

“Control myself?” yelled Fern. “This is a matter of life and death, and you talk about controlling myself.”

Tears ran down her cheeks and she took hold of the ax and tried to pull it out of her father’s hand.

“Fern,” said Mr. Arable, “I know more about raising a litter of pigs than you do. A weakling makes trouble. Now run along!”

“But it’s unfair,” cried Fern. “The pig couldn’t help being born small, could it? If I had been very small at birth, would you have killed me?”

Mr. Arable smiled. “Certainly not,” he said, looking down at his daughter with love. “But this is different. A little girl is one thing, a little runty pig is another.”

“I see no difference,” replied Fern, still hanging on to the ax. “This is the most terrible case of injustice I ever heard of.”


From Chapter Three: “Chester”

Tucker Mouse had been watching the Bellinis and listening to what they said. Next to scrounging, eavesdropping on human beings was what he enjoyed most. That was one of the reasons he lived in the Times Square subway station. As soon as the family disappeared, he darted out across the floor and scooted up to the newsstand. At one side the boards had separated and there was a wide space he could jump through. He’d been in a few times before—just exploring. For a moment he stood under the three-legged stool, letting his eyes get used to the darkness. Then he jumped up on it.

“Psst!” he whispered. “Hey, you up there—are you awake?”

There was no answer.

“Psst! Psst! Hey!” Tucker whispered again, louder this time.

From the shelf above came a scuffling, like little feet feeling their way to the edge. “Who is that going ’psst’?” said a voice.

“It’s me,” said Tucker. “Down here on the stool.”

A black head, with two shiny black eyes, peered down at him. “Who are you?”

“A mouse,” said Tucker. “Who are you?”

“I’m Chester Cricket, said the cricket. He had a high, musical voice. Everything he said seemed spoken in an unheard melody.
“My name’s Tucker,” said Tucker Mouse. “Can I come up?”

“I guess so,” said Chester Cricket. “This isn’t my house anyway.”

Tucker jumped up beside the cricket and looked him all over. “A cricket,” he said admiringly. “So you’re a cricket. I never saw one before.”

“I’ve seen mice before,” the cricket said. “I knew quite a few back in Connecticut.”

“Is that where you’re from?” asked Tucker.

“Yes,” said Chester. “I guess I’ll never see it again,” he added wistfully.


From “Prologue”

There was a time once when the earth was still very young, a time some call the oldest days. This was long before there were any people about to dig parts of it up and cut parts of it off. People came along much later, building their towns and castles (which nearly always fell down after a while) and plaguing each other with quarrels and supper parties. The creatures who lived on earth in that early time stayed each in his own place and kept it beautiful. There were dwarfs in the mountains, woldwellers in the forests, mermaids in the lakes, and, of course, winds in the air.

There was one particular spot on the earth where a ring of mountains enclosed a very dry and dusty place. There were winds and dwarfs there, but no mermaids because there weren’t any lakes, and there were no woldwellers either because forests couldn’t grow in so dry a place.

Then a remarkable thing happened. Up in the mountains one day a dwarf was poking about with a sharp tool, looking for a good spot to begin mining. He poked and poked until he had made a very deep hole in the earth. Then he poked again and clear spring water came spurting up in the hole. He hurried in great excitement to tell the other dwarfs and they all came running to see the water. They were so pleased that they built over it a fine house of heavy stones and they made a special door out of a flat rock and balanced it in its place very carefully on carved hinges. Then one of them made a whistle out of a small stone which blew a certain very high note tuned to just the right warble so that when you blew it, the door of the rock house would open, and when you blew it again, the door would shut. They took turns being in charge of the whistle and they worked hard to keep the spring clean and beautiful.


(Also listed as a narrative for grades 4–5)

From Chapter 1

Here we go again. We were all standing in line waiting for breakfast when one of the caseworkers came in and tap-tap-taped down the line. Uh-oh, this meant bad news, either they’d found a foster home for somebody or somebody was about to get paddled. All the kids watched the woman as she moved along the line, her high-heeled shoes sounding like little fire-crackers going off on the wooden floor.

Shoot! She stopped at me and said, “Are you Buddy Caldwell?”
I said, “It’s Bud, not Buddy, ma’am.”

She put her hand on my shoulder and took me out of the line. Then she pulled Jerry, one of the littler boys, over. “Aren’t you Jerry Clark?” He nodded.

“Boys, good news! Now that the school year has ended, you both have been accepted in new temporary-care homes starting this afternoon!”

Jerry asked the same thing I was thinking, “Together?”

She said, “Why no, Jerry, you’ll by in a family with three little girls…”

Jerry looked like he’d just found out they were going to dip him in a pot of boiling milk.

“…and Bud…” She looked at some papers she was holding. “Oh, yes, the Amoses, you’ll be with Mr. and Mrs. Amos and their son, who’s twelve years old, that makes him just two years older than you, doesn’t it, Bud?”

Yes, ma’am.”

She said, “I’m sure you’ll both be very happy.”

Me and Jerry looked at each other.

The woman said, “Now, now, boys, no need to look so glum, I know you don’t understand what it means, but there’s a depression going on all over this country. People can’t find jobs and these are very, very difficult times for everybody. We’ve been lucky enough to find two wonderful families who’ve opened their doors for you. I think it’s best that we show our new foster families that we’re very…”

She dragged out the word very, waiting for us to finish her sentence for her.

Jerry said, “Cheerful, helpful and grateful.” I moved my lips and mumbled.

She smiled and said, “Unfortunately, you won’t have time for breakfast. I’ll have a couple of pieces of fruit put in a bag. In the meantime go to the sleep room and strip your beds and gather all of your things.”

Here we go again. I felt like I was walking in my sleep as I followed Jerry back to the room where all the boys’ beds were jim-jammed together. This was the third foster home I was going to and I’m used to packing up and leaving, but it still surprises me that there are always a few seconds, right after they tell you you’ve got to go, when my nose gets all runny and my throat gets all choky and my eyes get all sting-y. But the tears coming out doesn’t happen to me anymore, I don’t know when it first happened, but is seems like my eyes don’t cry anymore.
“Are you lost, son?” the man asked.

“Yes . . . I mean no. I need a job,” the young man stammered looking not much more than a boy.

“Tell me what you can do.”

“I can paint.”

“Ah, an artist. Are you good at faces?”

“I think so.”

“Can you paint them big?”

“Yes.”

“All right, I’m interested.” The man put down the brush, and said, “Come with me.”

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**Read-Aloud Poetry**


They went to sea in a sieve, they did;
In a sieve they went to sea:
In spite of all their friends could say,
On a winter’s morn, on a stormy day,
In a sieve they went to sea.
And when the sieve turned round and round,
And every one cried, “You’ll all be drowned!”
They called aloud, “Our sieve ain’t big;
But we don’t care a button, we don’t care a fig:
In a sieve we’ll go to sea!”

Far and few, far and few,
Are the lands where the Jumblies live:
Their heads are green, and their hands are blue
And they went to sea in a sieve.

They sailed away in a sieve, they did,
In a sieve they sailed so fast,
With only a beautiful pea-green veil
Tied with a ribbon, by way of a sail,
To a small tobacco-pipe mast.
And every one said who saw them go,
“Oh! won’t they be soon upset, you know?
For the sky is dark, and the voyage is long;
And, happen what may, it’s extremely wrong
In a sieve to sail so fast.”

Far and few, far and few,
Are the lands where the Jumblies live:
Their heads are green, and their hands are blue
And they went to sea in a sieve.

The water it soon came in, it did;
The water it soon came in:
So, to keep them dry, they wrapped their feet
In a pinky paper all folded neat;
And they fastened it down with a pin.
And they passed the night in a crockery-jar;
And each of them said, “How wise we are!
Though the sky be dark, and the voyage be long,
Yet we never can think we were rash or wrong,
While round in our sieve we spin.”

Far and few, far and few,
Are the lands where the Jumblies live:
Their heads are green, and their hands are blue
And they went to sea in a sieve.

And all night long they sailed away;
And when the sun went down,
They whistled and warbled a moony song
To the echoing sound of a coppery gong,
In the shade of the mountains brown."
O Timballoo! How happy we are
When we live in a sieve and a crockery-jar!
And all night long, in the moonlight pale,
We sail away with a pea-green sail
In the shade of the mountains brown.

Far and few, far and few,
Are the lands where the Jumblies live:
Their heads are green, and their hands are blue
And they went to sea in a sieve.

They sailed to the Western Sea, they did,—
To a land all covered with trees:
And they bought an owl, and a useful cart,
And a pound of rice, and a cranberry-tart,
And a hive of silvery bees;
And they bought a pig, and some green jackdaws,
And a lovely monkey with lollipop paws,
And forty bottles of ring-bo-ree,
And no end of Stilton cheese.

Far and few, far and few,
Are the lands where the Jumblies live:
Their heads are green, and their hands are blue
And they went to sea in a sieve.

And in twenty years they all came back,—
In twenty years or more;
And every one said, “How tall they’ve grown!
For they’ve been to the Lakes, and the Torrible Zone,
And the hills of the Chankly Bore.
“And they drank their health, and gave them a feast
Of dumplings made of beautiful yeast;
And every one said, “If we only live,
We, too, will go to sea in a sieve,
To the hills of the Chankly Bore.

Far and few, far and few,
Are the lands where the Jumblies live:
Their heads are green, and their hands are blue
And they went to sea in a sieve.


    Hamelin Town’s in Brunswick,
    By famous Hanover city;
    The river Weser, deep and wide,
    Washes its wall on the southern side;
    A pleasanter spot you never spied;
    But, when begins my ditty,
    Almost five hundred years ago,
    To see the townsfolk suffer so
    From vermin, was a pity.
Rats!
They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats.
And licked the soup from the cook’s own ladles,
Split open the kegs of salted sprats,
Made nests inside men’s Sunday hats,
And even spoiled the women’s chats,
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

At last the people in a body
To the Town Hall came flocking:
“Tis clear,” cried they, “our Mayor’s a noddy;
And as for our Corporation—shocking
To think we buy gowns lined with ermine
For dolts that can’t or won’t determine
What’s best to rid us of our vermin!
You hope, because you’re old and obese,
To find in the furry civic robe ease?
Rouse up, sirs! Give your brains a racking
To find the remedy we’re lacking,
Or, sure as fate, we’ll send you packing!”
At this the Mayor and Corporation
Quaked with a mighty consternation.


Your world is as big as you make it.
I know, for I used to abide
In the narrowest nest in a corner,
My wings pressing close to my side.

But I sighted the distant horizon
Where the skyline encircled the sea
And I throbbed with a burning desire
To travel this immensity.

I battered the cordons around me
And cradled my wings on the breeze,
Then soared to the uttermost reaches
With rapture, with power, with ease!


Light
Night
is our parchment
fireflies
flitting
fireflies
glimmering
fireflies
glimmering
fireflies
gleaming
Insect calligraphers
practicing penmanship
Six-legged scribblers
of vanishing messages,
Fine artists in flight
adding dabs of light
Signing the June nights
as if they were paintings
We’re
flickering
fireflies
flickering
fireflies.

Read-Aloud Informational Texts


From Chapter One: “The Mysterious Mr. Lincoln”

Abraham Lincoln wasn’t the sort of man who could lose himself in a crowd. After all, he stood six feet four inches tall. And to top it off, he wore a high silk hat.

His height was mostly in his long bony legs. When he sat in a chair, he seemed no taller than anyone else. I was only when he stood up that he towered over other men.
At first glance, most people thought he was homely. Lincoln thought so too, once referring to his “poor, lean, lank face.” As a young man he was sensitive about his gawky looks, but in time, he learned to laugh at himself. When a rival called him “two-faced” during a political debate, Lincoln replied: “I leave it to my audience. If I had another face, do you think I’d wear this one?”

According to those who knew him, Lincoln was a man of many faces. In repose, he often seemed sad and gloomy. But when he began to speak, his expression changed. “The dull, listless features dropped like a mask,” said a Chicago newspaperman. “The eyes began to sparkle, the mouth to smile, the whole countenance was wreathed in animation, so that a stranger would have said, ‘Why, this man, so angular and solemn a moment ago, is really handsome.’”

Lincoln was the most photographed man of his time, but his friends insisted that no photo ever did him justice. It’s no wonder. Back then cameras required long exposures. The person being photographed had to “freeze” as the seconds ticked by. If he blinked an eye, the picture would be blurred. That’s why Lincoln looks so stiff and formal in his photos. We never see him laughing or joking.


Ruby Bridges was born in a small cabin near Tylertown, Mississippi. “We were very poor, very, very poor,” Ruby said. “My daddy worked picking crops. We just barely got by. There were times when we didn’t have much to eat. The people who owned the land were bringing in machines to pick the crops, so my daddy lost his job, and that’s when we had to move.

“I remember us leaving. I was four, I think.”

In 1957, the family moved to New Orleans. Ruby’s father became a janitor. Her mother took care of the children during the day. After they were tucked in bed, Ruby’s mother went to work scrubbing floors in a bank. Every Sunday, the family went to church.

“We wanted our children to be near God’s spirit,” Ruby’s mother said. “We wanted them to start feeling close to Him from the start.”

At that time, black children and white children went to separate schools in New Orleans. The black children were not able to receive the same education as the white children. It wasn’t fair. And it was against the nation’s law.

In 1960, a judge ordered four black girls to go to two white elementary schools. Three of the girls were sent to McDonogh 19. Six-year-old Ruby Bridges was sent to first grade in the William Frantz Elementary School.

Ruby’s parents were proud that their daughter had been chosen to take part in an important event in American history. They went to church.

“We sat there and prayed to God,” Ruby’s mother said, “that we’d all be strong and we’d have courage and we’d get through any trouble; and Ruby would be a good girl and she’d hold her head up high and be a credit to her own people and a credit to all the American people. We prayed long and we prayed hard.”

On Ruby’s first day, a large crowd of angry white people gathered outside the Frantz Elementary School. The people carried signs that said they didn’t want black children in a white school. People called Ruby names; some wanted to hurt her. The city and state police did not help Ruby.

The President of the United States ordered federal marshals to walk with Ruby into the school building. The marshals carried guns.

Every day, for weeks that turned into months, Ruby experienced that kind of school day. She walked to the Frantz School surrounded by marshals. Wearing a clean dress and a bow in her hair and carrying her lunch pail, Ruby walked slowly from the first few blocks. As Ruby approached the school, she saw a crowd of
people marching up and down the street. Men and women and children shouted at her. They pushed toward her. The marshals kept them from Ruby by threatening to arrest them. Ruby would hurry through the crowd and not say a word.


From "Soap Bubbles"

There are few objects you can make that have both the dazzling beauty and delicate precision of a soap bubble. Shown here at actual size, this bubble is a nearly perfect sphere. Its shimmering liquid skin is five hundred times thinner than a human hair.

Bubbles made of plain water break almost as quickly as they form. That’s because surface tension is so strong the bubbles collapse. Adding soap to water weakens water’s surface tension. This allows a film of soapy water to stretch and stretch without breaking.

When you blow a bubble, it looks somewhat like a drop of water emerging from a faucet. And just like the surface of a drop of water, the bubble’s surface shrinks to form a sphere. Spheres and circles are mathematical shapes. Because they can form spontaneously, they are also shapes of nature.


What is music?

Music is sound.

If you hum a tune, play an instrument, or clap out a rhythm, you are making music. You are listening to it, too.

[…]

Music through the Ages

Music grew from one century to the next. In the early and middle ages, new forms of music developed. Christianity inspired church music. Music became polyphonic—played and sung in two or more melodic parts. Notations were invented. Music was no longer a one-time performance. Now it would be written and preserved for other musicians and generations.


From Chapter One

Suppose you went into a museum and you didn’t know what it was. Imagine: it’s raining, there’s a large building nearby with an open door, and you don’t have to pay to go in. It looks like an ancient Greek temple. Temples are places of worship, so you’d better go in quietly. But inside it doesn’t seem much like any temple or mosque or church you have ever been in. That is, it looks like all of them, but the furniture is out of place. Perhaps it’s a hotel; it has fifty rooms, but there is only one bed, although
it is a very splendid bed. Apparently Queen Elizabeth I slept in it. Or perhaps there are fifty beds, but they are all in one room and you can't sleep in any of them. There are red velvet ropes to keep you out.

Farther down the corridor you notice a steam locomotive. It's a train station! But there is no track except for a few yards that the engine is resting on, and already you have seen something else. Across the hall is a totem pole that goes right up to the roof, standing next to a Viking ship. Beyond it is a room full of glass cases displaying rocks, more kinds of rocks than you ever knew existed, from diamonds to meteorites. From where you are standing, you can see into the next room, where the glass cases are full of stuffed fish; and the next, which is lined with shelves of Roman pottery; and the next, which is crowded with birds; and after that, lions and giraffes and pandas and whales.

It must be a zoo.

 [...] 

Just then you see someone walking toward you who isn't dead—you hope. He is wearing a uniform with a badge on it that reads Guide.

"Enjoying yourself?" he says.

You say, "Where did you get all this stuff?"

"All?" he says. "These are just the things we show to the public. Down in the basement there's a hundred thousand times more. Do you know," he murmurs, "we've got twenty-seven two-headed sheep?"

"But why?" you ask. "Why do you have any two-headed sheep.

"Because people give them to us," he says. "And so that you can look at them. Where else would you see one? Where else would you be able to see the mummy case of King Tutankhamun, the first plane to fly the Atlantic, the first train engine, the last dodo, a diplodocus, the astrolabe of Ahmad of Isfahan (an example of the oldest scientific instrument in the world), chicken-skin gloves, the lantern carried by Guy Fawkes when he went to blow up the British Parliament buildings, a murderer's trigger finger—?"

"But where am I?" you say. "What is this place?"

And he says, "It's a museum."

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The remote village waits for a story to be told. News travels slowly to this corner of Kenya. As Kimeli nears his village, he watches a herd of bull giraffes cross the open grassland. He smiles. He has been away a long time.

A girl sitting under a guava tree sees him first and cries out to the others. The children run to him with the speed and grace of cheetahs. He greets them with a gentle touch on his head, a warrior's blessing.

The rest of the tribe soon surrounds Kimeli. These are his people. These are the Maasai.
Once they were feared warriors. Now they live peaceably as nomadic cattle herders. They treat their cows as kindly as they do their children. They sign to them. They give them names. They shelter the young ones in their homes. Without the herd, the tribe might starve. To the Maasai, the cow is life.

“Súpa. Hello,” Kimeli hears again and again. Everyone wants to greet him. His eyes find his mother across the enkáng, the ring of huts with their roofs of sun-baked dung. She spreads her arms and calls to him, “Aakúa. Welcome, my son.” Kimeli sighs. He is home.

This is sweeter and sadder because he cannot stay. He must return to the faraway country where he is learning to be a doctor. He thinks of New York then. He remembers September.

A child asks if he has brought any stories. Kimeli nods. He has brought with him one story. It has burned a hole in his heart.

But first he must speak with the elders.

Later, in a tradition as old as the Maasai, the rest of the tribe gathers under an acacia tree to hear the story. There is a terrible stillness in the air as the tale unfolds. With growing disbelief, men, women, and children listen. Buildings so tall they can touch the sky? Fires so hot they can melt iron? Smoke and dust so thick they can block out the sun?

The story ends. More than three thousand souls are lost. A great silence falls over the Maasai. Kimeli waits. He knows his people. They are fierce when provoked, but easily moved to kindness when they hear of suffering or injustice.

At last, an elder speaks. He is shaken, but above all, he is sad. “What can we do for these poor people?” Nearby, a cow lows. Heads turn toward the herd. “To the Maasai,” Kimeli says softly, “the cow is life.”

Turning to the elders, Kimeli offers his ownly cow, Enkarûs. He asks for their blessing. They give it gladly. But they want to offer something more.

The tribe sends word to the United States Embassy in Nairobi. In response, the embassy sends a diplomat. His jeep jounces along the dusty, rugged roads. He is hot and tired. He thinks he is going to meet with Maasai elders. He cannot be more wrong. As the jeep nears the edge of the village the man sits up. Clearly, this is no ordinary diplomatic visit. This is…

…a ceremony. Hundreds of Maasai greet the American in full tribal splendor. At the sight of the brilliant blood-red tunics and spectacular beaded collars, he can only marvel.

It is a day of sacred ritual. Young warriors dance, leaping into the air like fish from a stream. Women sing mournful songs. Children fill their bellies with milk. Speeches are exchanged. And now it is time.

Kimeli and his people gather on a sacred knoll, far from the village. The only sound is the gentle chiming of cowbells. The elders chant a blessing in Maa as the Maasai people of Kenya present…

…fourteen cows for America.

Because there is no nation so powerful it cannot be wounded, nor a people so small they cannot offer mighty comfort.
Grades 4–5 Text Exemplars

Stories


From Chapter 1: “Down the Rabbit-Hole”

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, ‘and what is the use of a book,’ thought Alice ‘without pictures or conversation?’

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

There was nothing so VERY remarkable in that; nor did Alice think it so VERY much out of the way to hear the Rabbit say to itself, ‘Oh dear! Oh dear! I shall be late!’ (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually TOOK A WATCH OUT OF ITS WAISTCOAT-POCKET, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.


From “There’s No One Left”

When Mary Lennox was sent to Misselthwaite Manor to live with her uncle everybody said she was the most disagreeable-looking child ever seen. It was true, too. She had a little thin face and a little thin body, thin light hair and a sour expression. Her hair was yellow, and her face was yellow because she had been born in India and had always been ill in one way or another. Her father had held a position under the English Government and had always been busy and ill himself, and her mother had been a great beauty who cared only to go to parties and amuse herself with gay people. She had not wanted a little girl at all, and when Mary was born she handed her over to the care of an Ayah, who was made to understand that if she wished to please the Mem Sahib she must keep the child out of sight as much as possible. So when she was a sickly, fretful, ugly little baby she was kept out of the way, and when she became a sickly, fretful, toddling thing she was kept out of the way also. She never remembered seeing familiarly anything but the dark faces of her Ayah and the other native servants, and as they always obeyed her and gave her her own way in everything, because the Mem Sahib would be angry if she was disturbed by her crying, by the time she was six years old she was as tyrannical and selfish a little pig as ever lived. The young English governess who came to teach her to read and write disliked her so much that she gave up her place in three months, and when other governesses came to try to fill it they always went away in a shorter time than the first one. So if Mary had not chosen to really want to know how to read books she would never have learned her letters at all.

One frightfully hot morning, when she was about nine years old, she awakened feeling very cross, and she became crosser still when she saw that the servant who stood by her bedside was not her Ayah.
“Why did you come?” she said to the strange woman. “I will not let you stay. Send my Ayah to me.”

The woman looked frightened, but she only stammered that the Ayah could not come and when Mary threw herself into a passion and beat and kicked her, she looked only more frightened and repeated that it was not possible for the Ayah to come to Missie Sahib.

There was something mysterious in the air that morning. Nothing was done in its regular order and several of the native servants seemed missing, while those whom Mary saw slunk or hurried about with ashy and scared faces. But no one would tell her anything and her Ayah did not come. She was actually left alone as the morning went on, and at last she wandered out into the garden and began to play by herself under a tree near the veranda. She pretended that she was making a flower-bed, and she stuck big scarlet hibiscus blossoms into little heaps of earth, all the time growing more and more angry and muttering to herself the things she would say and the names she would call Saidie when she returned.


From Chapter 1: “Homeward Bound"

The tramp steamer Drake plowed away from the coast of India and pushed its blunt prow into the Arabian Sea, homeward bound. Slowly it made its way west toward the Gulf of Aden. Its hold was loaded with coffee, rice, tea, oil seeds and jute. Black smoke poured from its one stack, darkening the hot cloudless sky.

Alexander Ramsay, Jr., known to his friends back home in New York City as Alec, leaned over the rail and watched the water slide away from the sides of the boat. His red hair blazed redder than ever in the hot sun, his tanned elbows rested heavily on the rail as he turned his freckled face back toward the fast-disappearing shore.


From Chapter 21

It was then that the fox appeared.

“Good morning,” said the fox.

“Good morning,” the little prince responded politely, although when he turned around he saw nothing.

“I am right here,” the voice said, “under the apple tree.”

“Who are you?” asked the little prince, and added, “You are very pretty to look at.”

“I am a fox,” said the fox.

“Come and play with me,” proposed the little prince. “I am so unhappy.”

“I cannot play with you,” the fox said. “I am not tamed.”

“Ah! Please excuse me,” said the little prince.
But, after some thought, he added:

“What does that mean—‘tame’?”

“You do not live here,” said the fox. “What is it that you are looking for?”

“I am looking for men,” said the little prince. “What does that mean—‘tame’?”

“Men,” said the fox. “They have guns, and they hunt. It is very disturbing. They also raise chickens. These are their only interests. Are you looking for chickens?”

“No,” said the little prince. “I am looking for friends. What does that mean—‘tame’?”

“It is an act too often neglected,” said the fox. “It means to establish ties.”

“To establish ‘ties’?”

“Just that,” said the fox. “To me, you are still nothing more than a little boy who is just like a hundred thousand other little boys. And I have no need of you. And you, on your part, have no need of me. To you, I am nothing more than a fox like a hundred thousand other foxes. But if you tame me, then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world…”

“I am beginning to understand,” said the little prince. “There is a flower… I think that she has tamed me…”

“It is possible,” said the fox. “On the Earth one sees all sorts of things.”


From Chapter 12

The sky was a ragged blaze of red and pink and orange, and its double trembled on the surface of the pond like color spilled from a paintbox. The sun was dropping fast now, a soft red sliding egg yolk, and already to the east there was a darkening to purple. Winnie, newly brave with her thoughts of being rescued, climbed boldly into the rowboat. The hard heels of her buttoned boots made a hollow banging sound against its wet boards, loud in the warm and breathless quiet. Across the pond a bullfrog spoke a deep note of warning. Tuck climbed in, too, pushing off, and, settling the oars into their locks, dipped them into the silty bottom in one strong pull. The rowboat slipped from the bank then, silently, and glided out, tall water grasses whispering away from its sides, releasing it.

Here and there the still surface of the water dimpled, and bright rings spread noiselessly and vanished. “Feeding time,” said Tuck softly. And Winnie, looking down, saw hosts of tiny insects skittering and skating on the surface. “Best time of all for fishing,” he said, “when they come up to feed.”

He dragged on the oars. The rowboat slowed and began to drift gently toward the farthest end of the pond. It was so quiet that Winnie almost jumped when the bullfrog spoke again. And then, from the tall pines and birches that ringed the pond, a wood thrush caroled. The silver notes were pure and clear and lovely.

“Know what that is, all around us, Winnie?” said Tuck, his voice low. “Life. Moving, growing, changing, never the same two minutes together. This water, you look out at it every morning, and it looks the same, but it ain’t. All night
long it’s been moving, coming in through the stream back there to the west, slipping out through the stream down cast here, always quiet, always new, moving on. You can’t hardly see the current, can you? And sometimes the wind makes it look like it’s going the other way. But it’s always there, the water’s always moving on, and someday, after a long while, it comes to the ocean.”


The snow fell for three days, though after the first day it was not as thick and the wind quieted down. Sometimes Aaron felt that there could never have been a summer, that the snow had always fallen, ever since he could remember. He, Aaron, never had a father or mother or sisters. He was a snow child, born of the snow, and so was Zlateh. It was so quiet in the hay that his ears rang in the stillness. Aaron and Zlateh slept all night and a good part of the day. As for Aaron’s dreams, they were all about warm weather. He dreamed of green fields, trees covered with blossoms, clear brooks, and singing birds. By the third night the snow had stopped, but Aaron did not dare to find his way home in the darkness. The sky became clear and the moon shone, casting silvery nets on the snow. Aaron dug his way out and looked at the world. It was all white, quiet, dreaming dreams of heavenly splendor. The stars were large and close. The moon swam in the sky as in a sea.


From Chapter 1

Mayo Cornelius Higgins raised his arms high to the sky and spread them wide. He glanced furtively around. It was all right. There was no one to see him greeting the coming sunrise. But the motion of his arms caused a flutter of lettuce leaves he had bound to his wrists with rubber bands. Like bracelets of green feathers, the leaves commenced to wave.

M. C., as he was called, felt warm, moist air surround him. Humidity trapped in the hills clung to the mountainside as the night passed on. In seconds, his skin grew clammy. But he paid no attention to the oppressive heat with its odors of summer growth and decay. For he was staring out over a grand sweep of hill, whose rolling outlines grew clearer by the minute. As he stood on the gallery of his home, the outcropping on which he lived on the mountainside seemed to fade out from under him.

I’m standing in midair, he thought.

He saw dim light touch clouds clustered behind the eastern hills.

Bounce the sun beside me if I want.

All others of his family were still asleep in the house. To be by himself in the perfect quiet was reason enough for him to wake up way early. Alone for half an hour, he could believe he had been chosen to remain forever suspended, facing the hills. He could pretend there was nothing terrible behind him, above his head. Arms outstretched, picture-framed by pine uprights supporting the gallery roof, he was M.C. Higgins, higher than everything.


From Chapter 1: “The Birchbark House”
She was named Omakayas, or Little Frog, because her first step was a hop. She grew into a nimble young girl of seven winters, a thoughtful girl with shining brown eyes and a wide grin, only missing her two top front teeth. She touched her upper lip. She wasn’t used to those teeth gone, and was impatient for new, grown-up teeth to complete her smile. Just like her namesake, Omakayas now stared long at a silky patch of bog before she gathered herself and jumped. One hummock. Safety. Omakayas sprang wide again. This time she landed on the very tip-top of a pointed old stump. She balanced there, looking all around. The lagoon water moved in sparkling crescents. Thick swales of swamp grass rippled. Mud turtles napped in the sun. The world was so calm that Omakayas could hear herself blink. Only the sweet call of a solitary white-throated sparrow pierced the cool of the woods beyond.

All of a sudden Grandma yelled.

“1 found it!”

Startled, Omakayas slipped and spun her arms in wheels. She teetered, but somehow kept her balance. Two big, skipping hops, another leap, and she was on dry land. She stepped over spongy leaves and moss, into the woods where the sparrows sang nesting songs in delicate relays.

“Where are you?” Nokomis yelled again. “I found the tree!”

“I’m coming,” Omakayas called back to her grandmother.

It was spring, time to cut Birchbark.

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(Also listed as a read-aloud narrative for grades 2–3)

From Chapter 1

Here we go again. We were all standing in line waiting for breakfast when one of the caseworkers came in and tap-tap-tapped down the line. Uh-oh, this meant bad news, either they’d found a foster home for somebody or somebody was about to get paddled. All the kids watched the woman as she moved along the line, her high-heeled shoes sounding like little fire-crackers going off on the wooden floor.

Shoot! She stopped at me and said, “Are you Buddy Caldwell?”

I said, “It’s Bud, not Buddy, ma’am.”

She put her hand on my shoulder and took me out of the line. Then she pulled Jerry, one of the littler boys, over.

“Aren’t you Jerry Clark?” He nodded.

“Boys, good news! Now that the school year has ended, you both have been accepted in new temporary-care homes starting this afternoon!”

Jerry asked the same thing I was thinking, “Together?”

She said, “Why no, Jerry, you’ll by in a family with three little girls…”

Jerry looked like he’d just found out they were going to dip him in a pot of boiling milk.
“...and Bud...” She looked at some papers she was holding. “Oh, yes, the Amoses, you’ll be with Mr. and Mrs. Amos and their son, who’s twelve years old, that makes him just two years older than you, doesn’t it, Bud?”

“Yes, ma’am.”

She said, “I’m sure you’ll both be very happy.”

Me and Jerry looked at each other.

The woman said, “Now, now, boys, no need to look so glum, I know you don’t understand what it means, but there’s a depression going on all over this country. People can’t find jobs and these are very, very difficult times for everybody. We’ve been lucky enough to find two wonderful families who’ve opened their doors for you. I think it’s best that we show our new foster families that we’re very…”

She dragged out the word very, waiting for us to finish her sentence for her.

Jerry said, “Cheerful, helpful and grateful.” I moved my lips and mumbled.


From Chapter 1

Far away from here, following the Jade River, there was once a black mountain that cut into the sky like a jagged piece of rough metal. The villagers called it Fruitless Mountain because nothing grew on it and birds and animals did not rest there.

Crowded in the corner of where Fruitless Mountain and the Jade River met was a village that was a shade of faded brown. This was because the land around the village was hard and poor. To coax rice out of the stubborn land, the field had to be flooded with water. The villagers had to tramp in the mud, bending and stooping and planting day after day. Working in the mud so much made it spread everywhere and the hot sun dried it onto their clothes and hair and homes. Over time, everything in the village had become the dull color of dried mud.

One of the houses in this village was so small that its wood boards, held together by the roof, made one think of a bunch of matches tied with a piece of twine. Inside, there was barely enough room for three people to sit around the table—which was lucky because only three people lived there. One of them was a young girl called Minli.

Minli was not brown and dull like the rest of the village. She had glossy black hair with pink cheeks, shining eyes always eager for adventure, and a fast smile that flashed from her face. When people saw her lively and impulsive spirit, they thought her name, which meant quick thinking, suited her well. “Too well,” her mother sighed, as Minli had a habit of quick acting as well.

Poetry


The sun does arise,
And make happy the skies;
The merry bells ring
To welcome the Spring;
The skylark and thrush,
The birds of the bush,
Sing louder around
To the bells’ cheerful sound;
While our sports shall be seen
On the echoing green.

Old John, with white hair,
Does laugh away care,
Sitting under the oak,
Among the old folk.
They laugh at our play,
And soon they all say,
‘Such, such were the joys
When we all—girls and boys—
In our youth-time were seen
On the echoing green.’

Till the little ones, weary,
No more can be merry:
The sun does descend,
And our sports have an end.
Round the laps of their mothers
Many sisters and brothers,
Like birds in their nest,
Are ready for rest,
And sport no more seen
On the darkening green.


Not like the brazen giant of Greek fame
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
“Keep, ancient lands, your storied pomp!” cries she
With silent lips. “Give me your tired, your poor,
Standards for English Language Arts and Literacy in History/Social Studies & Science

Appendix B

Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!"

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Media Text

Photos, multimedia, and a virtual tour of the Statue of Liberty, hosted on the National Parks Service’s Web site:
http://www.nps.gov/stli/photosmultimedia/index.htm

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The outlook wasn’t brilliant for the Mudville nine that day;
The score stood four to two with but one inning more to play.
And then when Cooney died at first, and Barrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to that hope which springs eternal in the human breast;
They thought if only Casey could but get a whack at that—
We’d put up even money now with Casey at the bat.

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a lulu and the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey’s getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despis-ed, tore the cover off the ball;
And when the dust had lifted, and the men saw what had occurred,
There was Johnnie safe at second and Flynn a-hugging third.

Then from 5,000 throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It knocked upon the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey’s manner as he stepped into his place;
There was pride in Casey’s bearing and a smile on Casey’s face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt ‘twas Casey at the bat.
Ten thousand eyes were on him as he rubbed his hands with dirt;  
Five thousand tongues applauded when he wiped them on his shirt.  
Then while the writhing pitcher ground the ball into his hip,  
Defiance flashed in Casey’s eye, a sneer curled Casey’s lip.

And now the leather-covered sphere came hurtling through the air,  
And Casey stood a-watching it in haughty grandeur there.  
Close by the sturdy batsman the ball unheeded sped—  
“That ain’t my style,” said Casey. “Strike one,” the umpire said.

From the benches, black with people, there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore.  
“Kill him! Kill the umpire!” shouted some one on the stand;  
And it’s likely they’d have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey’s visage shone;  
He stilled the rising tumult; he bade the game go on;  
He signaled to the pitcher, and once more the spheroid flew;  
But Casey still ignored it, and the umpire said, “Strike two.”

“Fraud!” cried the maddened thousands, and echo answered fraud;  
But one scornful look from Casey and the audience was awed.  
They saw his face grow stern and cold, they saw his muscles strain,  
And they knew that Casey wouldn’t let that ball go by again.

The sneer is gone from Casey’s lip, his teeth are clenched in hate;  
He pounds with cruel violence his bat upon the plate.  
And now the pitcher holds the ball, and now he lets it go,  
And now the air is shattered by the force of Casey’s blow.

Oh, somewhere in this favored land the sun is shining bright;  
The band is playing somewhere, and somewhere hearts are light,  
And somewhere men are laughing, and somewhere children shout;  
But there is no joy in Mudville—mighty Casey has struck out.


A Bird came down the walk—  
He did not know I saw;  
He bit an angleworm in halves  
And ate the fellow, raw.
And then he drank a dew
From a convenient grass,
And then hopped sidewise to the wall
To let a beetle pass.

He glanced with rapid eyes
That hurried all abroad—
They looked like frightened beads, I thought—
He stirred his velvet head —

Like one in danger; cautious,
I offered him a crumb,
And he unrolled his feathers
And rowed him softer home

Than oars divide the ocean,
Too silver for a seam,
Or butterflies, off banks of noon,
Leap, plashless, as they swim.


The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.


Come, words, come in your every color.
I'll toss you in storm or breeze.
I'll say, say, say you,
Taste you sweet as plump plums,
bitter as old lemons,
I'll sniff you, words, warm
as almonds or tart as apple-red,
feel you green
and soft as new grass,
lightweight as dandelion plumes,
or thorngray as cactus,
heavy as black cement,
cold blue as icicles,
warm as abuelita’s yellow lap.
I’ll hear you, words, loud as seagull’s
Purple crash, hushed
as gatitos curled in sleep,
as the last gold lullaby.
I’ll see you long and dark as tunnels,
bright as rainbows,
playful as chestnut wind.
I’ll watch you, words, rise and dance and spin.
I’ll say, say, say you
in English,
in Spanish,
I’ll find you.
Hold you.
Toss you.
I’m free too.
I say yo soy libre,
I am free
free, free,
free as confetti.

**Informational Texts**


Mars is very cold and very dry. Scattered across the surface are many giant volcanoes. Lava covers much of the land.

In Mars’ northern half, or hemisphere, is a huge raised area. It is about 2,500 miles wide. Astronomers call this the Great Tharsis Bulge.

There are four mammoth volcanoes on the Great Tharsis Bulge. The largest one is Mount Olympus, or Olympus Mons. It is the biggest mountain on Mars. Some think it may be the largest mountain in the entire solar system.

Mount Olympus is 15 miles high. At its peak is a 50 mile wide basin. Its base is 375 miles across. That’s nearly as big as the state of Texas!

Mauna Loa, in Hawaii, is the largest volcano on earth. Yet, compared to Mount Olympus, Mauna Loa looks like a little hill. The Hawaiian volcano is only 5½ miles high. Its base, on the bottom of the Pacific Ocean, is just 124 miles wide.

Each of the three other volcanoes in the Great Tharsis Bulge are over 10 miles high. They are named Arsia Mons, Pavonis Mons, and Ascraeus Mons.

From “A Scale for Your Map”

One of the most important things the legend on a map tells is what scale was used in drawing the map. By scale we mean how much space on the map stands for how much space on the ground or in your house or your room. If you want your map to be accurate, you will have to choose what scale you will use. We say maps are drawn “to scale,” or, if they are just roughly sketched, “not to scale.”

If you are drawing a map of your room you will chose a different scale from the one you would use if you were going to make a map of the United States or one showing how you would walk to school.

For the map of your room you might decide that one inch on your map will stand for one foot in your room. If your room measures 10 feet by 11 feet, your map will be 10 inches by 11 inches.

But the United States is 3,000 miles wide. To draw a map of the United States to the scale of one inch equals one mile, you would have to have a piece of paper 3,000 inches long!

If you want your map of the United States to fit on a sheet of paper ten inches wide, one inch on your paper will have to stand for 300 miles.


From “The Making of a Hurricane”

Great whirling storms roar out of the oceans in many parts of the world. They are called by several names—hurricane, typhoon, and cyclone are the three most familiar ones. But no matter what they are called, they are all the same sort of storm. They are born in the same way, in tropical waters. They develop the same way, feeding on warm, moist air. And they do the same kind of damage, both ashore and at sea. Other storms may cover a bigger area or have higher winds, but none can match both the size and the fury of hurricanes. They are earth’s mightiest storms.

Like all storms, they take place in the atmosphere, the envelope of air that surrounds the earth and presses on its surface. The pressure at any one place is always changing. There are days when air is sinking and the atmosphere presses harder on the surface. These are the times of high pressure. There are days when a lot of air is rising and the atmosphere does not press down as hard. These are times of low pressure. Low-pressure areas over warm oceans give birth to hurricanes.
From Chapter 2: “Spending Your Money”

Budgeting Your Spending

Spending your money on the things you want may be a lot of fun. But spending has its own set of responsibilities. You have to make sure you don’t buy so many things you want that you don’t have money for the things you need. One way to be sure you have enough money to pay for everything you need is to make a budget. A budget is a plan for managing your money on a regular basis. When you follow a **budget**, you have enough money to meet all your expenses.

Five Steps to Making a Budget

- **Step 1**: Figure out your weekly income, the money you receive from all sources. Count only the money you get regularly, for example, a weekly allowance or money earned from a steady job such as delivering newspapers.
- **Step 2**: Every week, make a list of the things you need to spend money on, such as bus fare, school supplies, and lunches.
- **Step 3**: Every week, make a list of the things you want but could get along without if you had to. These could include going to a movie or buying snacks […]
- **Step 4**: Now list any things that you need to save for.
- **Step 5**: Subtract your needs (the total amount from step 2) from your income. You can spend or save whatever’s left. This is your weekly budget.

Here is a sample weekly budget:

<table>
<thead>
<tr>
<th>Total weekly income: $10.00</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEEDS</strong></td>
</tr>
<tr>
<td>lunch $2.00</td>
</tr>
<tr>
<td>bus fare $1.50</td>
</tr>
<tr>
<td><strong>Total needs:</strong> $3.50</td>
</tr>
<tr>
<td><strong>Total weekly income:</strong> $10.00</td>
</tr>
<tr>
<td><strong>Total weekly needs:</strong> $3.50</td>
</tr>
<tr>
<td><strong>Money remaining:</strong> $6.50</td>
</tr>
</tbody>
</table>
Budget notes:
I need to rethink my “want” spending.
I really want to go to the movies this week, so if I bring my own
snacks to school I can cut that expense and still have enough
money to save for the bike and make a donation to charity.


From “Kites”

Invented in China, kites have been around for at least three thousand years. Since their beginning, they’ve been used primarily as toys. But kites have had other uses too, and that’s the best part of their story.

Like fishing with kites. It sounds hard to believe, but that’s one use to which they’ve long been put in China and other Asian countries. The fisherman stands on the shore maneuvering a kite far out over the water. From the tail dangles a hook, line and sinker. When a fish bites, the kite is jerked upward, then it—and the airborne fish—is reeled in.

Flying kites over houses is a Chinese custom that dates as far back at 1000 B.C.—and is still practiced today, especially at night. [. . .]

In China, dating to 1000 B.C., kites were used by the military as signaling devices, most often to warn of an enemy attack. Different colored kites indicated the number of troops and the direction from which they were coming. At night, for the same purpose, tiny lanterns of different colors were raised on the kites.

Around 500 B.C., the Chinese took this concept to a whole new level. Huge kites were built—kites big and strong enough to support a person! First, the soldier would lie with his legs extended across the kite and grab hold of special handgrips. Then, using a stout cord, several soldiers would tow the kite until it rose high in to the air. Once aloft, the man would have a clear view of the enemy on the ground, and, using flag and hand signals, relay information back to his officers.


Sometime around 1440, the spring-powered clock was invented. Instead of depending on the pull of weights for power, this type of clock used a flat metal spring wound tightly into a coil. The escapement allowed the spring to unwind by turning one gear tooth at a time. With the use of a spring, smaller, truly portable clocks could be made.

The first well-known watches, made in Germany around 1510 by Peter Henlein, were so named because guards or “watchmen” carried small clocks to keep track of how long to stay at a particular duty post.

Many different skills went into making a clock, and new tools and methods were constantly being invented to make ever smaller, more complicated mechanisms that worked with greater precision.

Founders melted and poured metal into a mold to make clock parts.
Spring makers hand-forged (heated and pounded into shape) and polished steel clock springs.

Screw makers cut screws used to fasten clocks together by using a small lathe devised by a German clockmaker in 1480. Earlier, only wedges or pegs were used.

Gear-tooth cutting had been done by hand until the mid-1500s, when Giannelo Torriano of Cremona, Italy, invented a machine that could cut perfect gear teeth. Brass replaced iron for clock making.

Engravers, gilders, and enamellers decorated clock cases and dials.

Glass-making shops made and cut glass.

Woodworkers made clock cases.


From “Living Fences”

Low fences, some of which are thousands of years old, divide much of England’s countryside. These fences, called hedgerows, were first built by the Anglo-Saxons, a group of warriors from Germany and Scandinavia who arrived in England around 410 A.D. As they gained control of sections of land, they protected their property with walls made from wooden stakes and spiny plants. Dead hedgerows, as these fences were called, were eventually replaced by fences made from live bushes and trees.

Recently, people building large farms and homes in the countryside have destroyed many live hedgerows. Other people are working to save the hedgerows, which are home to a variety of wildlife, including birds, butterflies, hedgehogs, and hares.


From Book 1: The First Americans, Prehistory to 1600, Chapter 7: “The Show-Offs”

In case you forgot, you’re still in that time-and-space capsule, but you’re not a baby anymore. You’re 10 years old and able to work the controls yourself. So get going; we want to head northwest, to the very edge of the land, to the region that will be the states of Washington and Oregon. The time? We were in the 13th century; let’s try the 14th century for this visit.

Life is easy for the Indians here in the Northwest near the great ocean. They are affluent (AF-flew-ent—it means “wealthy”) Americans. For them the world is bountiful: the rivers hold salmon and sturgeon; the ocean is full of seals, whales, fish, and shellfish; the woods are swarming with game animals. And there are berries and nuts and wild roots to be gathered. They are not farmers. They don’t need to farm.

Those Americans go to sea in giant canoes; some are 60 feet long. (How long is your bedroom? Your schoolroom?) Using stone tools and fire, Indians of the Northwest cut down gigantic fir trees and hollow out the logs to make their
boats. The trees tower 200 feet and are 10 feet across at the base. There are so many of them, so close together, with a tangle of undergrowth, that it is sometimes hard for hunters to get through the forest. Tall as these trees are, there are not as big as the redwoods that grow in a vast forest to the south (in the land that will become California).

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**Media Text**

“American Indians of the Pacific Northwest Collection,” a digital archive of images and documents hosted by the University of Washington:

http://content.lib.washington.edu/aipnw/

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From “Peru”

Children in Peru can receive their book in several different, innovative ways.

CEDIL-IBBY Peru is an institution that delivers books in bags to families in Lima. Each bag contains twenty books, which families can keep for a month. The books come in four different reading levels so that children really learn how to read. This project in Spanish is called *El Libro Compartido en Familia* and enables parents to share the joy of books with their children.

In small, rural communities, books are delivered in wooden suitcases and plastic bags. These suitcases and bags contain books that the community can keep and share for the next three months. The number of book in each suitcase depends on the size of the community. There are no library buildings in these small towns, and people gather outside, in the plaza, to see books they can check out. In the coastal regions, books are sometimes delivered by donkey cart. The books are stored in the reading promoter’s home.

In the ancient city of Cajamarca, reading promoters from various rural areas select and receive a large collection of books for their area. The program is called *Aspadenuc.* The reading promoter lends these books to his or her neighbors, and after three months, a new selection of books goes out to each area. Books in this system are for children and adults.

And last but not least, *Fe Y Alegría* brings a collection of children’s books to rural schools. The books are brought from school to school by wagon. The children, who are excited about browsing through the books when they arrive, are turning into avid readers.

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Horses move in four natural ways, called gaits or paces. They walk, trot, canter, and gallop. The walk is the slowest gait and the gallop is the fastest.
When a horse walks, each hoof leaves the ground at a different time. It moves one hind leg first, and then the front leg on the same side; then the other hind leg and the other front leg. When a horse walks, its body swings gently with each stride.

When a horse trots, its legs move in pairs, left front leg with right hind leg, and right front leg. When a horse canters, the hind legs and one front leg move together, and then the hind legs and the other foreleg move together.

The gallop is like a much faster walk, where each hoof hits the ground one after another. When a horse gallops, all four of its hooves may be flying off the ground at the same time.

Horses are usually described by their coat colors and by the white markings on their faces, bodies, legs, and hooves.

Brown horses range in color from dark brown bays and chestnuts to golden browns, such as palominos, and lighter browns such as roans and duns.

Partly colored horses are called pintos or paints. Colorless, pure-white horses—albinos—are rare. Most horses that look white are actually gray.

Skewbalds have brown-and-white patches. Piebalds have black and white patches. Spotted have dark spots on a white coat or white spots on a dark coat.


From “Marsupial Mania”

Stuart Little, the small mouse with big parents, had nothing on baby marsupials. Marsupials (“mar-SOOP-ce-ulz”) are special kinds of mammals. Even the biggest ones give birth to babies that are incredibly small. A two-hundred-pound six-foot mother kangaroo, for instance, gives birth to a baby as small as a lima bean. That’s what makes marsupials marsupials. Their babies are born so tiny that in order to survive they must live in a pouch on the mother’s tummy. The pouch is called a marsupium. (Don’t you wish you had one?)

A baby marsupial lives hidden in the mother’s warm moist pouch for months. There is sucks milk from a nipple like other baby mammals. One day it’s big enough to poke its head out to see the world. The European explorers who saw kangaroos for the first time in Australia reported they had discovered a two-headed animal—with one head on the neck and another in the belly.

North America has only one marsupial. You may have seen it: The Virginia opossum actually lives in most of the United States, not just Virginia. South America also has marsupials. But most marsupials live in or near Australia. They include the koala (which is not a bear), two species of wombat, the toothy black Tasmania devil, four species of black and white spotted “native cats” (though they’re not cats at all), and many others.
The most famous marsupials, however, are the kangaroos. All kangaroos hop—some of them six feet high and faster than forty miles an hour. More than fifty different species of kangaroo hop around on the ground—from the big red kangaroo to the musky rat kangaroo.


In early times, no one knew how volcanoes formed or why they spouted red-hot molten rock. In modern times, scientists began to study volcanoes. They still don’t know all the answers, but they know much about how a volcano works.

Our planet made up of many layers of rock. The top layers of solid rock are called the crust. Deep beneath the crust is the mantle, where it is so hot that some rock melts. The melted, or molten, rock is called magma.

Volcanoes are formed when magma pushes its way up through the crack in Earth’s crust. This is called a volcanic eruption. When magma pours forth on the surface, it is called lava.


From “4th Inning: Racket Ball: Negro League Owners”

Most of the owners didn’t make much money from their teams. Baseball was just a hobby for them, a way to make their illegal money look good. To save money, each team would only carry fifteen or sixteen players. The major league teams each carried about twenty-five. Average salary for each player started at roughly $125 per month back in ‘34, and went up to $500-$800 during the forties, though there were some who made much more than that, like Satchel Paige and Josh Gibson. The average major league player’s salary back then was $7,000 per month. We also got around fifty cents to a dollar per day for food allowance. Back then you could get a decent meal for about twenty-five cents to seventy-five cents.

Some of the owners didn’t treat their players very well. Didn’t pay them enough or on time. That’s why we would jump from team to team. Other owners would offer us more money, and we would leave our teams and go play for them. We were some of the first unrestricted free agents.

There were, however, a few owners who did know how to treat their ballplayers. Cum Posey was one of them. He always took care of his ballplayers, put them in the best hotels, and paid them well and on time. Buck Leonard said Posey never missed a payday in the seventeen years he played for the Grays.


A hungry falcon soars high above Earth. Its sharp eyes scan the ground. Suddenly, it spies something moving in the grass. The falcon dives toward it.

Far below, a gray field mouse scurries through the grass. Its dark, beady eyes search constantly for danger. With eyes on either side of its head, the mouse can see almost everything around it.
Will the mouse see the falcon in time to escape? Or, will the speedy falcon catch the prey it spied from far above? Whatever happens, one thing is clear: Without eyes, neither animal has a good chance.

Why? Eyes help many animals make sense of the world around them - and survive. Eyes can guide the falcon to dinner or help the mouse see a perfect place to hide.

Animal eyes come in many different shapes, sizes, colors, and even numbers. Yet they do the same job. They all catch light. With help from the brain, eyes turn light into sight.

Eyes work in the same way for people. Look at this page. You may think you see words and pictures. Believe it or not, you don't. All you see is light bouncing off the page. How is this possible? The secret is in the rules of light.

Light Rules

Light is a form of energy, like heat or sound. It can come from a natural source, like the sun, or artificial sources, like a lamp or a flashlight.

Light is the fastest known thing. It travels in waves and in nearly straight lines. In air, it can speed 299,700 kilometers (186,200 miles) per second. It can race from the sun to Earth in just over eight minutes! Light doesn't always travel so fast. For example, water or glass can slow light down, but just a bit.

Light may seem to break all driving speed laws. Yet there are certain rules it always follows. Light reflects, or bounces off objects. It also refracts, or bends. And it can be absorbed, or soaked up, by objects. These rules of light affect what, and how, we see.

Light! Eyes!

Imagine this scene: You're at your desk happily reading Explorer magazine. Light from your desk lamp scatters in all directions.

Light hits the page. Some bounces off the page, or reflects. It changes direction. It's a little like how sound bounces off a wall. Now some of this reflected light is traveling right toward your face. Don't duck! For you to see Explorer, some of this light has to enter your eyes. Objects become visible when light bounces off them.

Your eyes are light catchers. Yet it takes more than catching light to see an image. Your eyes also have to bend light. Here's how.

First, light hits your cornea. That's the clear covering on the front of your eyeball. The cornea refracts, or bends, light.

And Action!

Is your cornea super strong? No! Think about how light travels more slowly through water. The same thing happens in your cornea. As light passes through the cornea, it slows down. That makes the light change direction, or bend.

Next, light enters your pupil, the dark center part of your eye. It passes through your lens. The lens bends light, too. What's the big deal about bending light? That's how your eyes focus, or aim the light to make a clear image.

The image appears on your retina at the back of your eyeball. It's like a movie. Playing Today at a Theater in Your Eye: Explorer magazine! There's only one problem. The image is upside down. Luckily, your brain flips the image right side up. That's pretty smart!
The word computer once meant a person who did computations, but now it almost always refers to automated electronic devices. Computers can do much more than calculate, however. They are now used in all sorts of ways to better control or automate products and processes. For example, computers are used in airplanes and automobiles to control the way that fuel is injected into the engine, and they are used to monitor every part of the production process in most modern factories. Computers help people write reports, draw pictures, and keep track of information. Since the invention of the Internet, computers are also used to gather information from digital libraries located all over the world, to send and receive electronic messages (e-mail), and to work, shop, and bank from home.

Computers come in many sizes and shapes. They range from small devices that perform one specific function, such as those in cameras that control the shutter speed, to supercomputers. Supercomputers are specially engineered to be able to perform trillions of operations per second. Because they are so powerful and therefore so expensive they are generally used only by government agencies and large research centers.

Parts of a Computer System
A computer system requires both hardware and software. Hardware includes all of the mechanical parts of a computer. Software consists of the instructions and data that the hardware uses to perform its tasks.

Hardware
All computers, no matter how large or small, have basically the same types of hardware. These include a central processing unit (CPU), memory, storage (secondary memory), input/output (I/O) devices, and some type of telecommunication device.

The CPU is the computer’s “brain,” where all computations are performed. The computer carries out its computations one step at a time, with each step occurring on each “beat” of its built-in clock. The fastest computer clocks now beat more than 3 GHz (gigahertz), or billions of times per second.

Memory is where instructions and data are held while being worked on. Read-only memory (ROM) is built into the computer and cannot be changed. ROM contains instructions that the computer needs to start up. Random-access memory (RAM), or one of its variants, is typically used for the main computer memory because of its speed. Information is stored temporarily in RAM as a computer processes data and instructions. Secondary memory is where instructions and data are saved for long-term storage. Most computers use a magnetic device called a hard drive for storage. A hard drive accesses data very quickly. Slower devices are often used to store files on magnetic tape or optical discs such as compact discs (CDs) and digital video discs (DVDs).

I/O devices enable communication between a computer and the person using it. Input devices allow the user to enter data or commands for processing by the CPU. They include the keyboard, mouse, joystick, scanner, and digital tablet. Output devices let the user see or hear the results of the computer’s data processing. They include the monitor, printer, and speakers.

Telecommunication devices enable computers to send data through telephone lines or other channels. In this way computer users can exchange information with one another. These devices include regular telephone modems, digital subscriber line (DSL) telephone modems, cable modems, and various wireless modems.

You can see planets, stars, and other objects in space just by looking up on a clear night. But to really see them—to observe the craters on the moon, the rings around Saturn, and the countless other wonders in our sky—you must use a telescope.

A telescope is an instrument used to produce magnified (enlarged) images of distant objects. It does this by gathering and focusing the light or other forms of electromagnetic radiation emitted or reflected by those objects. The word "telescope" comes from two Greek words meaning "far" and "see."

**Kinds of Telescopes**

There are many different types of telescopes, both optical and non-optical. Optical telescopes are designed to focus visible light. Non-optical telescopes are designed to detect kinds of electromagnetic radiation that are invisible to the human eye. These include radio waves, infrared radiation, X rays, ultraviolet radiation, and gamma rays. The word "optical" means "making use of light."

Some telescopes are launched into space. These telescopes gain clearer views. And they can collect forms of electromagnetic radiation that are absorbed by the Earth's atmosphere and do not reach the ground.

**Optical Telescopes**

Different types of optical telescopes gather and focus light in different ways. Refracting telescopes, or refractors, use lenses. Reflecting telescopes, or reflectors, use mirrors. And catadioptric telescopes, or catadioptrics, use a combination of lenses and mirrors. The main lens or mirror in an optical telescope is called the objective.

*Refracting Telescopes.* A refracting telescope is typically a long, tube-shaped instrument. The objective is a system of lenses at the front end of the tube (the end facing the sky). When light strikes the lenses, it is bent and brought to a focus within the tube. This forms an image of a distant object. This image can be magnified by the eyepiece. This consists of a group of small lenses at the back of the tube. A camera can replace or be added to the eyepiece. Then photographs can be taken of celestial objects. For many years, these cameras used film. Today most are equipped with charge-coupled devices (CCD's). These devices use semiconductor chips to electronically capture images. CCD's are similar to the devices in home digital cameras and video camcorders. However, the CCD's used by astronomers are usually extremely sensitive to light.
Standards for English Language Arts and Literacy in History/Social Studies & Science | Appendix B

Grades 6–8 Text Exemplars

Stories


From Chapter 2: “A Merry Christmas”

“Merry Christmas, little daughters! I’m glad you began at once, and hope you will keep on. But I want to say one word before we sit down. Not far away from here lies a poor woman with a little newborn baby. Six children are huddled into one bed to keep from freezing, for they have no fire. There is nothing to eat over there, and the oldest boy came to tell me they were suffering hunger and cold. My girls, will you give them your breakfast as a Christmas present?”

They were all unusually hungry, having waited nearly an hour, and for a minute no one spoke, only a minute, for Jo exclaimed impetuously, “I’m so glad you came before we began!”

“May I go and help carry the things to the poor little children?” asked Beth eagerly.

“I shall take the cream and the muffins,” added Amy, heroically giving up the article she most liked.

Meg was already covering the buckwheats, and piling the bread into one big plate.

“I thought you’d do it,” said Mrs. March, smiling as if satisfied. “You shall all go and help me, and when we come back we will have bread and milk for breakfast, and make it up at dinnertime.”

They were soon ready, and the procession set out. Fortunately it was early, and they went through back streets, so few people saw them, and no one laughed at the queer party.

A poor, bare, miserable room it was, with broken windows, no fire, ragged bedclothes, a sick mother, wailing baby, and a group of pale, hungry children cuddled under one old quilt, trying to keep warm.

How the big eyes stared and the blue lips smiled as the girls went in.

“Ach, mein Gott! It is good angels come to us!” said the poor woman, crying for joy.

“Funny angels in hoods and mittens,” said Jo, and set them to laughing.

In a few minutes it really did seem as if kind spirits had been at work there. Hannah, who had carried wood, made a fire, and stopped up the broken panes with old hats and her own cloak. Mrs. March gave the mother tea and gruel, and comforted her with promises of help, while she dressed the little baby as tenderly as if it had been her own. The girls meantime spread the table, set the children round the fire, and fed them like so many hungry birds, laughing, talking, and trying to understand the funny broken English.

“Das ist gut!” “Die Engel-kinder!” cried the poor things as they ate and warmed their purple hands at the comfortable blaze. The girls had never been called angel children before, and thought it very agreeable, especially Jo, who had been considered a ‘Sancho’ ever since she was born. That was a very happy breakfast, though they didn’t get any of it. And when they went away, leaving comfort behind, I think there were not in all the city four merrier people than the hungry little girls who gave away their breakfasts and contented themselves with bread and milk on Christmas morning.
“That’s loving our neighbor better than ourselves, and I like it,” said Meg, as they set out their presents while their mother was upstairs collecting clothes for the poor Hummels.

Media Text
Composer Mark Adamo details for an Opera America online course the process of adapting the novel to operatic form: http://www.markadamo.com/course.pdf


From Chapter 2: “The Glorious Whitewasher”

But Tom’s energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of WORK, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben’s gait was the hop-skip-and-jump—proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance—for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

“Stop her, sir! Ting-a-ling-ling!” The headway ran almost out, and he drew up slowly toward the sidewalk.

“Ship up to back! Ting-a-ling-ling!” His arms straightened and stiffened down his sides.

“Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!” His right hand, meantime, describing stately circles—for it was representing a forty-foot wheel.

“Let her go back on the labboard! Ting-a-lingling! Chow-ch-chow-chow!” The left hand began to describe circles.

“Stop the stabboard! Ting-a-ling-ling! Stop the labboard! Come ahead on the stabboard! Stop her! Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow! Get out that head-line! LIVELY now! Come—out with your spring-line—what’re you about there! Take a turn round that stump with the bight of it! Stand by that stage, now—let her go! Done with the engines, sir! Ting-a-ling-ling! SH’T! S’H’T! SH’T!” (trying the gauge-cocks).

Tom went on whitewashing—paid no attention to the steamboat. Ben stared a moment and then said: “Hi-YI! YOU’RE up a stump, ain’t you!”
No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom’s mouth watered for the apple, but he stuck to his work. Ben said:

“Hello, old chap, you got to work, hey?”

Tom wheeled suddenly and said:

“Why, it’s you, Ben! I warn’t noticing.”

“Say—I’m going in a-swimming, I am. Don’t you wish you could? But of course you’d druther WORK wouldn’t you? Course you would!”

Tom contemplated the boy a bit, and said:

“What do you call work?”

“What, ain’t THAT work?”

Tom resumed his whitewashing, and answered carelessly:

“Well, maybe it is, and maybe it ain’t. All I know, is, it suits Tom Sawyer.”

“Oh come, now, you don’t mean to let on that you LIKE it?”

The brush continued to move.

“Like it? Well, I don’t see why I oughtn’t to like it. Does a boy get a chance to whitewash a fence every day?”

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth—stepped back to note the effect—added a touch here and there—criticised the effect again—Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

“Say, Tom, let ME whitewash a little.”

Tom considered, was about to consent; but he altered his mind:

“No—no—I reckon it wouldn’t hardly do, Ben. You see, Aunt Polly’s awful particular about this fence—right here on the street, you know—but if it was the back fence I wouldn’t mind and SHE wouldn’t. Yes, she’s awful particular about this fence; it’s got to be done very careful; I reckon there ain’t one boy in a thousand, maybe two thousand, that can do it the way it’s got to be done.”

“No—is that so? Oh come, now—lemme just try. Only just a little—I’d let YOU, if you was me, Tom.”

“Ben, I’d like to, honest injun; but Aunt Polly—well, Jim wanted to do it, but she wouldn’t let him; Sid wanted to do it, and she wouldn’t let Sid. Now don’t you see how I’m fixed? If you was to tackle this fence and anything was to happen to it—”

“Oh, shucks, I’ll be just as careful. Now lemme try. Say—I’ll give you the core of my apple.”
“Well, here—No, Ben, now don’t. I’m afeard—”

“I’ll give you ALL of it!”

Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with—and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn’t unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.

He had had a nice, good, idle time all the while—plenty of company—and the fence had three coats of whitewash on it! If he hadn’t run out of whitewash he would have bankrupted every boy in the village.

Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is OBLIGED to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

The boy mused awhile over the substantial change which had taken place in his worldly circumstances, and then wended toward headquarters to report.


From Chapter 12: “The Foolish and the Weak”

“If we knew ahead of time what was going to happen we’d be – we’d be like the people on Camazotz, with no lives of our own, with everything all planned and done for us. How can I explain it to you? Oh, I know. In your language you have a form of poetry called the sonnet.”

“Yes, yes,” Calvin said impatiently. “What’s that got to do with the Happy Medium?”

“Kindly pay me the courtesy of listening to me.” Mrs. Whatsit’s voice was stern, and for a moment Calvin stopped pawing the ground like a nervous colt. “It is a very strict form of poetry, is it not?”

“Yes.”

“There are fourteen lines, I believe, all in iambic pentameter. That’s a very strict rhythm or meter, yes?”
“Yes.” Calvin nodded.

“No.”

“But within this strict form the poet has complete freedom to say whatever he wants, doesn’t he?”

“Yes.” Calvin nodded again.

“So,” Mrs. Whatsit said.

“So what?”

“Oh, do not be stupid, boy!” Mrs. Whatsit scolded. “You know perfectly well what I am driving at!”

“You mean you’re comparing our lives to a sonnet? A strict form, but freedom within it?”

“Yes.” Mrs. Whatsit said. “You’re given the form, but you have to write the sonnet yourself. What you say is completely up to you.”


From "Midwinter Day"

He was woken by music. It beckoned him, lilting and insistent; delicate music, played by delicate instruments that he could not identify, with one rippling, bell-like phrase running through it in a gold thread of delight. There was in this music so much of the deepest enchantment of all his dreams and imaginings that he woke smiling in pure happiness at the sound. In the moment of his waking, it began to fade, beckoning as it went, and then as he opened his eyes it was gone. He had only the memory of that one rippling phrase still echoing in his head, and itself fading so fast that he sat up abruptly in bed and reached his arm out to the air, as if he could bring it back.

The room was very still, and there was no music, and yet Will knew that it had not been a dream.

He was in the twins’ room still; he could hear Robin’s breathing, slow and deep, from the other bed. Cold light glimmered round the edge of the curtains, but no one was stirring anywhere; it was very early. Will pulled on his rumpled clothes from the day before, and slipped out of the room. He crossed the landing to the central window, and looked down.

In the first shining moment he saw the whole strange-familial world, glistening white; the roofs of the outbuildings mounded into square towers of snow, and beyond them all the fields and hedge: buried, merged into one great flat expanse, unbroken white to the horizon’s brim. Will drew in a long, happy breath, silently rejoicing. Then, very faintly, he heard the music again, the same phrase. He swung round vainly searching for it in the air, as if he might see it somewhere like a flickering light.

“Where are you?”

From Chapter IX: “The Dragon Wakes (December, 1905—April, 1906)"

By the time the winter rains came to the city, we were not becoming rich, but we were doing well. Each day we put a little money away in our cold tin can. Father never said anything, but I knew he was thinking about the day when we might be able to afford to bring Mother over. You see, it was not simply a matter of paying her passage over on the boat. Father would probably have to go over after her and escort her across. There had to be money for bribes—tea money, Uncle called it—at both ends of the ocean. Now that we no longer belonged to the Company, we somehow had to acquire a thousand dollars worth of property, a faraway figure when you can only save nickels and dimes.

And yet the hope that we could start our own little fix-it shop and qualify as merchants steadily grew with the collection of coins in the tin can. I was happy most of the time, even when it became the time for the New Year by the Tang people’s reckoning. […]

We took the old picture of the Stove King and smeared some honey on it before we burned it in the stove. Later that evening we would hang up a new picture of the Stove King that we had bought in the Tang people’s town. That was a sign the Stove King had returned to his place above our stove. After we had finished burning the old picture, we sat down to a lunch of meat pastries and dumplings.

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From Chapter 9

“You were born blessed, boy, with land of your own. If you hadn’t been, you’d cry out for it while you try to survive… like Mr. Lanier and Mr. Avery. Maybe even do what they doing now. It’s hard on a man to give up, but sometimes it seems there just ain’t nothing else he can do.”

“I… I’m sorry, Papa,” Stacey muttered.

After a moment, Papa reached out and draped his arm over Stacey’s shoulder.

“Papa,” I said, standing to join them, “we giving up too?”

Papa looked down at me and brought me closer, then waved his hand toward the drive. “You see that fig tree over yonder, Cassie? Them other trees all around… that oak and walnut, they’re a lot bigger and they take up more room and give so much shade they almost overshadow that little ole fig. But that fig tree’s got roots that run deep, and it belongs in that yard as much as that oak and walnut. It keeps blooming, bearing fruit year after year, knowing all the time it’ll never get as big as them other trees. Just keeps on growing and doing what it gotta do. It don’t give up. It give up, it’ll die. There’s a lesson to be learned from that little tree, Cassie girl, ‘cause we’re like it. We keep doing what we gotta do, and we don’t give up. We can’t.”
They say the people could fly. Say that long ago in Africa, some of the people knew magic. And they would walk up on the air like climbin up on a gate. And they flew like blackbirds over the fields. Black, shiny wings flappin against the blue up there.

Then, many of the people were captured for Slavery. The ones that could fly shed their wings. They couldn’t take their wings across the water on slave ships. Too crowded, don’t you know.

The folks were full of misery, then. Got sick with the up and down of the sea. So they forgot about flyin when they could no longer breathe the sweet scent of Africa.

Say the people who could fly kept their power, although they shed their wings. They looked the same as the other people from Africa who had been coming over, who had dark skin. Say you couldn’t tell anymore one who could fly from one who couldn’t.

One such who could was an old man, call him Toby. And standin tall, yet afraid, was a young woman who once had wings. Call her Sarah. Now Sarah carried a babe tied to her back. She trembled to be so hard worked and scorned.

The slaves labored in the fields from sunup to sundown. The owner of the slaves callin himself their Master. Say he was a hard lump of clay. A hard, glinty coal. A hard rock pile, wouldn’t be moved. His Overseer on horseback pointed out the slaves who were slowin down. So the one called Driver cracked his whip over the slow ones to make them move faster. That whip was a slice-open cut of pain. So they did move faster. Had to.

Long ago and far away in the Land of the Rising Sun, there lived together a pair of mandarin ducks. Now, the drake was a magnificent bird with plumage of colors so rich that the emperor himself would have envied it. But his mate, the duck, wore the quiet tones of the wood, blending exactly with the hole in the tree where the two had made their nest.

One day while the duck was sitting on her eggs, the drake flew down to a nearby pond to search for food. While he was there, a hunting party entered the woods. The hunters were led by the lord of the district, a proud and cruel man who believed that everything in the district belonged to him to do with as he chose. The lord was always looking for beautiful things to adorn his manor house and garden. And when he saw the drake swimming gracefully on the surface of the pond, he determined to capture him.

The lord’s chief steward, a man named Shozo, tried to discourage his master. “The drake is a wild spirit, my lord,” he said. “Surely he will die in captivity.” But the lord pretended not to hear Shozo. Secretly he despised Shozo, because although Shozo had once been his mightiest samurai, the warrior had lost an eye in battle and was no longer handsome to look upon.

The lord ordered his servants to clear a narrow way through the undergrowth and place acorns along the path. When the drake came out of the water he saw the acorns. How pleased he was! He forgot to be cautious, thinking only of what a feast they would be to take home to his mate.
Just as he was bending to pick up an acorn in his scarlet beak, a net fell over him, and the frightened bird was carried back to the lord’s manor and placed in a small bamboo cage.


What they don’t understand about birthdays and what they never tell you is that when you’re eleven, you’re also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don’t. You open your eyes and everything’s just like yesterday, only it’s today. And you don’t feel eleven at all. You feel like you’re still ten. And you are — underneath the year that makes you eleven.

Like some days you might say something stupid, and that’s the part of you that’s still ten. Or maybe some days you might need to sit on your mama’s lap because you’re scared, and that’s the part of you that’s five.

And maybe one day when you’re all grown up maybe you will need to cry like if you’re three, and that’s okay. That’s what I tell Mama when she’s sad and needs to cry. Maybe she’s feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That’s how being eleven years old is.

You don’t feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don’t feel smart eleven, not until you’re almost twelve. That’s the way it is.


From “The Golden Apple”

In the high and far-off days when men were heroes and walked with the gods, Peleus, king of the Myrmidons, took for his wife a sea nymph called Thetis, Thetis of the Silver Feet. Many guests came to their wedding feast, and among the mortal guests came all the gods of high Olympus.

But as they sat feasting, one who had not been invited was suddenly in their midst: Eris, the goddess of discord, had been left out because wherever she went she took trouble with her; yet here she was, all the same, and in her blackest mood, to avenge the insult.

All she did—it seemed a small thing—was to toss down on the table a golden apple. Then she breathed upon the guests once, and vanished.

The apple lay gleaming among the piled fruits and the brimming wine cups; and bending close to look at it, everyone could see the words “To the fairest” traced on its side.

Then the three greatest of the goddesses each claimed that it was hers. Hera claimed it as wife to Zeus, the All-father, and queen of all the gods. Athene claimed that she had the better right, for the beauty of wisdom such as hers surpassed all else. Aphrodite only smiled, and asked who had a better claim to beauty’s prize than the goddess of beauty herself.
They fell to arguing among themselves; the argument became a quarrel, and the quarrel grew more and more bitter, and each called upon the assembled guests to judge between them. But the other guests refused, for they knew well enough that, whichever goddess they chose to receive the golden apple, they would make enemies of the other two.

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**Drama**


[SCENE: As curtain rises, we see a divided stage, only the center part of which is lighted and furnished as MRS. STEVENSON’S bedroom. Expensive, rather fussy furnishings. A large bed, on which MRS. STEVENSON, clad in bed-jacket, is lying. A night-table close by, with phone, lighted lamp, and pill bottles. A mantle, with clock, R. A closed door. R. A window, with curtains closed, rear. The set is lit by one lamp on night-table. It is enclosed by three flats. Beyond this central set, the stage, on either side, is in darkness.

MRS. STEVENSON is dialing a number on the phone, as curtain rises. She listens to phone, slams down receiver in irritation. As she does so, we hear sound of a train roaring by in the distance. She reaches for her pill bottle, pours herself a glass of water, shakes out pill, swallows it, then reaches for the phone again, dials number nervously.]

SOUND: Number being dialed on phone: Busy signal.

MRS. STEVENSON. (A querulous, self-centered neurotic.) Oh—dear! (Slams down receiver, Dials OPERATOR.)

[Scene: A spotlight, L. of side flat, picks up out of peripheral darkness, figure of 1st OPERATOR, sitting with headphones as small table. If spotlight not available, use flashlight, clicked on by 1st OPERATOR, illuminating her face.]

OPERATOR. Your call, please?

MRS. STEVENSON. Operator? I’ve been dialing Murray Hill 4-0098 now for the last three-quarters of an hour, and the line is always busy. But I don’t see how it could be that busy that long. Will you try it for me please?

OPERATOR. Murray Hill 4-0098? One moment, please.

[SCENE: She makes gesture of plugging in call through switchboard.]

MRS. STEVENSON. I don’t see how it could be busy all this time. It’s my husband’s office. He’s working late tonight, and I’m all alone.

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From Act I, Scene 1

MIEP But, Mr. Frank, there are letters, notes . . .

MR FRANK Burn them. All of them.

MIEP Burn this? (*She hands him a worn, velour-covered book.*)
MR FRANK  (quietly) Anne’s diary. (He opens the diary and reads.) 'Monday, the sixth of July, nineteen hundred and forty-two.' (To MIEP.) Nineteen hundred and forty-two. Is it possible, Miep? Only three years ago. (He reads.) 'Dear Diary, since you and I are going to be great friends, I will start by telling you about myself. My name is Anne Frank. I am thirteen years old. I was born in Germany the twelfth of June, nineteen twenty-nine. As my family is Jewish we emigrated to Holland when Hitler came to power.'

**Poetry**

Longfellow, Henry Wadsworth. “Paul Revere’s Ride.” (1861)

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country-folk to be up and to arm."

Then he said, “Good night!” and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.
Then he climbed to the tower of the church,
Up the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade,—
Up the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel’s tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, “All is well!”
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay,—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse’s side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle-girth;
But mostly he watched with eager search
The belfry-tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and sombre and still.
And lo! as he looks, on the belfry’s height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!
A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet;
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.

He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer’s dog,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.
You know the rest. In the books you have read,
How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again

Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

Media Text

“The Midnight Ride,” an extensive resource, including audio, images, and maps, provided by the Paul Revere Memorial Association:
http://www.paulreverehouse.org/ride/


O Captain! my Captain! our fearful trip is done;
The ship has weather’d every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills;
For you bouquets and ribbon’d wreaths—for you the shores a-crowding;
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head;
It is some dream that on the deck,
You’ve fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchor’d safe and sound, its voyage closed and done;
From fearful trip, the victor ship, comes in with object won;
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.


From Chapter 1: “Looking-Glass House”

‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

‘Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!’

He took his vorpal sword in hand:
Long time the manxome foe he sought
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

‘And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.


The voice that beautifies the land!
The voice above,
The voice of thunder
Within the dark cloud
Again and again it sounds,
The voice that beautifies the land.

The voice that beautifies the land!
The voice below,
The voice of the grasshopper
Among the plants
Again and again it sounds,
The voice that beautifies the land.


I like to see it lap the miles,
And lick the valleys up,
And stop to feed itself at tanks;
And then, prodigious, step

Around a pile of mountains,
And, supercilious, peer
In shanties by the sides of roads;
And then a quarry pare

To fit its sides, and crawl between,
Complaining all the while
In horrid, hooting stanza;
Then chase itself down hill

And neigh like Boanerges;
Then, punctual as a star,
Stop—docile and omnipotent—
At its own stable door.


I WENT out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.

When I had laid it on the floor
I went to blow the fire a-flame,
But something rustled on the floor,
And someone called me by my name:
It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done,
The silver apples of the moon,
The golden apples of the sun.


Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.


Hog Butcher for the World,  
Tool Maker, Stacker of Wheat,  
Player with Railroads and the Nation’s Freight Handler;  
Stormy, husky, brawling,  
City of the Big Shoulders:

They tell me you are wicked and I believe them, for I have seen your painted  
women under the gas lamps luring the farm boys.  
And they tell me you are crooked and I answer: Yes, it is true I have seen  
the gunman kill and go free to kill again.  
And they tell me you are brutal and my reply is: On the faces of women and  
children I have seen the marks of wanton hunger.  
And having answered so I turn once more to those who sneer at this my city,  
and I give them back the sneer and say to them:  
Come and show me another city with lifted head singing so proud to be alive  
and coarse and strong and cunning.  
Flinging magnetic curses amid the toil of piling job on job, here is a tall bold  
slugger set vivid against the little soft cities;  
Fierce as a dog with tongue lapping for action, cunning as a savage pitted  
against the wilderness,  
Bareheaded,  
Shoveling,  
Wrecking,  
Planning,  
Building, breaking, rebuilding,
Under the smoke, dust all over his mouth, laughing with white teeth,
Under the terrible burden of destiny laughing as a young man laughs,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Laughing even as an ignorant fighter laughs who has never lost a battle,
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Laughing even as an ignorant fighter laughs who has never lost a battle,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Very well. When you have drawn it up, we will have a meeting.'

Media Text

Adams Family Papers: An Electronic Archive, hosted by the Massachusetts Historical Society, includes transcriptions of letters between John and Abigail Adams as well as John Adams’s diary and autobiography:
http://www.masshist.org/digitaladams/aea/index.html

Douglass, Frederick. *Narrative of the Life of Frederick Douglass an American Slave, Written by Himself*. Boston: Anti-Slavery Office, 1845. (1845)

The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent on errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge. I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but prudence forbids;—not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey’s ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. “You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?” These words used to trouble them; they would express for me the liveliest sympathy, and console me with the hope that something would occur by which I might be free.

I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart. Just about this time, I got hold of a book entitled “The Columbian Orator.” Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The dialogue represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in behalf of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master.

In the same book, I met with one of Sheridan’s mighty speeches on and in behalf of Catholic emancipation. These were choice documents to me. I read them over and over again with unabated interest. They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance. The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder. What I got from Sheridan was a bold denunciation of slavery, and a powerful vindication of human rights. The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery; but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men. As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to utterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a
view of my wretched condition, without the remedy. It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had roused my soul to eternal wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.


From “Winston Churchill Braces Britons to Their Task”

I say to the House as I said to ministers who have joined this government, I have nothing to offer but blood, toil, tears, and sweat. We have before us an ordeal of the most grievous kind. We have before us many, many months of struggle and suffering.

You ask, what is our policy? I say it is to wage war by land, sea, and air. War with all our might and with all the strength God has given us, and to wage war against a monstrous tyranny never surpassed in the dark and lamentable catalogue of human crime. That is our policy.

You ask, what is our aim? I can answer in one word. It is victory. Victory at all costs - Victory in spite of all terrors - Victory, however long and hard the road may be, for without victory there is no survival.

I take up my task in buoyancy and hope. I feel sure that our cause will not be suffered to fail among men. I feel entitled at this juncture, at this time, to claim the aid of all and to say, “Come then, let us go forward together with our united strength.”


From Chapter 3: “Six Years Old”

By the time Harriet Ross was six years old, she had unconsciously absorbed many kinds of knowledge, almost with the air she breathed. She could not, for example, have said how or at what moment she that she was a slave.

She knew that her brothers and sisters, her father and mother, and all the other people who lived in the quarter, men, women and children were slaves.

She had been taught to say, “Yes, Missus,” “No, Missus,” to white women, “Yes, Mas’r,” “No, Mas’r” to white men. Or, “Yes, sah,” “No, sah.”

At the same time someone had taught her where to look for the North Star, the star that stayed constant, not rising in the east and setting in the west as the other stars appeared to do; and told her that anyone walking toward the North could use that star as a guide.
She knew about fear, too. Sometimes at night, or during the day, she heard the furious galloping of horses, not just one horse, several horses, thud of the hoofbeats along the road, jingle of harness. She saw the grown folks freeze into stillness, not moving, scarcely breathing, while they listened. She could not remember who first told her that those furious hoofbeats meant that patrollers were going in pursuit of a runaway. Only the slaves said patrollers, whispering the word.


From pages 27–28

I soon discovered that if a wayfaring stranger wishes to eavesdrop on a local population the places for him to slip in and hold his peace are bars and churches. But some New England towns don’t have bars, and church is only on Sunday. A good alternative is the roadside restaurant where men gather for breakfast before going to work or going hunting. To find these places inhabited one must get up very early. And there is a drawback even to this. Early-rising men not only do not talk much to strangers, they barely talk to one another. Breakfast conversation is limited to a series of laconic grunts. The natural New England taciturnity reaches its glorious perfection at breakfast.

[...]

I am not normally a breakfast eater, but here I had to be or I wouldn’t see anybody unless I stopped for gas. At the first lighted roadside restaurant I pulled in and took my seat at a counter. The customers were folded over their coffee cups like ferns. A normal conversation is as follows:

WAITRESS: “Same?”

CUSTOMER: “Yep.”

WAITRESS: “Cold enough for you?”

CUSTOMER: “Yep.”

(Ten minutes.)

WAITRESS: “Refill?”

CUSTOMER: “Yep.”

This is a really talkative customer.
Informational Texts: History/Social Studies

United States. Preamble and First Amendment to the United States Constitution. (1787, 1791)

Preamble

We, the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution of the United States of America.

Amendment I

Congress shall make no law respecting the establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of people peaceably to assemble, and to petition the Government for a redress of grievances.


From “Another Belfast Trip”

High in the crow’s nest of the New White Star Liner Titanic, Lookout Frederick Fleet peered into a dazzling night. It was calm, clear and bitterly cold. There was no moon, but the cloudless sky blazed with stars. The Atlantic was like polished plate glass; people later said they had never seen it so smooth.

This was the fifth night of the Titanic’s maiden voyage to New York, and it was already clear that she was not only the largest but also the most glamorous ship in the world. Even the passengers’ dogs were glamorous. John Jacob Astor had along his Airedale Kitty. Henry Sleeper Harper, of the publishing family, had his prize Pekingese Sun Yat-sen. Robert W. Daniel, the Philadelphia banker, was bringing back a champion French bulldog just purchased in Britain. Clarence Moore of Washington had also been dog shopping, but the 50 pairs of English foxhounds he bought for the Loudoun Hunt weren’t making the trip.

This was all another world to Frederick Fleet. He was one of six lookouts carried by the Titanic, and the lookouts didn’t worry about passenger problems. They were the “eyes of the ship,” and on this particular night Fleet had been warned to watch especially for icebergs.

So far, so good. On duty at 10 o’clock … a few words about the ice problem with Lookout Reginald Lee, who shared the same watch … a few more words about the cold … but mostly just silence, as the two men stared into the darkness.

Now the watch was almost over, and still there was nothing unusual. Just the night, the stars, the biting cold, the wind that whistled through the rigging as the Titanic raced across the calm, black sea at 22 ½ knots. It was almost 11:40 p.m. on Sunday, the 14th of April, 1912.

Suddenly Fleet saw something directly ahead, even darker than the darkness.

From Chapter 1

At Giza, a few miles north of Saqqara, sit three great pyramids, each named for the king— or Pharaoh— during whose reign it was built. No other buildings are so well known, yet the first sight of them sitting in their field is breathtaking. When you walk among them, you walk in a place made for giants. They seem too large to have been made by human beings, too perfect to have been formed by nature, and when the sun is overhead, not solid enough to be attached to the sand. In the minutes before sunrise, they are the color of faded roses, and when the last rays of the desert sun touch them, they turn to amber. But whatever the light, their broad proportions, the beauty of the limestone, and the care with which it is fitted into place create three unforgettable works of art.

What do we learn about art when we look at the pyramids?

First, when all of the things that go into a work— its components— complement one another, they create and object that has a certain spirit, and we can call that spirit harmony. The pyramids are harmonious because limestone, a warm, quiet material, is a cordial companion for a simple, logical, pleasing shape. In fact, the stone and the shape are so comfortable with each other that the pyramids seem inevitable—as though they were bound to have the form, color, and texture that they do have.

Media Text

*National Geographic* mini-site on the pyramids, which includes diagrams, pictures, and a time line:

http://www.nationalgeographic.com/pyramids/pyramids.html


From Chapter 1: “A City Ready to Burn”

Chicago in 1871 was a city ready to burn. The city boasted having 59,500 buildings, many of them— such as the Courthouse and the Tribune Building— large and ornately decorated. The trouble was that about two-thirds of all these structures were made entirely of wood. Many of the remaining buildings (even the ones proclaimed to be “fireproof”) looked solid, but were actually jerrybuilt affairs; the stone or brick exteriors hid wooden frames and floors, all topped with highly flammable tar or shingle roofs. It was also a common practice to disguise wood as another kind of building material. The fancy exterior decorations on just about every building were carved from wood, then painted to look like stone or marble. Most churches had steeples that appeared to be solid from the street, but a closer inspection would reveal a wooden framework covered with cleverly painted copper or tin.

The situation was worst in the middle-class and poorer districts. Lot sizes were small, and owners usually filled them up with cottages, barns, sheds, and outhouses— all made of fast-burning wood, naturally. Because both Patrick and Catherine O’Leary worked, they were able to put a large addition on their cottage despite a lot size of just 25 by 100 feet. Interspersed in these residential areas were a variety of businesses— paint factories, lumberyards, distilleries, gasworks, mills, furniture manufacturers, warehouses, and coal distributors.

Wealthier districts were by no means free of fire hazards. Stately stone and brick homes had wood interiors, and stood side by side with smaller wood-frame houses. Wooden stables and other storage buildings were common, and trees lined the streets and filled the yards.
**Media Text**

_See_ The Great Chicago Fire, an exhibit created by the Chicago Historical Society that includes essays and images: [http://www.chicagohs.org/fire/intro/gcf-index.html](http://www.chicagohs.org/fire/intro/gcf-index.html)

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From Chapter 1, “A Brabant Boy 1853–75”

_I have nature and art and poetry, if that is not enough what is?_

—Letter to Theo, January 1874

On March 30, 1853, the handsome, soberly dressed Reverend Theodorus van Gogh entered the ancient town hall of Groot-Zundert, in the Brabant, a province of the Netherlands. He opened the birth register to number twenty-nine, where exactly one year earlier he had sadly written “Vincent Willem van Gogh, stillborn.” Beside the inscription he wrote again “Vincent Willem van Gogh,” the name of his new, healthy son, who was sleeping soundly next to his mother in the tiny parsonage across the square. The baby’s arrival was an answered prayer for the still-grieving family.

The first Vincent lay buried in a tiny grave by the door of the church where Pastor van Gogh preached. The Vincent who lived grew to be a study redheaded boy. Every Sunday on his way to church, young Vincent would pass the headstone carved with the name he shared. Did he feel as if his dead brother where the rightful Vincent, the one who would remain perfect in his parents’ hearts, and that he was merely an unsatisfactory replacement? That might have been one of the reasons he spent so much of his life feeling like a lonely outsider, as if he didn’t fit anywhere in the world.

Despite his dramatic beginning, Vincent had an ordinary childhood, giving no hint of the painter he would become. The small parsonage, with an upstairs just two windows wide under a slanting roof, quickly grew crowded. By the time he was six he had two sisters, Anna and Elizabeth, and one brother, Theo, whose gentle nature made him their mother’s favorite.

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**Media Text**

See The Van Gogh Gallery, a commercial Web resource with links to Van Gogh’s art and information about his life: [http://www.vangoghgallery.com/](http://www.vangoghgallery.com/)

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From the Preface: “Ramblin’ Round”

“I hate a song that makes you think that you’re not any good. I hate a song that makes you think you are just born to lose. I am out to fight those kind of songs to my very last breath of air and my last drop of blood.”

Woody Guthrie could never cure himself of wandering off. One minute he’d be there, the next he’d be gone, vanishing without a word to anyone, abandoning those he loved best. He’d throw on a few extra shirts, one on top of the other, sling his guitar over his shoulder, and hit the road. He’d stick out his thumb and hitchhike, swing onto
moving freight trains, and hunker down with other traveling men in flophouses, hobo jungles, and Hoovervilles across Depression America.

He moved restlessly from state to state, soaking up some songs: work songs, mountain and cowboy songs, sea chanteys, songs from the southern chain gangs. He added them to the dozens he already knew from his childhood until he was bursting with American folk songs. Playing the guitar and singing, he started making up new ones: hard-bitten, rough-edged songs that told it like it was, full of anger and hardship and hope and love. Woody said the best songs came to him when he was walking down a road. He always had fifteen or twenty songs running around in his mind, just waiting to be put together. Sometimes he knew the words, but not the melody. Usually he’d borrow a tune that was already well known—the simpler the better. As he walked along, he tried to catch a good, easy song that people could sing the first time they heard it, remember, and sing again later.


From “We the People . . .”

The first three word of the Constitution are the most important. They clearly state that the people—not the king, not the legislature, not the courts—are the true rulers in American government. This principle is known as **popular sovereignty.**

But who are “We the People”? This question troubled the nation for centuries. As Lucy Stone, one of America’s first advocates for women’s rights, asked in 1853, “‘We the People’? Which ‘We the People’? The women were not included.” Neither were white males who did not own property, American Indians, or African Americans—slave or free. Justice Thurgood Marshall, the first African American on the Supreme Court, described the limitation:

> For a sense of the evolving nature of the Constitution, we need look no further than the first three words of the document’s preamble: ‘We the People.’ When the Founding Fathers used this phrase in 1787, they did not have in mind the majority of America’s citizens . . . The men who gathered in Philadelphia is 1787 could not . . . have imagined, nor would they have accepted, that the document they were drafting would one day be construed by a Supreme court to which had been appointed a woman and the descendant of an African slave.

Through the Amendment process, more and more Americans were eventually included in the Constitution’s definition of “We the People.” After the Civil War, the Thirteenth Amendment ended slavery, the Fourteenth Amendment gave African Americans citizenship, and the Fifteenth Amendment gave black men the vote. In 1920, the Nineteenth Amendment gave women the right to vote nationwide, and in 1971, the Twenty-sixth Amendment extended suffrage to eighteen-year-olds.


From the Introduction: “Why They Walked”

Not so long ago in Montgomery, Alabama, the color of your skin determined where you could sit on a public bus. If you happened to be an African American, you had to sit in the back of the bus, even if there were empty seats up front.

Back then, racial segregation was the rule throughout the American South. Strict laws—called “Jim Crow” laws—enforced a system of white supremacy that discriminated against blacks and kept them in their place as second-class citizens.
People were separated by race from the moment they were born in segregated hospitals until the day they were buried in segregated cemeteries. Blacks and whites did not attend the same schools, worship in the same churches, eat in the same restaurants, sleep in the same hotels, drink from the same water fountains, or sit together in the same movie theaters.

In Montgomery, it was against the law for a white person and a Negro to play checkers on public property or ride together in a taxi.

Most southern blacks were denied their right to vote. The biggest obstacle was the poll tax, a special tax that was required of all voters but was too costly for many blacks and for poor whites as well. Voters also had to pass a literacy test to prove that they could read, write, and understand the U.S. Constitution. These tests were often rigged to disqualify even highly educated blacks. Those who overcame the obstacles and insisted on registering as voters faced threats, harassment. And even physical violence. As a result, African Americans in the South could not express their grievances in the voting booth, which for the most part, was closed to them. But there were other ways to protest, and one day a half century ago, the black citizens in Montgomery rose up in protest and united to demand their rights—by walking peacefully.

It all started on a bus.

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**Informational Texts: Science, Mathematics, and Technology**


From pages 51–56

In order to construct the vaulted ceiling a wooden scaffold was erected connecting the two walls of the choir one hundred and thirty feet above ground. On the scaffolding wooden centerings like those used for the flying buttresses were installed. They would support the arched stone ribs until the mortar was dry, at which times the ribs could support themselves. The ribs carried the webbing, which was the ceiling itself. The vaults were constructed one bay at a time, a bay being the rectangular area between four piers.

One by one, the cut stones of the ribs, called voussoirs, were hoisted onto the centering and mortared into place by the masons. Finally the keystone was lowered into place to lock the ribs together at the crown, the highest point of the arch.

The carpenters then installed pieces of wood, called lagging, that spanned the space between two centerings. On top of the lagging the masons laid one course or layer of webbing stones. The lagging supported the course of webbing until the mortar was dry. The webbing was constructed of the lightest possible stone to lessen the weight on the ribs. Two teams, each with a mason and a carpenter, worked simultaneously from both sides of the vault—installing first the lagging, then the webbing. When they met in the center the vault was complete. The vaulting over the aisle was constructed in the same way and at the same time.

When the mortar in the webbing had set, a four-inch layer of concrete was poured over the entire vault to prevent any cracking between the stones. Once the concrete had set, the lagging was removed and the centering was lowered and moved onto the scaffolding of the next bay. The procedure was repeated until eventually the entire choir was vaulted.

Concrete arrives at a construction site as a soupy mixture of Portland cement, aggregate, and water which, by chemical accretion, will harden into a solid mass as hard as stone. On some projects small amounts are mixed right on the spot.

It can be formed or cast into almost any shape. The aggregate—sand and crushed stone or gravel—is added to the mixture to give more volume. Portland cement is a combination of limestone and clay, ground to very fine powder and heated in a kiln to drive out the moisture.

Chemicals and other materials can be added to give special properties to the concrete: for waterproofing, for insulation, to make a lighter, more porous concrete, or to affect the drying time.

The ingredients in concrete are proportioned for specific uses. In the foundation of a skyscraper there is more sand and stone in the mix than cement. In the upper structure of the building more cement is used and less aggregate, since this allows the support columns and other parts of the building to be thinner, or reduced in bulk, without losing strength.

The amount of water in the mix is also carefully controlled—just enough to ensure maximum hardening, yet a sufficient amount to keep the concrete fluid and workable as it is poured and formed at the job site. Concrete however, requires and additional ingredient to make high-rise construction practical.

Steel reinforcing bars—some are 2¼ inches in diameter and weigh 13.6 pounds per foot—are embedded in the concrete. When tied in clusters, or woven into a mesh of wires and bars, the steel bars give the hardened concrete the strength to withstand any vertical stress and strain as well as horizontal pressure.

The protruding ends of the steel bars seen at all concrete construction sites are for the connection of this reinforcement, by which a freshly formed concrete section is solidly bonded to the metal reinforcing of the rest of the concrete building. The bars must be placed in the areas of maximum tensile stress as determined by the engineers.

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**Media Text**

Manhattan on the Web: History, a Web portal hosted by the New York Public Library:

http://legacy.www.nypl.org/branch/manhattan/index2.cfm?Trg=1&d1=865

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From “The First Night”

. . . “I see,” said the number devil with a wry smile. “I have nothing against your Mr. Bockel, but that kind of problem has nothing whatever to do with what I’m interested in. Do you want to know something? Most genuine mathematicians are bad at sums. Besides, they have no time to waste on them. That’s what pocket calculators are for. I assume you have one.

“Sure, but we’re not allowed to use them in school.”
“I see,” said the number devil. “That’s all right. There’s nothing wrong with a little addition and subtraction. You never know when your battery will die on you. But mathematics, my boy, that’s something else again!”

. . . “The thing that makes numbers so devilish is precisely that they are simple. And you don’t need a calculator to prove it. You need one thing and one thing only: one. With one—I am speaking of the numeral of course—you can do almost anything. If you are afraid of large numbers—let’s say five million seven hundred and twenty-three thousand eight hundred and twelve—all you have to do is start with

\[
1 + 1 \\
1+1+1 \\
1+1+1+1 \\
1+1+1+1+1
\]

. . . and go on until you come to five million etcetera. You can’t tell me that’s too complicated for you, can you?


From "Trek 7, The Fractal Pond Race"

From the meanderings of a pond’s edge to the branching of trees and the intricate forms of snowflakes, shapes in nature are often more complicated than geometrical shapes such as circles, spheres, angles, cones, rectangles, and cubes. Benoit Mandelbrot, a mathematics professor at Yale University and an IBM fellow, was the first person to recognize how amazingly common this type of structure is in nature. In 1975, he coined the term fractal for shapes that repeat themselves within an object. The word fractal comes from the Latin term for "broken."

In 1904, long before Mandelbrot conceived of fractals, Swedish mathematician Helge von Koch created and intriguing but puzzling curve. It zigzags in such an odd pattern that it seems impossible to start at one point and follow the curve to reach another point.

Like many figures now known to be fractals, Koch’s curve is easy to generate by starting with a simple figure and turning it into an increasingly crinkly form.

**What to Do**

1. Draw an equilateral triangle with each side measuring 9 centimeters. (Remember, each angle of an equilateral triangle measures 60˚.)

2. Divide each 9-centimeter side into three parts, each measuring three centimeters. At the middle of each side, add an equilateral triangle one third the size of the original, facing outward. Because each side of the original triangle is 9 centimeters, the new triangles will have 3-centimeter sides. When you examine the outer edge of your diagram you should see a six-pointed star made up of 12 line segments.

3. At the middle of each segment of the star, add a triangle one ninth the side of the original triangle. The new triangles will have sides 1 centimeter in length so divide each 3-centimeter segment into thirds, and use the middle third to form a new triangle.
4. Going one step farther, you create a shape that begins to resemble a snowflake. If you were to continue the process by endlessly adding smaller and smaller triangles to every new side, you would produce the Koch snowflake curve. Between any two points, the snowflake would have an infinite number of zigzags.


That much-reviled bottleneck known as the American supermarket checkout lane would be an even greater exercise in frustration were it not for several technological advances. The Universal Product Code and the decoding laser scanner, introduced in 1974, tally a shopper’s groceries far more quickly and accurately than the old method of inputting each purchase manually into a cash register. But beeping a large order past the scanner would have led only to a faster pileup of cans and boxes down the line, where the bagger works, had it not been for the introduction, more than a century earlier, of an even greater technological masterpiece: the square-bottomed paper bag.

The geometry of paper bags continues to hold a magical appeal for those of us who are fascinated by how ordinary things are designed and made. Originally, grocery bags were created on demand by storekeepers, who cut, folded, and pasted sheets of paper, making versatile containers into which purchases could be loaded for carrying home. The first paper bags manufactured commercially are said to have been made in Bristol, England, in the 1840s. In 1852, a “Machine for Making Bags of Paper” was patented in America by Francis Wolle, of Bethlehem, Pennsylvania. According to Wolle’s own description of the machine’s operation, “pieces of paper of suitable length are given out from a roll of the required width, cut off from the roll and otherwise suitably cut to the required shape, folded, their edges pasted and lapped, and formed into complete and perfect bags.” The “perfect bags” produced at the rate of eighteen hundred per hour by Wolle’s machine were, of course, not perfect, nor was his machine. The history of design has yet to see the development of a perfect object, though it has seen many satisfactory ones and many substantially improved ones. The concept of comparative improvement is embedded in the paradigm for invention, the better mousetrap. No one is ever likely to lay claim to a “best” mousetrap, for that would preclude the inventor himself from coming up with a still better mousetrap without suffering the embarrassment of having previously declared the search complete. As with the mousetrap, so with the bag.


Geology is the scientific study of Earth. Geologists study the planet—its formation, its internal structure, its materials, its chemical and physical processes, and its history. Mountains, valleys, plains, sea floors, minerals, rocks, fossils, and the processes that create and destroy each of these are all the domain of the geologist. Geology is divided into two broad categories of study: physical geology and historical geology.

Physical geology is concerned with the processes occurring on or below the surface of Earth and the materials on which they operate. These processes include volcanic eruptions, landslides, earthquakes, and floods. Materials include rocks, air, seawater, soils, and sediment. Physical geology further divides into more specific branches, each of which deals with its own part of Earth’s materials, landforms, and processes. Mineralogy and petrology investigate the composition and origin of minerals and rocks. Volcanologists study lava, rocks, and gases on live, dormant, and extinct volcanoes. Seismologists use instruments to monitor and predict earthquakes and volcanic eruptions.

Historical geology is concerned with the chronology of events, both physical and biological, that have taken place in Earth’s history. Paleontologists study fossils (remains of ancient life) for evidence of the evolution of life on Earth. Fossils not only relate evolution, but also speak of the environment in which the organism lived. Corals in rocks at the top of the Grand Canyon in Arizona, for example, show a shallow sea flooded the area around 290 million years ago. In addition, by determining the ages and types of rocks around the world, geologists piece together continental and
oceanic history over the past few billion years. Plate tectonics (the study of the movement of the sections of Earth’s crust) adds to Earth’s story with details of the changing configuration of the continents and oceans.


A space probe is an unpiloted spacecraft that leaves Earth’s orbit to explore the Moon, planets, asteroids, comets, or other objects in outer space as directed by onboard computers and/or instructions send from Earth. The purpose of such missions is to make scientific observations, such as taking pictures, measuring atmospheric conditions, and collecting soil samples, and to bring or report the data back to Earth.

Numerous space probes have been launched since the former Soviet Union first fired Luna 1 toward the Moon in 1959. Probes have now visited each of the eight planets in the solar system.

In fact, two probes—Voyager 1 and Voyager 2—are approaching the edge of the solar system, for their eventual trip into the interstellar medium. By January 2008 Voyager 1 was about 9.4 billion miles (15.2 billion kilometers) from the Sun and in May 2008 it entered the heliosheath (the boundary where the solar wind is thought to end), which is the area that roughly divides the solar system from interstellar space. Voyager 2 is not quite as far as its sister probe. Voyager 1 is expected to be the first human space probe to leave the solar system. Both Voyager probes are still transmitting signals back to Earth. They are expected to help gather further information as to the true boundary of the solar system.

The earliest probes traveled to the closest extraterrestrial target, the Moon. The former Soviet Union launched a series of Luna probes that provided humans with first pictures of the far side of the Moon. In 1966, Luna 9 made the first successful landing on the Moon and sent back television footage from the Moon’s surface.

The National Aeronautics and Space Administration (NASA) initially made several unsuccessful attempts to send a probe to the Moon. Not until 1964 did a Ranger probe reach its mark and send back thousands of pictures. Then, a few months after Luna 9, NASA landed Surveyor on the Moon.

In the meantime, NASA was moving ahead with the first series of planetary probes, called Mariner. Mariner 2 first reached the planet Venus in 1962. Later Mariner spacecrafts flew by Mars in 1964 and 1969, providing detailed images of that planet. In 1971, Mariner 9 became the first spacecraft to orbit Mars. During its year in orbit, Mariner 9’s two television cameras transmitted footage of an intense Martian dust storm, as well as images of 90 percent of the planet’s surface and the two Martian natural satellites (moons).

Encounters were also made with Mars in 1976 by the U.S. probes Viking 1 and Viking 2. Each Viking spacecraft consisted of both an orbiter and a lander. Viking 1 made the first successful soft landing on Mars on July 20, 1976. Soon after, Viking 2 landed on the opposite side of the planet. The Viking orbiters made reports on the Martian weather and photographed almost the entire surface of the planet.


Since ancient times, people have tried to discover the basic units of matter. What, they have asked, are the smallest particles from which all the objects in the universe are made?

Many people in ancient Greece thought that all matter was made of various combinations of four basic “elements”—earth, fire, air, and water. But one Greek philosopher, Democritus (c.460–c.370 B.C.), had a different theory. He
suggested that matter was composed of tiny particles called atoms. The word “atom” comes from a Greek word meaning “unable to be cut” or “indivisible.”

The theory of Democritus was largely ignored for 2,000 years. Then, in 1802, an English chemist and physicist named John Dalton (1766–1844) revived the atomic theory. He was the first scientist to define the atom as it is understood today—the smallest particle of an element that behaves chemically like that element.

Atomic physics is the study of atoms and their behavior. Atoms are incredibly small. A tiny speck of dust contains many millions of atoms. Some molecules, such as certain of the protein molecules, contain hundreds of thousands of atoms. Yet a protein molecule is so small, compared with things we can see with the unaided eye, that a powerful electron microscope is needed to view it. Even then, the individual atoms cannot usually be seen.

Small as the atom is, however, it is not the smallest component of matter. Particle physics is the study of the smallest, most elemental building blocks and the basic forces of nature.
Grades 9–10 Text Exemplars

Stories


From Book One

Sing to me of the man, Muse, the man of twists and turns
driven time and again off course, once he had plundered
the hallowed heights of Troy.
Many cities of men he saw and learned their minds,
many pains he suffered, heartsick on the open sea,
fighting to save his life and bring his comrades home.
But he could not save them from disaster, hard as he strove—
the recklessness of their own ways destroyed them all,
the blind fools, they devoured the cattle of the Sun
and the Sungod blotted out the day of their return.
Launch out on his story, Muse, daughter of Zeus.
Start from where you will—sing for our time too.

By now,
all the survivors, all who avoided headlong death
were safe at home, escaped the wars and waves.
But one man alone…
his heart set on his wife and his return—Calypso,
the bewitching nymph, the lustrous goddess, held him back,
deep in her arching caverns, craving him for a husband.
But then, when the wheeling seasons brought the year around.
That year spun out by the gods when he should reach his home,
Ithaca—though not even there would he be free of trials,
even among his loved ones—then every god took pity,
all except Poseidon. He raged on, seething against
the great Odysseus till he reached his native land.


An extraordinarily strange thing happened in St. Petersburg on 25 March. Ivan Yakovlevich, a barber who lived on
Voznesensky Avenue (his surname has got lost and all that his shop-front signboard shows is a gentleman with a
lathered cheek and the inscription ‘We also let blood’) woke up rather early one morning and smelt hot bread. As he
sat up in bed he saw his wife, who was a quite respectable lady and a great coffee-drinker, taking some freshly baked
rolls out of the oven.

‘I don’t want any coffee today, Praskovya Osipovna,’ said Ivan Yakovlevich. ‘I’ll make do with some hot rolls and
onion instead.’ (Here I must explain that Ivan Yakovlevich would really have liked to have had some coffee as well,
but knew it was quite out of the question to expect both coffee and rolls, since Praskovya Osipovna did not take very
kindly to these whims of his.) ‘Let the old fool have his bread, I don’t mind,’ she thought. ‘That means extra coffee for me!’ And she threw a roll on to the table.

Ivan pulled his frock-coat over his nightshirt for decency’s sake, sat down at the table, poured out some salt, peeled two onions, took a knife and with a determined expression on his face started cutting one of the rolls.

When he had sliced the roll in two, he peered into the middle and was amazed to see something white there. Ivan carefully picked at it with his knife, and felt it with his finger. ‘Quite thick,’ he said to himself. ‘What on earth can it be?’

He poked two fingers in and pulled out—a nose!

He flopped back in his chair, and began rubbing his eyes and feeling around in the roll again. Yes, it was a nose all right, no mistake about that. And, what’s more, it seemed a very familiar nose. His face filled with horror; but this horror was nothing compared with his wife’s indignation.

‘You beast, whose nose is that you’ve cut off?’ she cried furiously. ‘You scoundrel! You drunkard! I’ll report it to the police myself, I will. You thief! Come to think of it, I’ve heard three customers say that when they come in for a shave you start pulling their noses about so much it’s a wonder they stay on at all!’

But Ivan felt more dead than alive. He knew that the nose belonged to none other than Collegiate Assessor Kovalyov, whom he shaved on Wednesdays and Sundays.

‘Wait a minute, Praskovya! I’ll wrap it up in a piece of cloth and dump it in the corner. Let’s leave it there for a bit, then I’ll try and get rid of it.’

‘I don’t want to know! Do you think I’m going to let a sawn-off nose lie about in my room … you fathead! All you can do is strop that blasted razor of yours and let everything else go to pot. Layabout! Night-bird! And you expect me to cover up for you with the police! You filthy pig! Blockhead! Get that nose out of here, out! Do what you like with it, but I don’t want that thing hanging around here a minute longer!’

Ivan Yakovlevich was absolutely stunned. He thought and thought, but just didn’t know what to make of it.

‘I’m damned if I know what’s happened!’ he said at last, scratching the back of his ear. ‘I can’t say for certain if I came home drunk or not last night. All I know is, it’s crazy. After all, bread is baked in an oven, and you don’t get noses in bakeries. Can’t make head or tail of it! …’

Ivan Yakovlevich lapsed into silence. The thought that the police might search the place, find the nose and afterwards bring a charge against him, very nearly sent him out of his mind. Already he could see that scarlet collar beautifully embroidered with silver, that sword … and he began shaking all over. Finally he put on his scruffy old trousers and shoes and with Praskovya Osipovna’s vigorous invective ringing in his ears, wrapped the nose up in a piece of cloth and went out into the street.

All he wanted was to stuff it away somewhere, either hiding it between two curb-stones by someone’s front door or else ‘accidentally’ dropping it and slinking off down a side street. But as luck would have it, he kept bumping into friends, who would insist on asking: ‘Where are you off to?’ or ‘It’s a bit early for shaving customers, isn’t it?’ with the result that he didn’t have a chance to get rid of it. Once he did manage to drop it, but a policeman pointed with his halberd and said: ‘Pick that up! Can’t you see you dropped something!’ And Ivan Yakovlevich had to pick it up and hide it in his pocket. Despair gripped him, especially as the streets were getting more and more crowded now as the shops and stalls began to open.
He decided to make his way to St. Isaac’s Bridge and see if he could throw the nose into the River Neva without anyone seeing him. But here I am rather at fault for not telling you before something about Ivan Yakovlevich, who in many ways was a man you could respect.

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs—the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: “My hair grows so fast, Jim!”

And then Della leaped up like a little singed cat and cried, “Oh, oh!”

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

“Isn’t it a dandy, Jim? I hunted all over town to find it. You’ll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it.”

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

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“Dell,” said he, “let’s put our Christmas presents away and keep ‘em a while. They’re too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on.”

The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

The man took off his dark, stained hat and stood with a curious humility in front of the screen. “Could you see your way to sell us a loaf of bread, ma’am?”

Mae said, “This ain’t a grocery store. We got bread to make san’widges.”

“I know, ma’am.” His humility was insistent. “We need bread and there ain’t nothin’ for quite a piece, they say.”
“‘F we sell bread we gonna run out.” Mae’s tone was faltering.

“We’re hungry,” the man said.

“Whyn’t you buy a san’widge? We got nice san’widges, hamburgs.”

“We’d sure admire to do that, ma’am. But we can’t. We got to make a dime do all of us.” And he said embarrassedly, “We ain’t got but a little.”

Mae said, “You can’t get no loaf a bread for a dime. We only got fifteen-cent loafs.”

From behind her Al growled, “God Almighty, Mac, give ’em bread.”

“We’ll run out ‘fore the bread truck comes.”

“Run out then, goddamn it,” said Al. He looked sullenly down at the potato salad he was mixing.

Mae shrugged her plump shoulders and looked to the truck drivers to show them what she was up against.

She held the screen door open and the man came in, bringing a smell of sweat with him. The boys edged behind him and they went immediately to the candy case and stared in—not with craving or with hope or even with desire, but just with a kind of wonder that such things could be. They were alike in size and their faces were alike. One scratched his dusty ankle with the toe nails of his other foot. The other whispered some soft message and then they straightened their arms so that their clenched fists in the overall pockets showed through the thin blue cloth.

Mae opened a drawer and took out a long waxpaper-wrapped loaf. “This here is a fifteen-cent loaf.”

The man put his hat back on his head. He answered with inflexible humility, “Won’t you—can’t you see your way to cut off ten cents’ worth?”

Al said snarlingly, “Goddamn it, Mae. Give ‘em the loaf.”

The man turned toward Al. “No, we want ta buy ten cents’ worth of it. We got it figgered awful close, mister, to get to California.”

Mae said resignedly, “You can have this for ten cents.”

“That’d be robbin’ you, ma’am.”

“Go ahead—Al says to take it.” She pushed the waxpapered loaf across the counter. The man took a deep leather pouch from his rear pocket, untied the strings, and spread it open. It was heavy with silver and with greasy bills.

“May soun’ funny to be so tight,” he apologized. “We got a thousan’ miles to go, an’ we don’ know if we’ll make it.”

He dug in the pouch with a forefinger, located a dime, and pinched in for it. When he put it down on the counter he had a penny with it. He was about to drop the penny back into the pouch when his eye fell on the boys frozen before the candy counter. He moved slowly down to them. He pointed in the case at big long sticks of striped peppermint. “Is them penny candy, ma’am?”

Mae moved down and looked in. “Which ones?”
“There, them stripy ones.”

The little boys raised their eyes to her face and they stopped breathing; their mouths were partly opened, their half-naked bodies were rigid.

“Oh—them. Well, no—them’s two for a penny.”

“Well, gimme two then, ma’am.” He placed the copper cent carefully on the counter. The boys expelled their held breath softly. Mae held the big sticks out.


From Part 1: “The Hearth and the Salamander”

It was a pleasure to burn.

It was a special pleasure to see things eaten, to see things blackened and *changed*. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

Montag grinned the fierce grin of all men singed and driven back by flame.

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.


From “I Stand Here Ironing”

I stand here ironing, and what you asked me moves tormented back and forth with the iron.

“I wish you would manage the time to come in and talk with me about your daughter. I’m sure you can help me understand her. She’s a youngster who needs help and whom I’m deeply interested in helping.”

“Who needs help”…Even if I came, what good would it do? You think because I am her mother I have a key, or that in some way you could use me as a key? She has lived for nineteen years. There is all that like that has happened outside of me, beyond me.

And when is there time to remember, to sift, to weigh, to estimate, to total? I will start and there will be an interruption and I will have to gather it all together again. Or I will become engulfed with all I did or did not do, with what should have been and what cannot be helped.
She was a beautiful baby. The first and only one of our five that was beautiful at birth. You do not guess how new and uneasy her tenancy in her now-loveliness. You did not know her all those years she was thought homely, or see her peering over her baby pictures, making me tell her over and over how beautiful she had been—and would be, I would tell her—and was now, to the seeing eye. But the seeing eyes were few or non-existent. Including mine.


From “Longstreet”

“. . . have no doubt,” Fremantle was saying, “that General Lee shall become the world’s foremost authority on military matters when this war is over, which would appear now to be only a matter of days, or at most a few weeks. I suspect all Europe will be turning to him for lessons.”

Lessons?

“I have been thinking, I must confess, of setting some brief thoughts to paper,” Fremantle announced gravely. “Some brief remarks of my own, appended to an account of this battle, and perhaps others this army has fought. Some notes as to tactics.”

Tactics?

“General Lee’s various stratagems will be most instructive, most illuminating. I wonder, sir, if I might enlist your aid in this, ah, endeavor. As one most closely concerned? That is, to be brief, may I come to you when in need?”

“Sure,” Longstreet said. Tactics? He chuckled. The tactics were simple: find the enemy, fight him. He shook his head, snorting. Fremantle spoke softly, in tones of awe.

“One would not think of General Lee, now that one has met him, now that one has looked him, so to speak, in the eye, as it were, one would not think him, you know, to be such a devious man.”

“Devious?” Longstreet swung to stare at him, aghast.

“Oh my word,” Fremantle went on devoutly, “but he’s a tricky one. The Old Gray Fox, as they say. Charming phrase. American to the hilt.”


“Why, Colonel, bless your soul, there ain’t a devious bone in Robert Lee’s body, don’t you know that?”


From “Jing-Mei Woo: Two Kinds”

My mother believed you could be anything you wanted to be in America. You could open a restaurant. You could work for the government and get good retirement. You could buy a house with almost no money down. You could become rich. You could become instantly famous.
“Of course you can be prodigy, too,” my mother told me when I was nine. “You can be best anything. What does Auntie Lindo know? Her daughter, she is only best tricky.”

America was where all my mother’s hopes lay. She had come here in 1949 after losing everything in China: her mother and father, her family home, her first husband, and two daughters, twin baby girls. But she never looked back with regret. There were so many ways for things to get better.

We didn’t immediately pick the right kind of prodigy. At first my mother thought I could be a Chinese Shirley Temple. We’d watch Shirley’s old movies on TV as though they were training films. My mother would poke my arm and say, “Ni kan”—You watch. And I would see Shirley tapping her feet, or singing a sailor song, or pursing her lips into a very round O while saying, “Oh my goodness.”

“Ni kan,” said my mother as Shirley’s eyes flooded with tears. “You already know how. Don’t need talent for crying!”


From Chapter 1: “Dedé 1994 and circa 1943”

She remembers a clear moonlit night before the future began. They are sitting in the cool darkness under the anacahuita tree in the front yard, in the rockers, telling stories, drinking guanabana juice. Good for the nerves, Mamá always says.

They’re all there, Mamá, Papá, Patria-Minerva-Dedé. Bang-bang-bang, their father likes to joke, aiming a pistol finger at each one, as if he were shooting them, not boasting about having sired them, Three girls, each born within a year of each other! And then, nine years later, Maria Teresa, his final desperate attempt at a boy misfiring.

Their father has his slippers on, one foot hooked behind the other. Every once in a while Dedé hears the clink of the rum bottle against the rim of his glass.

Many a night, and this night is no different, a shy voice calls out of the darkness, begging their pardon. Could they spare a *calmante* for a sick child out of their stock of kindness? Would they have some tobacco for a tired old man who spent the day grating yucca?

Their father gets up, swaying a little with drink and tiredness, and opens up the store. The *campesino* goes off with his medicine, a couple of cigars, a few mints for the godchildren. Dedé tells her father that she doesn’t know how they do as well as they do, the way he gives everything away. But her father just puts his arm around her, and says, “Ay, Dedé, that’s why I have you. Every soft foot needs a hard shoe.”

She’ll bury us all,” her father adds, laughing, “in silk and pearls.” Dedé hears again the clink of the rum bottle. “Yes, for sure, our Dedé here is going to be the millionaire in the family.”


From “The Flag”

The last time I saw her was red. The sky was like soup, boiling and stirring. In some places it was burned. There were black crumbs, and pepper, streaked amongst the redness.
Earlier, kids had been playing hopscotch there, on the street that looked like oil-stained pages. When I arrived I could still hear the echoes. The feet tapping the road. The children-voices laughing, and the smiles like salt, but decaying fast.

Then, bombs.

This time, everything was too late.

The sirens. The cuckoo shrieks in the radio. All too late.

Within minutes, mounds of concrete and earth were stacked and piled. The streets were ruptured veins. Blood streamed till it was dried on the road, and the bodies were stuck there, like driftwood after the flood.

They were glued down, every last one of them. A packet of souls.

Was it fate?

Misfortune?

Is that what glued them down like that?

Of course not.

Let’s not be stupid.

It probably had more to do with the hurled bombs, thrown down by humans hiding in the clouds.

For hours, the sky remained a devastating, home-cooked red. The small German town had been flung apart one more time. Snowflakes of ash fell so lovelily you were tempted to stretch out your tongue to catch them, taste them. Only, they would have scorched your lips. They would have cooked your mouth.

Clearly, I see it.

I was just about to leave when I found her kneeling there.

A mountain range of rubble was written, designed, erected around her. She was clutching at a book.

Apart from everything else, the book thief wanted desperately to go back to the basement, to write, or read through her story one last time. In hindsight, I see it so obviously on her face. She was dying for it—the safety, the home of it—but she could not move. Also, the basement no longer existed. It was part of the mangled landscape.

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**Drama**


From Act II, Scene 1

*Romeo*: He jests at scars that never felt a wound.
But soft, what light through yonder window breaks?
It is the East and Juliet is the sun.
Arise fair Sun and kill the envious Moon,
Who is already sick and pale with grief
That thou her maid art fair for fair than she.
Be not her maid, since she is envious,
Her vestal liv’ry is but sick and green,
And none but fools do wear it, cast is off.

[Enter Juliet at the window]

It is my lady! O it is my love!
O that she knew she were!
She speaks yet she says nothing, what of that?
Her eye discourses, I will answer it.
I am too bold, ‘tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars
As daylight doth a lamp, her eye in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand!
O that I were a glove upon that hand
That I might touch that cheek.

Juliet: Ay me!

Romeo: She speaks.

O speak again, bright angel, for thou art
As glorious to this night, being o’er my head,
As is a winged messenger of Heaven
Unto the white-upturned wond’ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.

Juliet: O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or if thou wilt not, be but sworn my love
And I’ll no longer be a Capulet.

Romeo: Shall I hear more or shall I speak at this?
Juliet: 'Tis but thy name that is my enemy, 
Thou art thyself, though not a Montague. 
What’s Montague? it is nor hand nor foot 
Nor arm nor face, o be some other name 
Belonging to a man. 
What’s in a name? that which we call a rose 
By any other word would smell as sweet. 
So Romeo would, were he not Romeo call’d, 
Retain that dear perfection which he owes 
Without that title. Romeo, doff thy name, 
And for thy name, which is not part of thee, 
Take all myself.

Romeo: I take thee at thy word. 
Call me but Love and I’ll be new baptiz’d, 
Henceforth I never will be Romeo.


From Scene 5

TOM: What are you doing? 
AMANDA: I’m brushing that cowlick down! [She attacks his hair with the brush.] What is this young man’s position at the warehouse? 
TOM [submitting grimly to the brush and interrogation]: This young man’s position is that of a shipping clerk, Mother. 
AMANDA: Sounds to me like a fairly responsible job, the sort of a job you would be in if you had more get-up. What is his salary? Have you any idea? 
TOM: I would judge it to be approximately eighty-five dollars a month. 
AMANDA: Well—not princely—but— 
TOM: Twenty more than I make. 
AMANDA: Yes, how well I know! But for a family man, eighty-five dollars a month is not much more than you can just get by on….
TOM: Yes, but Mr. O’Connor is not a family man. 
AMANDA: He might be, mightn’t he? Some time in the future? 
TOM: I see. Plans and provisions. 
AMANDA: You are the only young man that I know of who ignores the fact that the future becomes the present, the present the past, and the past turns into everlasting regret if you don’t plan for it! 
TOM: I will think that over and see what I can make of it. 
AMANDA: Don’t be supercilious with your mother! Tell me some more about this—that do you call him? 
TOM: James D. O’Connor. The D. is for Delaney. 
AMANDA: Irish on both sides! Gracious! And doesn’t drink? 
TOM: Shall I call him up and ask him right this minute? 
AMANDA: The only way to find out about those things is to make discreet inquiries at the proper moment. When I was a girl in Blue Mountain and it was suspected that a young man drank, the girl whose attentions he had been receiving, if any girl was, would sometimes speak to the minister of his church, or rather her father would if her father was living, and sort of feel him out on the young man’s character. That is the way such things are discreetly handled to keep a young woman from making a tragic mistake!
TOM: Then how did you happen to make a tragic mistake?
AMANDA: That innocent look of your father’s had everyone fooled! He smiled—the world was enchanted! No girl can do worse than put herself at the mercy of a handsome appearance! I hope that Mr. O’Connor is not too good-looking.


From Act Two

BERENGER: [coming in] Hello Jean!
JEAN: [in bed] What time is it? Aren’t you at the office?
BERENGER: You’re still in bed; you’re not at the office, then? Sorry if I’m disturbing you.
JEAN: [still with his back turned] Funny, I didn’t recognize your voice.
BERENGER: I didn’t recognize yours either.
JEAN: [still with his back turned] Sit down!
BERENGER: Aren’t you feeling well?
JEAN replies with a grunt.]
You know, Jean, it was stupid of me to get so upset yesterday over a thing like that.
JEAN: A thing like what?
BERENGER: Yesterday …
JEAN: When yesterday? Where yesterday?
BERENGER: Don’t you remember? It was about that wretched rhinoceros.
JEAN: What rhinoceros?
BERENGER: The rhinoceros, or rather, the two wretched rhinoceroses we saw.
JEAN: Oh yes, I remember … How do you know they were wretched?
BERENGER: Oh I just said that.
JEAN: Oh. Well let’s not talk any more about it.
BERENGER: That’s very nice of you.
JEAN: Then that’s that.
BERENGER: But I would like to say how sorry I am for being so insistent … and so obstinate … and getting so angry … in fact … I acted stupidly.
JEAN: That’s not surprising with you.
BERENGER: I’m very sorry.
JEAN: I don’t feel very well. [He coughs.]
BERENGER: That’s probably why you’re in bed. [With a change of tone:] You know, Jean, as it turned out, we were both right.
JEAN: What about?
BERENGER: About … well, you know, the same thing. Sorry to bring it up again, but I’ll only mention it briefly. I just wanted you to know that in our different ways we were both right. It’s been proved now. There are some rhinoceroses in the town with two horns and some with one.


From "Master Harold” …and the boys

Sam: Of course it is. That’s what I’ve been trying to say to you all afternoon. And it’s beautiful because that is what we want life to be like. But instead, like you said, Hally, we’re bumping into each other all the time. Look at the three of us this afternoon: I’ve bumped into Willie, the two of us have bumped into you, you’ve bumped into your
mother, she bumping into your Dad. . . . None of us knows the steps and there’s no music playing. And it doesn’t stop with us. The whole world is doing it all the time. Open a newspaper and what do you read? America has bumped into Russia, England is bumping into India, rich man bumps into poor man. Those are big collisions, Hally. They make for a lot of bruises. People get hurt in all that bumping, and we’re sick and tired of it now. It’s been going on for too long. Are we never going to get it right? . . . Learn to dance life like champions instead of always being just a bunch of beginners at it?

Hally: *(Deep and sincere admiration of the man)* You’ve got a vision, Sam!

Sam: Not just me. What I’m saying to you is that everybody’s got it. That’s why there’s only standing room left for the Centenary Hall in two weeks’ time. For as long as the music lasts, we are going to see six couples get it right, the way we want life to be.

Hally: But is that the best we can do, Sam . . . watch six finalists dreaming about the way it should be?

Sam: I don’t know. But it starts with that. Without the dream we won’t know what we’re going for. And anyway I reckon there are a few people who have got past just dreaming about it and are trying for something real. Remember that thing we read once in the paper about the Mahatma Gandhi? Going without food to stop those riots in India?

**Poetry**


That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou see’st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death’s second self, that seals up all in rest.
In me thou see’st the glowing of such fire,
That on the ashes of his youth doth lie,
As the deathbed whereon it must expire,
Consumed with that which it was nourished by.
This thou perceiv’st, which makes thy love more strong,
To love that well which thou must leave ere long.


Goe, and catche a falling starre,
    Get with child a mandrake roote,
Tell me, where all past yeares are,
    Or who cleft the Divels foot,

I met a traveller from an antique land  
Who said—"T'wo vast and trunkless legs of stone  
Stand in the desert ... Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal these words appear:  
'My name is Ozymandias, King of Kings:  
Look on my works, ye Mighty, and despair!'  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away."
Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore —
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
“Tis some visitor,” I muttered, “tapping at my chamber door —
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore —
For the rare and radiant maiden whom the angels name Lenore —
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
“T is some visitor entreating entrance at my chamber door —
Some late visitor entreating entrance at my chamber door; —
This it is and nothing more.”

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”—here I opened wide the door;—
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, “Lenore?”
This I whispered, and an echo murmured back the word, “Lenore!”
Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice;
Let me see, then, what threat is, and this mystery explore —
Let my heart be still a moment and this mystery explore; —
’Tis the wind and nothing more!”
Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But with mien of lord or lady, perched above my chamber door —
Perched upon a bust of Pallas just above my chamber door —
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
“Though thy crest be shorn and shaven, thou,” I said, ”art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore —
Tell me what thy lordly name is on the Night’s Plutonian shore!”
Quoth the Raven “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door —
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he fluttered —
Till I scarcely more than muttered “Other friends have flown before —
On the morrow he will leave me, as my Hopes have flown before.”
Then the bird said “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore —
Till the dirges of his Hope that melancholy burden bore
Of ‘Never—nevermore.'”

But the Raven still beguiling my sad fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore —
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom’s core;
This and more I sat divining, with my head at ease reclining
On the cushion’s velvet lining that the lamp-light gloated o’er,
But whose velvet-violet lining with the lamp-light gloating o’er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—is there balm in Gilead?—tell me—tell me, I implore!”
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore.”
Quoth the Raven “Nevermore.”

“Be that word our sign of parting, bird or fiend!” I shrieked, upstarting—
“Get thee back into the tempest and the Night’s Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!”
Quoth the Raven “Nevermore.”

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon’s that is dreaming,
And the lamp-light o’er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

We grow accustomed to the Dark,
When Light is put away,
As when the Neighbor holds the Lamp
To witness her Goodbye.

A Moment—We uncertain step
For newness of the night,
Then fit our Vision to the Dark,
And meet the Road erect.

And so of larger Darknesses,
Those Evenings of the Brain,
When not a Moon disclose a sign,
Or Star, come out, within.

The Bravest grope a little
And sometimes hit a Tree
Directly in the Forehead,
But as they learn to see,

Either the Darkness alters
Or something in the sight
Adjusts itself to Midnight,
And Life steps almost straight.


Loveliest of Trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty,
Let our rejoicing rise
High as the list’ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us
Sing a song full of the hope that the present has brought us
Facing the rising sun of our new day begun,
Let us march on till victory is won.

Stony the road we trod
Bitter the chast’ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered
We have come, treading our path thro’ the blood of the slaughtered,
Out from the gloomy past, till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who hast brought us thus far on the way;
Thou who hast by Thy might,
Led us into the light, Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we meet Thee,
Lest our hearts, drunk with the wine of the world we forget Thee;
Shadowed beneath Thy hand, may we forever stand,
True to our God, true to our native land.

**Informational Texts: English Language Arts**


IN CONGRESS, July 4, 1776

The unanimous Declaration of the thirteen united States of America

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the Powers of the earth, the separate and equal station to which
the Laws of Nature and of Nature’s God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.—Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world,

He has refused his Assent to Laws, the most wholesome and necessary for the public good.

He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their Public Records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws of Naturalization of Foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new Appropriations of Lands.

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

He has made judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our People, and eat out their substance.
He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures.

He has affected to render the Military independent of and superior to the Civil Power.

He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended legislation:

For quartering large bodies of armed troops among us:

For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all parts of the world:

For imposing taxes on us without our Consent:

For depriving us, in many cases, of the benefits of Trial by Jury:

For transporting us beyond Seas to be tried for pretended offences:

For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:

For suspending our own Legislatures and declaring themselves invested with Power to legislate for us in all cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign mercenaries to complete the works of death, desolation and tyranny, already begun with circumstances of Cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy of the Head of a civilized nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands.

He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes and conditions.

In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free People.
Nor have We been wanting in attention to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.

We, therefore, the Representatives of the United States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by the Authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. And for the support of this Declaration, with a firm reliance on the Protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

Henry, Patrick. “Speech to the Second Virginia Convention.” (1775)

MR. PRESIDENT: No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely, and without reserve. This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offence, I should consider myself as guilty of treason towards my country, and of an act of disloyalty toward the majesty of heaven, which I revere above all earthly kings.

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and, having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves, and the House? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with these war-like preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask, gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us
those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long contending, if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable and let it come! I repeat it, sir, let it come.

It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

Lincoln, Abraham. “Second Inaugural Address.” (1865)

Fellow-Countrymen:

At this second appearing to take the oath of the Presidential office there is less occasion for an extended address than there was at the first. Then a statement somewhat in detail of a course to be pursued seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself, and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

On the occasion corresponding to this four years ago all thoughts were anxiously directed to an impending civil war. All dreaded it, all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, urgent agents were in the city seeking to destroy it without war—
seeking to dissolve the Union and divide effects by negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish, and the war came.

One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union even by war, while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and pray to the same God, and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God’s assistance in wringing their bread from the sweat of other men’s faces, but let us judge not, that we be not judged. The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes. “Woe unto the world because of offenses; for it must needs be that offenses come, but woe to that man by whom the offense cometh.” If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman’s two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said “the judgments of the Lord are true and righteous altogether.”

With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation’s wounds, to care for him who shall have borne the battle and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

Roosevelt, Franklin Delano. “State of the Union Address.” (1941)

For there is nothing mysterious about the foundations of a healthy and strong democracy. The basic things expected by our people of their political and economic systems are simple. They are:

Equality of opportunity for youth and for others.

Jobs for those who can work.

Security for those who need it.

The ending of special privilege for the few.

The preservation of civil liberties for all.

The enjoyment of the fruits of scientific progress in a wider and constantly rising standard of living.
These are the simple, basic things that must never be lost sight of in the turmoil and unbelievable complexity of our modern world. The inner and abiding strength of our economic and political systems is dependent upon the degree to which they fulfill these expectations.

Many subjects connected with our social economy call for immediate improvement. As examples:

We should bring more citizens under the coverage of old-age pensions and unemployment insurance.

We should widen the opportunities for adequate medical care.

We should plan a better system by which persons deserving or needing gainful employment may obtain it.

I have called for personal sacrifice. I am assured of the willingness of almost all Americans to respond to that call.

A part of the sacrifice means the payment of more money in taxes. In my Budget Message I shall recommend that a greater portion of this great defense program be paid for from taxation than we are paying today. No person should try, or be allowed, to get rich out of this program; and the principle of tax payments in accordance with ability to pay should be constantly before our eyes to guide our legislation.

If the Congress maintains these principles, the voters, putting patriotism ahead of pocketbooks, will give you their applause.

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms.

The first is freedom of speech and expression—everywhere in the world.

The second is freedom of every person to worship God in his own way—everywhere in the world.

The third is freedom from want—which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants—everywhere in the world.

The fourth is freedom from fear—which, translated into world terms, means a world-wide reduction of armaments to such a point and in such a thorough fashion that no nation will be in a position to commit an act of physical aggression against any neighbor—anywhere in the world.

Hand, Learned. "I Am an American Day Address." (1944)

We have gathered here to affirm a faith, a faith in a common purpose, a common conviction, a common devotion. Some of us have chosen America as the land of our adoption; the rest have come from those who did the same. For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land. What was the object that nerved us, or those who went before us, to this choice? We sought liberty; freedom from oppression, freedom from want, freedom to be ourselves. This we then sought; this we now believe that we are by way of winning. What do we mean when we say that first of all we seek liberty? I often wonder whether we do not rest our hopes too much upon constitutions, upon laws and upon courts. These are false hopes; believe me, these are false hopes. Liberty lies in the hearts of men and women; when it dies there, no constitution, no law, no court can even do much to help it. While it lies there it needs no constitution, no law, no court to save it. And what is this liberty which must lie in the hearts of men and women?
It is not the ruthless, the unbridled will; it is not freedom to do as one likes. That is the denial of liberty, and leads straight to its overthrow. A society in which men recognize no check upon their freedom soon becomes a society where freedom is the possession of only a savage few; as we have learned to our sorrow.

What then is the spirit of liberty? I cannot define it; I can only tell you my own faith. The spirit of liberty is the spirit which is not too sure that it is right; the spirit of liberty is the spirit which seeks to understand the mind of other men and women; the spirit of liberty is the spirit which weighs their interests alongside its own without bias; the spirit of liberty remembers that not even a sparrow falls to earth unheeded; the spirit of liberty is the spirit of Him who, near two thousand years ago, taught mankind that lesson it has never learned but never quite forgotten; that there may be a kingdom where the least shall be heard and considered side by side with the greatest. And now in that spirit, that spirit of an America which has never been, and which may never be; nay, which never will be except as the conscience and courage of Americans create it; yet in the spirit of that America which lies hidden in some form in the aspirations of us all; in the spirit of that America for which our young men are at this moment fighting and dying; in that spirit of liberty and of America I ask you to rise and with me pledge our faith in the glorious destiny of our beloved country.

Smith, Margaret Chase. “Remarks to the Senate in Support of a Declaration of Conscience.” (1950)

Mr. President:

I would like to speak briefly and simply about a serious national condition. It is a national feeling of fear and frustration that could result in national suicide and the end of everything that we Americans hold dear. It is a condition that comes from the lack of effective leadership in either the Legislative Branch or the Executive Branch of our Government.

That leadership is so lacking that serious and responsible proposals are being made that national advisory commissions be appointed to provide such critically needed leadership.

I speak as briefly as possible because too much harm has already been done with irresponsible words of bitterness and selfish political opportunism. I speak as briefly as possible because the issue is too great to be obscured by eloquence. I speak simply and briefly in the hope that my words will be taken to heart.

I speak as a Republican. I speak as a woman. I speak as a United States Senator. I speak as an American.

The United States Senate has long enjoyed worldwide respect as the greatest deliberative body in the world. But recently that deliberative character has too often been debased to the level of a forum of hate and character assassination sheltered by the shield of congressional immunity.

It is ironical that we Senators can in debate in the Senate directly or indirectly, by any form of words, impute to any American who is not a Senator any conduct or motive unworthy or unbecoming an American—and without that non-Senator American having any legal redress against us—yet if we say the same thing in the Senate about our colleagues we can be stopped on the grounds of being out of order.

It is strange that we can verbally attack anyone else without restraint and with full protection and yet we hold ourselves above the same type of criticism here on the Senate Floor. Surely the United States Senate is big enough to take self-criticism and self-appraisal. Surely we should be able to take the same kind of character attacks that we “dish out” to outsiders.
I think that it is high time for the United States Senate and its members to do some soul-searching—for us to weigh our consciences—on the manner in which we are performing our duty to the people of America—on the manner in which we are using or abusing our individual powers and privileges.

I think that it is high time that we remembered that we have sworn to uphold and defend the Constitution. I think that it is high time that we remembered that the Constitution, as amended, speaks not only of the freedom of speech but also of trial by jury instead of trial by accusation.

Whether it be a criminal prosecution in court or a character prosecution in the Senate, there is little practical distinction when the life of a person has been ruined.

Those of us who shout the loudest about Americanism in making character assassinations are all too frequently those who, by our own words and acts, ignore some of the basic principles of Americanism:

- The right to criticize;
- The right to hold unpopular beliefs;
- The right to protest;
- The right of independent thought.

The exercise of these rights should not cost one single American citizen his reputation or his right to a livelihood nor should he be in danger of losing his reputation or livelihood merely because he happens to know someone who holds unpopular beliefs. Who of us doesn’t? Otherwise none of us could call our souls our own. Otherwise thought control would have set in.

The American people are sick and tired of being afraid to speak their minds lest they be politically smeared as “Communists” or “Fascists” by their opponents. Freedom of speech is not what it used to be in America. It has been so abused by some that it is not exercised by others.

The American people are sick and tired of seeing innocent people smeared and guilty people whitewashed. But there have been enough proved cases, such as the Amerasia case, the Hiss case, the Coplon case, the Gold case, to cause the nationwide distrust and strong suspicion that there may be something to the unproved, sensational accusations.

I doubt if the Republican Party could—simply because I don’t believe the American people will uphold any political party that puts political exploitation above national interest. Surely we Republicans aren’t that desperate for victory.

I don’t want to see the Republican Party win that way. While it might be a fleeting victory for the Republican Party, it would be a more lasting defeat for the American people. Surely it would ultimately be suicide for the Republican Party and the two-party system that has protected our American liberties from the dictatorship of a one party system.

As members of the Minority Party, we do not have the primary authority to formulate the policy of our Government. But we do have the responsibility of rendering constructive criticism, of clarifying issues, of allaying fears by acting as responsible citizens.

As a woman, I wonder how the mothers, wives, sisters, and daughters feel about the way in which members of their families have been politically mangled in the Senate debate—and I use the word “debate” advisedly.
As a United States Senator, I am not proud of the way in which the Senate has been made a publicity platform for irresponsible sensationalism. I am not proud of the reckless abandon in which unproved charges have been hurled from the side of the aisle. I am not proud of the obviously staged, undignified countercharges that have been attempted in retaliation from the other side of the aisle.

I don’t like the way the Senate has been made a rendezvous for vilification, for selfish political gain at the sacrifice of individual reputations and national unity. I am not proud of the way we smear outsiders from the Floor of the Senate and hide behind the cloak of congressional immunity and still place ourselves beyond criticism on the Floor of the Senate.

As an American, I am shocked at the way Republicans and Democrats alike are playing directly into the Communist design of “confuse, divide, and conquer.” As an American, I don’t want a Democratic Administration “whitewash” or “cover-up” any more than I want a Republican smear or witch hunt.

As an American, I condemn a Republican “Fascist” just as much I condemn a Democratic “Communist.” I condemn a Democrat "Fascist" just as much as I condemn a Republican “Communist.” They are equally dangerous to you and me and to our country. As an American, I want to see our nation recapture the strength and unity it once had when we fought the enemy instead of ourselves.

It is with these thoughts that I have drafted what I call a “Declaration of Conscience.” I am gratified that Senator Tobey, Senator Aiken, Senator Morse, Senator Ives, Senator Thye, and Senator Hendrickson have concurred in that declaration and have authorized me to announce their concurrence.


From Chapter 14

She said she was going to give me some books and that I not only must read them, I must read them aloud. She suggested that I try to make a sentence sound in as many different ways as possible.

“I’ll accept no excuse if you return a book to me that has been badly handled.” My imagination boggled at the punishment I would deserve if in fact I did abuse a book of Mrs. Flowers’. Death would be too kind and brief.

The odors in the house surprised me. Somehow I had never connected Mrs. Flowers with food or eating or any other common experience of common people. There must have been an outhouse, too, but my mind never recorded it.

The sweet scent of vanilla had met us as she opened the door.

“I made tea cookies this morning. You see, I had planned to invite you for cookies and lemonade so we could have this little chat. The lemonade is in the icebox.”

It followed that Mrs. Flowers would have ice on an ordinary day, when most families in our town bought ice late on Saturdays only a few times during the summer to be used in the wooden ice-cream freezers.

She took the bags from me and disappeared through the kitchen door. I looked around the room that I had never in my wildest fantasies imagined I would see. Browned photographs leered or threatened from the walls and the white, freshly done curtains pushed against themselves and against the wind. I wanted to gobble up the room entire and take it to Bailey, who would help me analyze and enjoy it.

It is with a profound sense of humility that I accept the honor - the highest there is - that you have chosen to bestow upon me. I know your choice transcends my person.

Do I have the right to represent the multitudes who have perished? Do I have the right to accept this great honor on their behalf? I do not. No one may speak for the dead, no one may interpret their mutilated dreams and visions. And yet, I sense their presence. I always do - and at this moment more than ever. The presence of my parents, that of my little sister. The presence of my teachers, my friends, my companions...

This honor belongs to all the survivors and their children and, through us to the Jewish people with whose destiny I have always identified.

I remember: it happened yesterday, or eternities ago. A young Jewish boy discovered the Kingdom of Night. I remember his bewilderment, I remember his anguish. It all happened so fast. The ghetto. The deportation. The sealed cattle car. The fiery altar upon which the history of our people and the future of mankind were meant to be sacrificed.

I remember he asked his father: “Can this be true? This is the twentieth century, not the Middle Ages. Who would allow such crimes to be committed? How could the world remain silent?”

And now the boy is turning to me. “Tell me,” he asks, “what have you done with my future, what have you done with your life?” And I tell him that I have tried. That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices.

And then I explain to him how naïve we were, that the world did know and remained silent. And that is why I swore never to be silent whenever wherever human beings endure suffering and humiliation. We must take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented. Sometimes we must interfere. When human lives are endangered, when human dignity is in jeopardy, national borders and sensitivities become irrelevant. Wherever men and women are persecuted because of their race, religion, or political views, that place must— at that moment—become the center of the universe.


From "Ronald Reagan: Speech at Moscow State University"

But progress is not foreordained. The key is freedom—freedom of thought, freedom of information, freedom of communication. The renowned scientist, scholar, and founding father of this university, Mikhail Lomonosov, knew that. “It is common knowledge,” he said, “that the achievements of science are considerable and rapid, particularly once the yoke of slavery is cast off and replaced by the freedom of philosophy.” […]

The explorers of the modern era are the entrepreneurs, men with vision, with the courage to take risks and faith enough to brave the unknown. These entrepreneurs and their small enterprises are responsible for almost all the economic growth in the United States. They are the prime movers of the technological revolution. In fact, one of the largest personal computer firms in the United States was started by two college students, no older than you, in the
garage behind their home. Some people, even in my own country, look at the riot of experiment that is the free market and see only waste. What of all the entrepreneurs that fail? Well, many do, particularly the successful ones; often several times. And if you ask them the secret of their success, they’ll tell you it’s all that they learned in their struggles along the way; yes, it’s what they learned from failing. Like an athlete in competition or a scholar in pursuit of the truth, experience is the greatest teacher. […]

We Americans make no secret of our belief in freedom. In fact, it’s something of a national pastime. Every 4 years the American people choose a new President, and 1988 is one of those years. At one point there were 13 major candidates running in the two major parties, not to mention all the others, including the Socialist and Libertarian candidates—all trying to get my job.

About 1,000 local television stations, 8,500 radio stations, and 1,700 daily newspapers—each one an independent, private enterprise, fiercely independent of the Government—report on the candidates, grill them in interviews, and bring them together for debates. In the end, the people vote; they decide who will be the next President.

But freedom doesn’t begin or end with elections. Go to any American town, to take just an example, and you’ll see dozens of churches, representing many different beliefs—in many places, synagogues and mosques—and you’ll see families of every conceivable nationality worshipping together. Go into any schoolroom, and there you will see children being taught the Declaration of Independence, that they are endowed by their Creator with certain unalienable rights—among them life, liberty, and the pursuit of happiness—that no government can justly deny; the guarantees in their Constitution for freedom of speech, freedom of assembly, and freedom of religion.

Go into any courtroom, and there will preside an independent judge, beholden to no government power. There every defendant has the right to a trial by a jury of his peers, usually 12 men and women—common citizens; they are the ones, the only ones, who weigh the evidence and decide on guilt or innocence. In that court, the accused is innocent until proven guilty, and the word of a policeman or any official has no greater legal standing than the word of the accused.

Go to any university campus, and there you’ll find an open, sometimes heated discussion of the problems in American society and what can be done to correct them. Turn on the television, and you’ll see the legislature conducting the business of government right there before the camera, debating and voting on the legislation that will become the law of the land. March in any demonstration, and there are many of them; the people’s right of assembly is guaranteed in the Constitution and protected by the police. Go into any union hall, where the members know their right to strike is protected by law.

But freedom is more even than this. Freedom is the right to question and change the established way of doing things. It is the continuing revolution of the marketplace. It is the understanding that allows us to recognize shortcomings and seek solutions. It is the right to put forth an idea, scoffed at by the experts, and watch it catch fire among the people. It is the right to dream—to follow your dream or stick to your conscience, even if you’re the only one in a sea of doubters. Freedom is the recognition that no single person, no single authority or government has a monopoly on the truth, but that every individual life is infinitely precious, that every one of us put on this world has been put there for a reason and has something to offer.


America is an improbable idea. A mongrel nation built of ever-changing disparate parts, it is held together by a notion, the notion that all men are created equal, though everyone knows that most men consider themselves better than someone. “Of all the nations in the world, the United States was built in nobody’s image,” the historian Daniel
Boorstin wrote. That’s because it was built of bits and pieces that seem discordant, like the crazy quilts that have been one of its great folk-art forms, velvet and calico and checks and brocades. Out of many, one. That is the ideal.

**Informational Texts: History / Social Studies**


From Chapter 1: “Their Manners Are Decorous and Praiseworthy”

The decade following establishment of the “permanent Indian frontier” was a bad time for the eastern tribes. The great Cherokee nation had survived more than a hundred years of the white man’s wars, diseases, and whiskey, but now it was to be blotted out. Because the Cherokees numbered several thousands, their removal to the West was planned to be in gradual stages, but the discovery of Appalachian gold within their territory brought on a clamor for their immediate wholesale exodus. During the autumn of 1838, General Winfield Scott’s soldiers rounded them up and concentrated them into camps. (A few hundred escaped to the Smoky Mountains and many years later where given a small reservation in North Carolina.) From the prison camps they were started westward to Indian Territory. On the long winter trek, one of every four Cherokees died from the cold, hunger, or disease. They called the march their “trail of tears.” The Cherokees, Chickasaws, Creeks, and Seminoles also gave up their homelands in the South. In the North, surviving remnants of the Shawnees, Miamis, Ottawas, Hurons, Delawares, and many other once mighty tribes walked or traveled by horseback and wagon beyond the Mississippi, carrying their shabby goods, their rusty farming tools, and bags of seed corn. All of them arrived as refugees, poor relations, in the country of the proud and free Plains Indians.

Scarcely were the refugees settled behind the security of the “permanent Indian frontier” when soldiers began marching westward through Indian country. The white men of the United States—who talked so much of peace but rarely seemed to practice it—were marching to war with the white men who had conquered the Indians of Mexico. When the war with Mexico ended in 1847, the United States took possession of a vast expanse of territory reaching from Texas to California. All of it was west of the “permanent Indian frontier.”


Sitting Bull. Sitting Bull.

In English this name sounds a little absurd, and to whites of the nineteenth century is was still more so; they alluded to him as Slightly Recumbent Gentleman Cow.

Exact Translation from the Sioux is impossible, but his name may be better understood if one realizes how plains Indians respected and honored the bull buffalo. Whites considered this animal to be exceptionally stupid. Col. Dodge states without equivocation that the buffalo is the dullest creature of which he has any knowledge. A herd of buffalo would graze complacently while every member was shot down. He himself shot two cows and thirteen calves while the survivors grazed and watched. He and others in his party had to shout and wave their hats to drive the herd away so the dead animals could be butchered.

Indians, however, regarded buffalo as the wisest and most powerful of creatures, nearest to the omnipresent Spirit. Furthermore if one says in English that somebody is sitting it means he is seated, balanced on the haunches; but the Sioux expression has an additional sense, not equivalent to but approximating the English words *situate* and *locate* and *reside.*
Thus from an Indian point of view, the name Sitting Bull signified a wise and powerful being who had taken up residence among them.

As a boy, he was called Slow, Hunkesni, because of his deliberate manner, and it has been alleged that his parents thought him ordinary, perhaps even a bit slow in the head. Most biographies state that he was known also as Jumping Badger; but Stanley Vestal, after talking to many Indians who knew his, said that none of them nor any member of Sitting Bull’s family could remember his being called Jumping Badger. In any event, Slow he was called, and Slow would suffice until he distinguished himself.


From Chapter 27: “Experimental Art: The First Half of the Twentieth Century”

In one of his letters to a young painter, Cézanne had advised him to look at nature in terms of spheres, cones and cylinders. He presumably meant that he should always keep these basic solid shapes in mind when organizing his pictures. But Picasso and his friends decided to take this advice literally. I suppose that they reasoned somewhat like this: ‘We have long given up claiming that we represent things as they appear to our eyes. That was a will-o’-the-wisp which it is useless to pursue. We do not want to fix on the canvas the imaginary impression of a fleeting moment. Let us follow Cézanne’s example, and build up the picture of our motifs as solidly and enduringly as we can. Why not be consistent and accept the fact that our real aim is rather to construct something, rather than to copy something? If we think of an object, let us say a violin, it does not appear before the eye of our mind the way it would appear before our bodily eyes. We can, and in fact do, think of its various aspects at the same time. Some of them stand out so clearly that we feel we can touch them and handle them; others are somehow blurred. And this strange medley of images represents more of the “real” violin than any single snapshot or meticulous painting could ever contain.’ This, I suppose, was the reasoning which led to such paintings as Picasso’s still life of a violin, figure 374. In some respects, it represents a return to what we have called Egyptian principles, in which an object was drawn from the angle from which its characteristic form came out most clearly.

*Figure 374*

Pablo Picasso, Violin and Grapes, 1912
Oil on canvas, 50.6 x 61 cm, 20 x 24 in;
The Museum of Modern Art, New York
Mrs. David M. Levy Bequest


From Chapter 1, “The Race to Codlandia”

A medieval fisherman is said to have hauled up a three-foot-long cod, which was common enough at the time. And the fact that the cod could talk was not especially surprising. But what was astonishing was that it spoke Basque.

This Basque folktales shows not only the Basque attachment to their orphan language, indecipherable to the rest of the world, but also their love to the Atlantic cod, *Gadus morhua*, a fish that has never been found in Basque or even Spanish waters.

The Basques are enigmatic. They have lived in what is now the northwest corner of Spain and a nick of the French southwest for longer than history records, and not only is the origin of their language unknown, but also the origin of
the people themselves remains a mystery also. According to one theory, these rosy-checked, dark-haired, long-nosed people where the original Iberians, driven by invaders to this mountainous corner between the Pyrenees, the Cantabrian Sierra, and the Bay of Biscay. Or they may be indigenous to this area.

They graze sheep on impossibly steep, green slopes of mountains that are thrilling in their rare, rugged beauty. They sing their own songs and write their own literature in their own language, Euskera. Possibly Europe’s oldest living language, Euskera is one of only four European languages—along with Estonian, Finnish, and Hungarian—not in the Indo-European family. They also have their own sports, most notably jai alai, and even their own hat, the Basque beret, which is bigger than any other beret.


From "Introduction: A ‘White Man’s War’"

In 1775 the first shots were fired in the war between the thirteen American colonies and Great Britain that ended in a victory for the colonists and the founding of a new nation, the United States of America. Only eighty-five years later, in 1861, the first shots were fired in a different war—a war between the states that became known as the Civil War. It was a war fought between the Confederate States of America and the states that remained in the Union—each side representing a distinct economy, labor system, and philosophy of government. The southern states that formed the Confederacy had agricultural economies that depended on a slave workforce and believed that any rights not granted to the federal government by the United States Constitution belonged to the states. The northern states were undergoing rapid industrialization, which depended on wage labor, and while northerners disagreed among themselves about slavery, most believed it represented a direct challenge to their own rights and freedoms. Most also believed that a strong federal government, with the ability to legislate behavior in areas not specifically set forth in the Constitution, was key to the growth and strength of the American republic. It was inevitable that these two very distinct societies would clash. For the Confederates, nicknamed Rebels, the Civil War was a new war of Independence. For the Unionists, nicknamed Yankees, it was a war to preserve the Union that had been so dearly won in the American Revolution.

In the eyes of the four and a half million African Americans, enslaved and free, it was a war about slavery; and they wanted to be part of the fight. But many northern whites did not want blacks to serve in the northern military. They called it a “white man’s war” and said that slavery was not the main point of the conflict. At first, northern generals actually sent escaped slaves back to their southern masters. Eventually, the Union did accept blacks into its army and navy.

A total of 178,895 black men served in 120 infantry regiments, twelve heavy artillery regiments, ten light artillery batteries, and seven cavalry regiments. Black soldiers constituted twelve percent of the North’s fighting forces, and they suffered a disproportionate number of casualties.


From Chapter 1: “A Most Terrible Sea”

At six in the morning I was awaked by a great shock, and a confused noise of the men on deck. I ran up, thinking some ship had run foul of us, for by my own reckoning, and that of every other person in the ship, we were at least thirty-five leagues distant from land; but, before I could reach the quarter-deck, the ship gave a great stroke upon the ground, and the sea broke over her. Just after this I could perceive the land, rocky, rugged and uneven, about two cables’ length from us…the masts soon went overboard, carrying
some men with them... notwithstanding a most terrible sea, one of the [lifeboats] was launched, and eight of
the best men jumped into her; but she had scarcely got to the ship’s stern when she was hurled to the
bottom, and every soul in her perished. The rest of the boats were soon washed to pieces on the deck. We
then made a raft...and waited with resignation for Providence to assist us.

—from an account of the wreck of HMS Litchfield off the coast of North Africa, 1758

The Litchfield came to grief because no one aboard knew where they were. As the narrator tells us, by his own
reckoning and that of everyone else they were supposed to be thirty-five leagues, about a hundred miles, from land.
The word “reckoning” was short for “dead reckoning”—the system used by ships at sea to keep track of their position,
meaning their longitude and latitude. It was an intricate system, a craft, and like every other craft involved the
mastery of certain tools, in this case such instruments as compass, hourglass, and quadrant. It was an art as well.

Latitude, the north-south position, had always been the navigator’s faithful guide. Even in ancient times, a Greek or
Roman sailor could tell how far north of the equator he was by observing the North Star’s height above the horizon,
or the sun’s at noon. This could be done without instruments, trusting in experience and the naked eye, although it is
believed that an ancestor of the quadrant called the astrolabe—"star-measurer"—was known to the ancients, and
used by them to measure the angular height of the sun or a star above the horizon.

Phoenicians, Greeks, and Romans tended to sail along the coasts and were rarely out of sight of land. As later
navigators left the safety of the Mediterranean to plunge into the vast Atlantic—far from shore, and from the
shorebirds that led them to it—they still had the sun and the North Star. And these enabled them to follow imagined
parallel lines of latitude that circle the globe. Following a line of latitude—"sailing the parallel"—kept a ship on a
steady east-west course. Christopher Columbus, who sailed the parallel in 1492, held his ships on such a safe course,
west and west again, straight on toward Asia. When they came across an island off the coast of what would later be
called America, Columbus compelled his crew to sign an affidavit stating that this island was no island but mainland
Asia.


From "Composition through the Ages"

**Music as a Language** Music as a language is the most mysterious of all art forms. People who can easily come to
terms with a work of literature or a painting are still often baffled by the process by which a piece of music—
appearing in material form as notation—must then be translated back into sound through the medium of a third party—
the performer. Unlike a painting, a musical composition cannot be owned (except by its creator); and although a
score may be published, like a book, it may remain incomprehensible to the general public until it is performed.
Although a piece may be played thousands of times each repetition is entirely individual, and interpretations by
different players may vary widely.

**Origins of musical notation** The earliest musical compositions were circumscribed by the range of the human
voice. People from all cultures have always sung, or used primitive instruments to make sounds. Notation, or the
writing down of music, developed to enable performers to remember what they had improvised, to preserve what
they had created, and to facilitate interaction between more than one performer. Musical notation, like language, has
ancient origins, dating back to the Middle East in the third millennium BC. The ancient Greeks appear to have been
the first to try to represent variations of musical pitch through the medium of the alphabet, and successive
civilizations all over the world attempted to formulate similar systems of recognizable musical notation.
Neumatic notation  The earliest surviving Western European notational system was called “neumatic notation”—a system of symbols which attempted to portray the rise and fall of a melodic line. These date back to the 9th century AD, and were associated with the performance of sacred music particularly plainsong—in monastic institutions. Several early manuscript sources contain sacred texts with accompanying notation, although there was no standard system. The first appearance of staff notation, in which pitch was indicated by noteheads on or between lines with a symbol called a clef at the beginning to fix the pitch of one note, was in the 9th century French treatise Musica enchiriadis. At the same time music for instruments (particularly organ and lute) was beginning to be written down in diagrammatic form known as tablature, which indicated the positions of the player’s fingers.


From Chapter 2

If you asked modern scientists to name the world’s greatest achievements in genetic engineering, you might be surprised by one of their low-tech answers: maize.

Scientists know that maize, called “corn” in the United States, was created more than 6,000 years ago. Although exactly how this well-know plant was invented is still a mystery, they do know where it was invented—in the narrow “waist” of southern Mexico. This jumble of mountains, beaches, wet tropical forests, and dry plains is the most ecologically diverse part of Mesoamerica. Today it is the home of more than a dozen different Indian groups, but the human history of these hills and valleys stretches far into the past.

From Hunting to Gathering to Farming

About 11,500 years ago a group of Paleoindians was living in caves in what is now the Mexican state of Puebla. These people were hunters, but they did not bring down mastodons and mammoths. Those huge species were already extinct. Now and then they even feasted on giant turtles (which were probably a lot easier to catch than the fast-moving deer and rabbits.)

Over the next 2,000 years, though, game animals grew scarce. Maybe the people of the area had been too successful at hunting. Maybe, as the climate grew slowly hotter and drier, the grasslands where the animals lived shrank, and so the animal populations shrank, as well. Perhaps the situation was a combination of these two reasons. Whatever the explanation, hunters of Puebla and the neighboring state of Oaxaca turned to plants for more of their food.

Informational Texts: Science, Mathematics, and Technology


From Elements, Book 1

Definitions

1. A point is that of which there is no part.
2. And a line is a length without breadth.
3. And the extremities of a line are points.
4. A straight-line is whatever lies evenly with points upon itself.
5. And a surface is that which has length and breadth alone.

6. And the extremities of a surface are lines.

7. A plane surface is whatever lies evenly with straight-lines upon itself.

8. And a plane angle is the inclination of the lines, when two lines in a plane meet one another, and are not laid down straight-on with respect to one another.

9. And when the lines containing the angle are straight then the angle is called rectilinear.

10. And when a straight-line stood upon (another) straight-line makes adjacent angles (which are) equal to one another, each of the equal angles is a right-angle, and the former straight-line is called perpendicular to that upon which it stands.

11. An obtuse angle is greater than a right-angle.

12. And an acute angle is less than a right-angle.

13. A boundary is that which is the extremity of something.

14. A figure is that which is contained by some boundary or boundaries.

15. A circle is a plane figure contained by a single line [which is called a circumference], (such that) all of the straight-lines radiating towards [the circumference] from a single point lying inside the figure are equal to one another.

16. And the point is called the center of the circle.

17. And a diameter of the circle is any straight-line, being drawn through the center, which is brought to an end in each direction by the circumference of the circle. And any such (straight-line) cuts the circle in half.

18. And a semi-circle is the figure contained by the diameter and the circumference it cuts off. And the center of the semi-circle is the same (point) as the (center of) the circle.

19. Rectilinear figures are those figures contained by straight-lines: trilateral figures being contained by three straight-lines, quadrilateral by four, and multilateral by more than four.

20. And of the trilateral figures: an equilateral triangle is that having three equal sides, an isosceles (triangle) that having only two equal sides, and a scalene (triangle) that having three unequal sides.

21. And further of the trilateral figures: a right-angled triangle is that having a right-angle, an obtuse-angled (triangle) that having an obtuse angle, and an acute-angled (triangle) that having three acute angles.

22. And of the quadrilateral figures: a square is that which is right-angled and equilateral, a rectangle that which is right-angled but not equilateral, a rhombus that which is equilateral but not right-angled, and a rhomboid that having opposite sides and angles equal to one another which is neither right-angled nor equilateral. And let quadrilateral figures besides these be called trapezia.
23. Parallel lines are straight-lines which, being in the same plane, and being produced to infinity in each direction, meet with one another in neither (of these directions).

Postulates
1. Let it have been postulated to draw a straight-line from any point to any point.
2. And to produce a finite straight-line continuously in a straight-line.
3. And to draw a circle with any center and radius.
4. And that all right-angles are equal to one another.
5. And that if a straight-line falling across two (other) straight-lines makes internal angles on the same side (of itself) less than two right-angles, being produced to infinity, the two (other) straight-lines meet on that side (of the original straight-line) that the (internal angles) are less than two right-angles (and do not meet on the other side).

Common Notions
1. Things equal to the same thing are also equal to one another.
2. And if equal things are added to equal things then the wholes are equal.
3. And if equal things are subtracted from equal things then the remainders are equal.
4. And things coinciding with one another are equal to one another.
5. And the whole [is] greater than the part.

Proposition 1

To construct an equilateral triangle on a given finite straight-line.

Let \( AB \) be the given finite straight-line.
So it is required to construct an equilateral triangle on the straight-line \( AB \).
Let the circle $BCD$ with center $A$ and radius $AB$ have been drawn [Post. 3], and again let the circle $ACE$ with center $B$ and radius $BA$ have been drawn [Post. 3]. And let the straight-lines $CA$ and $CB$ have been joined from the point $C$, where the circles cut one another, to the points $A$ and $B$ (respectively) [Post. 1].

And since the point $A$ is the center of the circle $CDB$, $AC$ is equal to $AB$ [Def. 1.15]. Again, since the point $B$ is the center of the circle $CAE$, $BC$ is equal to $BA$ [Def. 1.15]. But $CA$ was also shown to be equal to $AB$. Thus, $CA$ and $CB$ are each equal to $AB$. But things equal to the same thing are also equal to one another [C.N.1]. Thus, $CA$ is also equal to $CB$.Thus, the three (straight-lines) $CA$, $AB$, and $BC$ are equal to one another.

Thus, the triangle $ABC$ is equilateral, and has been constructed on the given finite straight-line $AB$. (Which is) the very thing it was required to do.

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**Media Text**

Translator Robert Fitzpatrick’s complete version of *Euclid’s Elements of Geometry*, in bookmarked PDF form, with side-by-side Greek and English text:

http://farside.ph.utexas.edu/euclid/Elements.pdf

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Sunlight and starlight are composed of waves of various lengths, which the eye, even aided by a telescope, is unable to separate. We must use more than a telescope. In order to sort out the component colors, the light must be dispersed by a prism, or split up by some other means. For instance, sunbeams passing through rain drops, are transformed into the myriad-tinted rainbow. The familiar rainbow spanning the sky is Nature’s most glorious demonstration that light is composed of many colors.

The very beginning of our knowledge of the nature of a star dates back to 1672, when Isaac Newton gave to the world the results of his experiments on passing sunlight through a prism. To describe the beautiful band of rainbow tints, produced when sunlight was dispersed by his three-cornered piece of glass, he took from the Latin the word *spectrum*, meaning an appearance. The rainbow is the spectrum of the Sun.

[…] In 1814, more than a century after Newton, the spectrum of the Sun was obtained in such purity that an amazing detail was seen and studied by the German optician, Fraunhofer. He saw that the multiple spectral tints, ranging from delicate violet to deep red, were crossed by hundreds of fine dark lines. In other words, there were narrow gaps in the spectrum where certain shades were wholly blotted out.

We must remember that the word *spectrum* is applied not only to sunlight, but also to the light of any glowing substance when its rays are sorted out by a prism or a grating.

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The birth began in a young star. A young star is a mass of hydrogen nuclei. Because the star is hot (about thirteen million degrees at the center), the nuclei cannot hold on to their electrons. The electrons wander around. The nuclei of hydrogen—that is, the protons—are moving about very fast too. From time to time one proton runs headlong into another. When this happens, one of the protons loses its electric charge and changes into a neutron. The pair then cling together as a single nucleus of heavy hydrogen. This nucleus will in time capture another proton. Now there is a
nucleus with two protons and one neutron, called light helium. When two of these nuclei smash into each other, two protons are expelled in the process. This creates a nucleus of helium with two protons and two neutrons.

This is the fundamental process of fusion by which the primitive hydrogen of the universe is built up into a new basic material, helium. In this process, energy is given off in the form of heat and light that make the stars shine. It is the first stage in the birth of the heavier atoms.


From "Amusement Park Physics: Thinking About Physics While Scared to Death (on a Falling Roller Coaster)"

The rides in an amusement park not only are fun but also demonstrate principles of physics. Among them are rotational dynamics and energy conversion. I have been exploring the rides at Geauga Lake Amusement Park near Cleveland and have found that nearly every ride offers a memorable lesson.

To me the scariest rides at the park are the roller coasters. The Big Dipper is similar to many of the roller coasters that have thrilled passengers for most of this century. The cars are pulled by chain to the top of the highest hill along the track, Released from the chain as the front of the car begins its descent, the unpowered cars have almost no speed and only a small acceleration. As more cars get onto the downward slope the acceleration increases. It peaks when all the cars are headed downward. The peak value is the product of the acceleration generated by gravity and the sine of the slope of the track. A steeper descent generates a greater acceleration, but packing the coaster with heavier passengers does not.

When the coaster reaches the bottom of the valley and starts up the next hill, there is an instant when the cars are symmetrically distributed in the valley. The acceleration is zero. As more cars ascend the coaster begins to slow, reaching its lowest speed just as it is symmetrically positioned at the top of the hill.

A roller coaster functions by means of transfers of energy. When the chain hauls the cars to the top of the first hill, it does work on the cars, endowing them with gravitational potential energy, the energy of a body in a gravitational field with respect to the distance of the body from some reference level such as the ground. As the cars descend into the first valley, much of the stored energy is transferred into kinetic energy, the energy of motion.


From Chapter 3: “Patterns of Nature”

Though animals come in many shapes and sizes, there are definite limits on the possible size of an animal of a particular shape. King Kong simply could not exist, for instance. As Labarbara has calculated, if you were to take a gorilla and blow it up to the size of King Kong, its weight would increase by more than 14,000 times but the size of its bones would increase by only a few hundred times. Kong’s bones would simply not be able to support his body. He would collapse under his own weight!

And the same is true for all those giant locusts, giant ants, and the like. Imagining giants—giant people, giant animals, or giant insects—might prove the basis for an entertaining story, but the rules of science say that giants could not happen. You can’t have a giant anything. If you want to change size, you have to change to overall design.
The reason is quite simple. Suppose you double the height (or length) of any creature, say, a gorilla. The weight will increase 8 times (i.e., 2 cubed), but the cross section of the bones will increase only fourfold (2 squared). Or, if you increase the height of the gorilla 10 times, the weight will increase, 1,000 times (10 cubed), but the cross-sectional area of the bones will increase only 100 times (10 squared). In general, when you increase the height by a certain factor, the weight will increase by the cube of that factor but the cross section of the bone will increase only by the square of that factor.


From Chapter 1: “Specimen 60803”

Any species in nature, from the tiniest insect to the Blue Whale, is a collection of design experiments, field-tested and remodeled again and again over thousands of years. By looking carefully at the way a bird is built and then thinking backward-asking questions like “Why would a wing be so long? Or “Why are its eyes on the side of the head instead of the front?”—it’s possible to get some sense of how the bird got its food and defended itself, how widely it traveled, and what role it might have had within its ecosystem.

Of course my attention goes first to the amazing bill. It’s not really made of ivory like an elephant’s tusk, but of bone, covered by a sheath of a special protein call keratin. It’s broad at the base, and rooted deep into the bird’s thick-boned skull to absorb the shock of pounding a tree. Its slit-like nostrils are fringed with hair to keep out sawdust. An Ivory-bill needed this big, stout crowbar of a bill to pry strips of bark off a tree, because its favorite food lay just underneath. The Ivory-bill ate some fruits and berries when they were in season, but mostly it ate grubs—the larvae of beetles. Certain kinds of beetle would attack a dying or injured tree by boring through the bark to lay their eggs, which hatched into stout, wormlike creatures—the grubs. Ivory-bills used their bills to peel bark away from the tree and get at these fat delicacies—which were then exposed under the bark-like thieves robbing a safe.


Probability, a branch of mathematics, began with gambling. Pierre de Fermat (of the famous Last Theorem), Blaise Pascal, and the Bernoullis wanted to know the mathematical odds of winning at the card table. Probability didn’t tell them for certain that they would or wouldn’t draw an ace; it just told them how likely it was. A deck of 52 cards has 4 aces, so the odds of the first drawn card being an ace are 4 in 52 (or 1 in 13).

If 20 cards have been played and not an ace among them, those odds improve to 4 in 32 (1 in 8). Always keep in mind that probability is about the likelihood of outcomes, not the certainty. If there are only 4 cards left in the deck, and no aces have been played, you can predict with certainty that the next card will be an ace—but you’re not using probability; you’re using fact. Probability is central to the physics that deals with the complex world inside atoms. We can’t determine the action of an individual particle, but with a large number of atoms, predictions based on probability become very accurate.


From “The Astrolabe”

The astrolabe (in Greek, “star reckoner”) is a manual computing and observation device with myriad uses in astronomy, time keeping, surveying, navigation, and astrology. The principles behind the most common variety, the
planispheric astrolabe, were first laid down in antiquity by the Greeks, who pioneered the notion of projecting three-dimensional images on flat surfaces. The device reached a high degree of refinement in the medieval Islamic world, where it was invaluable for determining prayer times and the direction of Mecca from anywhere in the Muslim world. The astrolabe was introduced to Europe by the eleventh century, where it saw wide use until the Renaissance.

The fundamental innovation underlying the astrolabe was the projection of an image of the sky (usually the northern hemisphere, centered on Polaris) on a plane corresponding to the earth’s equator. This image, which was typically etched on a brass plate, was inserted into a round frame (the mater) whose circumference was marked in degrees or hours. Over the plate was fitted a lattice-work disk, the rete, with pointers to indicate the positions of major stars. A metal hand, similar to those on a clock, was hinged with the rete at the center of the instrument, as was a sighting vane (the alidade) for determining the angular height of the stars or other features, such as mountaintops. The entire device was usually not more than six to eight inches in diameter and half an inch thick.

One common use of the astrolabe was to determine the time of day, even after dark.

Other uses included determination of sunrise, and sunset times for any date past or future, predicting eclipses, finding important stars or constellations, and measuring the height of earthbound objects and the circumference of the earth. For this and other reasons, the astrolabe has been called “the world’s first personal computer.”
Grades 11–CCR Text Exemplars

Stories

From Chapter 1

It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of someone or other of their daughters.

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.

“Do not you want to know who has taken it?” cried his wife impatiently.

“You want to tell me, and I have no objection to hearing it.”

This was invitation enough.

“Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.”

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? how can it affect them?”

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”
“Design! nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes.”

“I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party.”

“My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters she ought to give over thinking of her own beauty.”

“In such cases a woman has not often much beauty to think of.”

“But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood.”

“It is more than I engage for, I assure you.”

“But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no new-comers. Indeed you must go, for it will be impossible for us to visit him if you do not.”

“You are over-scrupulous surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls: though I must throw in a good word for my little Lizzy.”

“I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving her the preference.”

“They have none of them much to recommend them,” replied he; “they are all silly and ignorant, like other girls; but Lizzy has something more of quickness than her sisters.”

“Mr. Bennet, how can you abuse your own children in such a way! You take delight in vexing me. You have no compassion on my poor nerves.”

“You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least.”

“Ah! you do not know what I suffer.”

“But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood.”

“It will be no use to us if twenty such should come, since you will not visit them.”

“Depend upon it, my dear, that when there are twenty, I will visit them all.”

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

From Chapter 1

There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, “She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner—something lighter, franker, more natural, as it were—she really must exclude me from privileges intended only for contented, happy, little children.”

“What does Bessie say I have done?” I asked.

“No, Jane, I don’t like cavillers or questioners; besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.”

A breakfast-room adjoined the drawing-room, I slipped in there. It contained a bookcase: I soon possessed myself of a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.

Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day. At intervals, while turning over the leaves of my book, I studied the aspect of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.


‘Somebody came from the Grigorievs’ to fetch a book, but I said you were not at home. The postman has brought the newspapers and two letters. And, by the way, sir, I wish you would give your attention to Seriozha. I saw him smoking today and also the day before yesterday. When I told him how wrong it was he put his fingers in his ears, as he always does, and began to sing loudly so as to drown my voice.’

Eugene Bilovsky, an attorney of the circuit court, who had just come home from a session and was taking off his gloves in his study, looked at the governess who was making this statement and laughed.
'So Seriozha has been smoking!' he said with a shrug of his shoulders. 'Fancy the little beggar with a cigarette in his mouth! How old is he?'

'Seven years old. It seems of small consequence to you, but at his age smoking is a bad, a harmful habit; and bad habits should be nipped in the bud.'

'You are absolutely right. Where does he get the tobacco?'

'From your table.'

'He does? In that case, send him to me.'

When the governess had gone, Bilovsky sat down in an easy-chair before his writing-table and began to think. For some reason he pictured to himself his Seriozha enveloped in clouds of tobacco smoke, with a huge, yard-long cigarette in his mouth, and this caricature made him smile. At the same time the earnest, anxious face of the governess awakened in him memories of days long past and half-forgotten, when smoking at school and in the nursery aroused in masters and parents a strange, almost incomprehensible horror. It really was horror. Children were unmercifully flogged, and expelled from school, and their lives were blighted, although not one of the teachers nor fathers knew exactly what constituted the harm and offence of smoking. Even very intelligent people did not hesitate to combat the vice they did not understand. Bilovsky called to mind the principal of his school, a highly educated, good-natured old man, who was so shocked when he caught a scholar with a cigarette that he would turn pale and immediately summon a special session of the school board and sentence the offender to expulsion. No doubt that is one of the laws of society—the less an evil is understood the more bitterly and harshly it is attacked.

The attorney thought of the two or three boys who had been expelled and of their subsequent lives, and could not but reflect that punishment is, in many cases, more productive of evil than crime itself. The living organism possesses the faculty of quickly adapting itself to every condition; if it were not so man would be conscious every moment of the unreasonable foundations on which his reasonable actions rest and how little of justice and assurance are to be found even in those activities which are fraught with so much responsibility and which are so appalling in their consequences, such as education, literature, the law—

And thoughts such as these came floating into Bilovsky’s head; light, evanescent thoughts such as only enter weary, resting brains. One knows not whence they are nor why they come; they stay but a short while and seem to spread across the surface of the brain without ever sinking very far into its depths. For those whose minds for hours and days together are forced to be occupied with business and to travel always along the same lines, these homelike, untrammelled musings bring a sort of comfort and a pleasant restfulness of their own.

It was nine o’clock. On the floor overhead someone was pacing up and down, and still higher up, on the third storey, four hands were playing scales on the piano. The person who was pacing the floor seemed, from his nervous strides, to be the victim of tormenting thoughts or of the toothache; his footsteps and the monotonous scales added to the quiet of the evening something somnolent that predisposed the mind to idle reveries.

In the nursery, two rooms away, Seriozha and his governess were talking.

‘Pa–pa has come!’ sang the boy. “Papa has co–ome! Pa! Pa! Pa!’

‘Votre père vous appelle, allez vite!’ cried the governess, twittering like a frightened bird.

‘What shall I say to him?’ thought Bilovsky.
But before he had time to think of anything to say his son Seriozha had already entered the study. This was a little person whose sex could only be divined from his clothes—he was so delicate, and fair, and frail. His body was as languid as a hot-house plant and everything about him looked wonderfully dainty and soft—his movements, his curly hair, his glance, his velvet tunic.

‘Good evening, papa,’ he said in a gentle voice, climbing on to his father’s knee and swiftly kissing his neck. ‘Did you send for me?’

‘Wait a bit, wait a bit, master,’ answered the lawyer, putting him aside. ‘Before you and I kiss each other we must have a talk, a serious talk. I am angry with you, and I don’t love you any more; do you understand that, young man? I don’t love you, and you are no son of mine.’

Seriozha looked steadfastly at his father and then turned his regard to the table and shrugged his shoulders.

‘What have I done?’ he asked, perplexed, and blinked. ‘I didn’t go into your study once today, and I haven’t touched a thing.’

‘Miss Natalie has just been complaining to me that you have been smoking; is that so? Have you been smoking?’

‘Yes, I smoked once. That is so.’

‘There! So now you have told a lie into the bargain!’ said the lawyer, disguising his smile by a frown. ‘Miss Natalie saw you smoking twice. That means that you have been caught doing three naughty things: smoking, taking tobacco that doesn’t belong to you off my table, and telling a lie. Three accusations!’


From Chapter 3

There was music from my neighbor’s house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motorboats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing brushes and hammers and garden shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler’s thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby’s enormous garden. On buffet tables, garnished with glistening hors d’oeuvres, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

From “Darl”

Jewel and I come up from the field, following the path in single file. Although I am fifteen feet ahead of him, anyone watching us from the cottonhouse can see Jewel’s frayed and broken straw hat a full head above my own.

The path runs straight as a plumb-line, worn smooth by feet and baked brick-hard by July, between the green rows of laidby cotton, to the cottonhouse at four soft right angles and goes on across the field again, worn so by feet in fading precision.

The cottonhouse is of rough logs, from between which the chinking has long fallen. Square, with a broken roof set at a single pitch, it leans in empty and shimmering dilapidation in the sunlight, a single broad window in two opposite walls giving onto the approaches of the path. When we reach it I turn and follow the path which circles the house. Jewel, fifteen feet behind me, looking straight ahead, steps in a single stride through the window. Still staring straight ahead, his pale eyes like wood set into his wooden face, he crosses the floor in four strides with the rigid gravity of a cigar store Indian dressed in patched overalls and endued with life from the hips down, and steps in a single stride through the opposite window and into the path again just as I come around the corner. In single file and five feet apart and Jewel now in front, we go on up the path toward the foot of the bluff.

Tull’s wagon stands beside the spring, hitched to the rail, the reins wrapped about the seat stanchion. In the wagon bed are two chairs. Jewel stops at the spring and takes the gourd from the willow branch and drinks. I pass him and mount the path, beginning to hear Cash’s saw.

When I reach the top he has quit sawing. Standing in a litter of chips, he is fitting two of the boards together. Between the shadow spaces they are yellow as gold, like soft gold, bearing on their flanks in smooth undulations the marks of the adze blade: a good carpenter, Cash is. He holds the two planks on the trestle, fitted along the edges in a quarter of the finished box. He kneels and squints along the edge of them, then he lowers them and takes up the adze. A good carpenter. Addie Bundren could not want a better one, a better box to lie in. It will give her confidence and comfort. I go on to the house, followed by the

Chuck.
Chuck.
Chuck.

of the adze.


From Chapter 1

Ships at a distance have every man’s wish on board. For some they come in with the tide. For others they sail forever on the horizon, never out of sight, never landing until the Watcher turns his eyes away in resignation, his dreams mocked to death by Time. That is the life of men.

Now, women forget all those things they don’t want to remember, and remember everything they don’t want to forget. The dream is the truth. Then they act and do things accordingly.
So the beginning of this was a woman and she had come back from burying the dead. Not the dead of sick and ailing with friends at the pillow and the feet. She had come back from the sodden and the bloated; the sudden dead, their eyes flung wide open in judgment.

The people all saw her come because it was sundown. The sun was gone, but he had left his footprints in the sky. It was the time for sitting on porches beside the road. It was the time to hear things and talk. These sitters had been tongueless, earless, eyeless conveniences all day long. Mules and other brutes had occupied their skins. But now, the sun and the bossman were gone, so the skins felt powerful and human. They became lords of sounds and lesser things. They passed nations through their mouths. They sat in judgment.

Seeing the woman as she was made them remember the envy they had stored up from other times. So they chewed up the back parts of their minds and swallowed with relish. They made burning statements with questions, and killing tools out of laughs. It was mass cruelty. A mood come alive, Words walking without masters; walking altogether like harmony in a song.


From Chapter 10

“I haven’t been wasting my time,” he said. “I’ve been working on something. I think I’m getting married soon,” he said, and didn’t allow himself to smile with the announcement or temper it in some pleasant way.

“When? To whom?”

“To a woman with money.”

“A woman? An older woman?” That was how I interpreted it.

“Well, what’s the matter with you? Yes, I’d marry an older woman. Why not?”

“I bet you wouldn’t.” He was still able to amaze me, as though we had remained kids.

“We don’t have to argue about it because she’s not old. She’s about twenty-two, I’m told.”

“By whom? And you haven’t even seen her?”

“No, I haven’t. You remember the buyer, my old boss? He’s fixing me up. I have her picture. She’s not bad. Heavy—but I’m getting heavy too. She’s sort of pretty. Anyhow, even if she weren’t pretty, and if the buyer isn’t lying about the dough—her family is supposed to have a mountain of dough—I’d marry her.”

“You’ve already made up your mind?”

“I’ll say I have!”

“And suppose she doesn’t want to marry you?”

“I’ll see that she does. Don’t you think I can?”
“Maybe you can, but I don’t like it. It’s cold-blooded.”

“Cold-blooded!” he said with sudden emotion. “What’s cold-blooded about it? I’d be cold-blooded if I stayed as I am. I see around this marriage and beyond it. I’ll never again go for all the nonsense about marriage. Everybody you lay eyes on, except perhaps a few like you and me, is born of marriage. Do you see anything so exceptional or wonderful about it that it makes it such a big deal? Why be fooling around to make this perfect great marriage? What’s it going to save you from? Has it saved anybody—the jerks, the fools, the morons, the schleppers, the jag-offs, the monkeys, rats, rabbits, or the decent unhappy people or what you call nice people? They’re all married or are born of marriages, so how can you pretend to me that it makes a difference that Bob loves Mary who loves Jerry? That’s for the movies. Don’t you see people pondering how to marry for love and getting the blood gyped out of them? Because while they’re looking for the best there is—and I figure that’s what’s wrong with you—everything else gets lost. It’s sad. It’s a pity, but it’s that way.”

I was all the same strongly against him; that he saw. Even if I couldn’t just then consider myself on the active list of lovers and wasn’t carrying a live torch any more for Esther Fenchel. I recognized his face as the face of a man in the wrong.


One winter Pauline discovered she was pregnant. When she told Cholly, he surprised her by being pleased. He began to drink less and come home more often. They eased back into a relationship more like the early days of their marriage, when he asked if she were tired or wanted him to bring her something from the store. In this state of ease, Pauline stopped doing day work and returned to her own housekeeping. But the loneliness in those two rooms had not gone away. When the winter sun hit the peeling green paint of the kitchen chairs, when the smoked hocks were boiling in the pot, when all she could hear was the truck delivering furniture downstairs, she thought about back home, about how she had been all alone most of the time then too, but that this lonesomeness was different. Then she stopped staring at the green chairs, at the delivery truck; she went to the movies instead. There in the dark her memory was refreshed, and she succumbed to her earlier dreams. Along with the idea of romantic love, she was introduced to another—physical beauty. Probably the most destructive ideas in the history of human thought. Both originated in envy, thrived in insecurity, and ended in disillusion. In equating physical beauty with virtue, she stripped her mind, bound it, and collected self-contempt by the heap. She forgot lust and simple caring for. She regarded love as possessive mating, and romance as the goal of the spirit. It would be for her a well-spring from which she would draw the most destructive emotions, deceiving the lover and seeking to imprison the beloved, curtailing freedom in every way.


From “The Languages Lost: Six Days in April”

Abuela gives me a box of letters she wrote to her onetime lover in Spain, but never sent. She shows me his photograph, too. It’s very well preserved. He’d be good-looking by today’s standards, well built with a full beard and kind eyes, almost professorial. He wore a crisp linen suit and a boater tilted slightly to the left. Abuela tells me she took the picture herself one Sunday on the Malecón,

She also gives me a book of poems she’s had since 1930, we she heard García Lorca read at the Principal de la Comedia Theater. Abuela knows each poem by heart, and recites them quite dramatically.
I’ve started dreaming in Spanish, which has never happened before. I wake up feeling different, like something inside me is changing, something chemical and irreversible. There’s a magic here working its way through my veins. There’s something about the vegetation, too, that I respond to instinctively—the stunning bougainvillea, the flamboyants and jacarandas, the orchids growing from the trunks of the mysterious ceiba trees. And I love Havana, its noise and decay and painted ladhness. I could happily sit on one of those wrought-iron balconies for days, or keep my grandmother company on her porch, with its ringside view of the sea. I’m afraid to lose all this. To lose Abuela Celia again. But I know that sooner or later I’d have to return to New York. I know now it’s where I belong—not instead of here, but more than here. How can I tell my grandmother this?

Media Text
Portal to selected interviews with author Cristina García:


From Chapter 5

One day he attends a panel discussion about Indian novels written in English. He feels obligated to attend; one of the presenters on the panel, Amit, is a distant cousin who lives in Bombay, whom Gogol has never met. His mother has asked him to greet Amit on her behalf. Gogol is bored by the panelists, who keep referring to something called “marginality,” as if it were some sort of medical condition. For most of the hour, he sketches portraits of the panelists, who sit hunched over their papers along a rectangular table. “Teleologically speaking, ABCDs are unable to answer the question ‘Where are you from?’” the sociologist on the panel declares. Gogol has never heard the term ABCD. He eventually gathers that it stands for “American-born confused deshi.” In other words, him. He learns that the C could also stand for “conflicted.” He knows that deshi, a generic word for “countryman,” means “Indian,” knows that his parents and all their friends always refer to India simply as desh. But Gogol never thinks of India as desh. He thinks of it as Americans do, as India.

Gogol slouches in his seat and ponders certain awkward truths. For instance, although he can understand his mother tongue, and speak it fluently, he cannot read or write it with even modest proficiency. On trips to India his American-accented English is a source of endless amusement to his relatives, and when he and Sonia speak to each other, aunts and uncles and cousins always shake their heads in disbelief and say, “I didn’t understand a word!” Living with a pet name and a good name, in a place where such distinctions do not exist—surely that was emblematic of the greatest confusion of all. He searches the audience for someone he knows, but it isn’t his crowd—lots of lit majors with leather satchels and gold-rimmed glasses and fountain pens, lots of people Ruth would have waved to. There are also lots of ABCDs. He has no idea there are this many on campus. He has no ABCD friends at college. He avoids them, for they remind him too much of the way his parents choose to live, befriending people not so much because they like them, but because of a past they happen to share. “Gogol, why aren’t you a member of the Indian association here?” Amit asks later when they go for a drink at the Anchor. “I just don’t have the time,” Gogol says, not telling his well-meaning cousin that he can think of no greater hypocrisy than joining an organization that willingly celebrates occasions his parents forced him, throughout his childhood and adolescence, to attend. “I’m Nikhil now,” Gogol says, suddenly depressed by how many more times he will have to say this, asking people to remember, reminding them to forget, feeling as if an errata slip were perpetually pinned to his chest.
Drama


ACT V. SCENE I.
Dunsinane. Anteroom in the castle.

*Enter a Doctor of Physic and a Waiting Gentlewoman.*

*Doctor.* I have two nights watch’d with you, but can perceive no truth in your report. When was it she last walk’d?

*Gentlewoman.* Since his majesty went into the field, have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon’t, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

*Doctor.* A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

*Gentlewoman.* That, sir, which I will not report after her.

*Doctor.* You may to me, and ’tis most meet you should.

*Gentlewoman.* Neither to you nor anyone, having no witness to confirm my speech.

*Enter Lady Macbeth, with a taper.*

Lo you, here she comes. This is her very guise, and upon my life, fast asleep. Observe her; stand close.

*Doctor.* How came she by that light?

*Gentlewoman.* Why, it stood by her. She has light by her continually; ’tis her command.

*Doctor.* You see her eyes are open.

*Gentlewoman.* Ay, but their sense are shut.

*Doctor.* What is it she does now? Look how she rubs her hands.

*Gentlewoman.* It is an accustom’d action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.

*Lady Macbeth.* Yet here’s a spot.

*Doctor.* Hark! She speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

*Lady Macbeth.* Out, damned spot! Out, I say! One; two. Why, then, ’tis time to do’t. Hell is murky. Fie, my lord, fie! A soldier, and afraid? What need we fear who knows it, when none can call our power to accompt? Yet who would have thought the old man to have had so much blood in him?

*Doctor.* Do you mark that?

*Lady Macbeth.* The Thane of Fife had a wife. Where is she now? What, will these hands ne’er be clean? No more o’ that, my lord, no more o’ that! You mar all with this starting.

*Doctor.* Go to, go to! You have known what you should not.

*Gentlewoman.* She has spoke what she should not, I am sure of that. Heaven knows what she has known.

*Lady Macbeth.* Here’s the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

*Doctor.* What a sigh is there! The heart is sorely charg’d.

*Gentlewoman.* I would not have such a heart in my bosom for the dignity of the whole body.

*Doctor.* Well, well, well.

*Gentlewoman.* Pray God it be, sir.

*Doctor.* This disease is beyond my practice. Yet I have known those which have walked in their sleep who have died holily in their beds.

*Lady Macbeth.* Wash your hands, put on your nightgown, look not so pale. I tell you yet again, Banquo’s buried; he cannot come out on’s grave.

*Doctor.* Even so?
Lady Macbeth. To bed, to bed! There’s knocking at the gate. Come, come, come, come, give me your hand. What’s done cannot be undone. To bed, to bed, to bed! Exit Lady.

Doctor. Will she go now to bed?

Gentlewoman. Directly.

Doctor. Foul whisperings are abroad. Unnatural deeds
Do breed unnatural troubles. Infected minds
To their deaf pillows will discharge their secrets.
More needs she the divine than the physician.
God, God, forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So,
good night.

Gentlewoman. Good night, good doctor.

Exeunt.

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Media Text

Judi Dench (Lady Macbeth) performs this scene in a 1979 production with Ian McKellen:
http://www.youtube.com/watch?v=IOkyZWQ2bmQ

McKellen analyzes the “To-morrow and to-morrow and to-morrow” speech from Act V, Scene 5:
http://video.google.com/videoplay?docid=883718043846080512#docid=7225091828250988008

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From Act II, Part 2

Cecily [rather shy and confidingly]: Dearest Gwendolen, there is no reason why I should make a secret of it to you. Our little county newspaper is sure to chronicle the fact next week. Mr. Ernest Worthing and I are engaged to be married.

Gwendolen [quite politely, rising]: My darling Cecily, I think there must be some slight error. Mr. Ernest Worthing is engaged to me. The announcement will appear in the Morning Post on Saturday at the latest.

Cecily [very politely, rising]: I am afraid you must be under some misconception. Ernest proposed to me exactly ten minutes ago. [Shows diary.]

Gwendolen [examines diary through her lorgnette carefully]: It is certainly very curious, for he asked me to be his wife yesterday afternoon at 5.30. If you would care to verify the incident, pray do so. [Produces diary of her own.] I never travel without my diary. One should always have something sensational to read in the train. I am so sorry, dear Cecily, if it is any disappointment to you, but I am afraid I have the prior claim.

Cecily: It would distress me more than I can tell you, dear Gwendolen, if it caused you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind.

Gwendolen [meditatively]: If the poor fellow has been entrapped into any foolish promise I shall consider it my duty to rescue him at once, and with a firm hand.
Cecily [thoughtfully and sadly]: Whatever unfortunate entanglement my dear boy may have got into, I will never reproach him with it after we are married.

Gwendolen: Do you allude to me, Miss Cardew, as an entanglement? You are presumptuous. On an occasion of this kind it becomes more than a moral duty to speak one’s mind. It becomes a pleasure.

Cecily: Do you suggest, Miss Fairfax, that I entrapped Ernest into an engagement? How dare you? This is no time for wearing the shallow mask of manners. When I see a spade I call it a spade.

Gwendolen [satirically]: I am glad to say that I have never seen a spade. It is obvious that our social spheres have been widely different.

[Enter Merriman, followed by the footman. He carries a salver, table cloth, and plate stand. Cecily is about to retort. The presence of the servants exercises a restraining influence, under which both girls chafe.]

Merriman: Shall I lay tea here as usual, Miss?

Cecily [sternly, in a calm voice]: Yes, as usual. [Merriman begins to clear table and lay cloth. A long pause. Cecily and Gwendolen glare at each other.]

Gwendolen: Are there many interesting walks in the vicinity, Miss Cardew?

Cecily: Oh! yes! a great many. From the top of one of the hills quite close one can see five counties.

Gwendolen: Five counties! I don’t think I should like that; I hate crowds.

Cecily [sweetly]: I suppose that is why you live in town? [Gwendolen bites her lip, and beats her foot nervously with her parasol.]

Gwendolen: [Looking round.] Quite a well-kept garden this is, Miss Cardew.

Cecily: So glad you like it, Miss Fairfax.

Gwendolen: I had no idea there were any flowers in the country.

Cecily: Oh, flowers are as common here, Miss Fairfax, as people are in London.

Gwendolen: Personally I cannot understand how anybody manages to exist in the country, if anybody who is anybody does. The country always bores me to death.

Cecily: Ah! This is what the newspapers call agricultural depression, is it not? I believe the aristocracy are suffering very much from it just at present. It is almost an epidemic amongst them, I have been told. May I offer you some tea, Miss Fairfax?

Gwendolen [with elaborate politeness]: Thank you. [Aside.] Detestable girl! But I require tea!

Cecily [sweetly]: Sugar?
Gwendolen [superciliously]: No, thank you. Sugar is not fashionable any more. [Cecily looks angrily at her, takes up the tongs and puts four lumps of sugar into the cup.]

Cecily [severely]: Cake or bread and butter?

Gwendolen [in a bored manner]: Bread and butter, please. Cake is rarely seen at the best houses nowadays.

Cecily [cuts a very large slice of cake, and puts it on the tray]: Hand that to Miss Fairfax.

[Merriman does so, and goes out with footman. Gwendolen drinks the tea and makes a grimace. Puts down cup at once, reaches out her hand to the bread and butter, looks at it, and finds it is cake. Rises in indignation.]

Gwendolen: You have filled my tea with lumps of sugar, and though I asked most distinctly for bread and butter, you have given me cake. I am known for the gentleness of my disposition, and the extraordinary sweetness of my nature, but I warn you, Miss Cardew, you may go too far.

Cecily [rising]: To save my poor, innocent, trusting boy from the machinations of any other girl there are no lengths to which I would not go.

Gwendolen: From the moment I saw you I distrusted you. I felt that you were false and deceitful. I am never deceived in such matters. My first impressions of people are invariably right.

Cecily: It seems to me, Miss Fairfax, that I am trespassing on your valuable time. No doubt you have many other calls of a similar character to make in the neighbourhood.


From Act II

Willy: Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We’ve got quite a little streak of self-reliance in our family. I thought I’d go out with my older brother and try to locate him, and maybe settle in the North with the old man. And I was almost decided to go, when I met a salesman in the Parker House. His name was Dave Singleman. And he was eighty-four years old, and he’d drummed merchandise in thirty-one states. And old Dave, he’d go up to his room, y’understand, put on his green velvet slippers—I’ll never forget—and pick up his phone and call the buyers, and without ever leaving is room, at the age of eighty-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. ‘Cause what could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? Do you know? When he died—and by the way he died the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven and Hartford, going into Boston—when he died, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta trains for months after that. He stands up. Howard has not looked at him. In those days there was personality in it, Howard. There was respect, and comradeship, and gratitude in it. Today, it’s all cut and dried, and there’s no chance for bringing friendship to bear—or personality. You see what I mean? They don’t know me anymore.

From Act III

BENEATHA: He’s no brother of mine.

MAMA: What you say?

BENEATHA: I said that that individual is that room is no brother of mine.

MAMA: That’s what I thought you said. You feeling like you better than he is today? [BENEATHA does not answer.] Yes? What you tell him a minute ago? That he wasn’t a man? Yes? You give him up for me? You done wrote his epitaph too—like the rest of the world? Well who give you the privilege?

BENEATHA: Be on my side for once! You say what he just did, Mama! You saw him—down on his knees. Wasn’t it you who taught me—to despise any man who would do that. Do what he’s going to do.

MAMA: Yes—I taught you that. Me and your daddy. But I thought I taught you something else too…I thought I taught you to love him.

BENEATHA: Love him? There is nothing left to love.

MAMA: There is always something left to love. And if you ain’t learned that you ain’t learned nothing. [Looking at her.] Have you cried for that boy today? I don’t mean for yourself and for the family ’cause we lost the money. I mean for him; what he been through and what it done to him. Child, when do you think is the time to love somebody the most; when they done good and made things easy for everybody? Well then, you ain’t through learning—because that ain’t the time at all. It’s when he’s at him lowest and can’t believe in hisself ’cause the world done whipped him so. When you starts measuring somebody, measure him right, child, measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.

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**Poetry**


As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say
The breath goes now, and some say, no;

So let us melt, and make no noise,
No tear floods, nor sigh-tempests move,
‘Twere profanation of our joys
To tell the laity our love.

Moving of th’ earth brings harms and fears,
Men reckon what it did and meant;
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.

But we by a love so much refined
That our selves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if th' other do.

And though it in the center sit,
Yet when the other far doth roam,
It leans and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
Like th' other foot, obliquely run.
Thy firmness makes my circle just.
And makes me end where I begun.


Thou still unravish’d bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring’d legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?
Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear’d,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy’d,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy’d,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead’st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e’er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say’st,
“Beauty is truth, truth beauty,”—that is all
Ye know on earth, and all ye need to know.

From “Song of Myself” 1

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form’d from this soil, this air,
Born here of parents born here from parents the same, and their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.

Creeds and schools in abeyance,
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy.


Because I could not stop for Death—
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality.

We slowly drove—He knew no haste
And I had put away
My labor and my leisure too,
For His Civility—

We passed the School, where Children strove
At Recess—in the Ring—
We passed the Fields of Grazing Grain—
We passed the Setting Sun—

We paused before a House that seemed
A Swelling of the Ground—
The Room was scarcely visible—
The Cornice—in the Ground—

Since then—’tis Centuries—and yet
Feels shorter than the Day
I first surmised the Horses’ Heads
Were toward Eternity—


SOMETHING there is that doesn’t love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
“Stay where you are until our backs are turned!”
We wear our fingers rough with handling them.
Oh, just another kind of outdoor game,
One on a side. It comes to little more:
He is all pine and I am apple-orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, “Good fences make good neighbors.”
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
“Why do they make good neighbors? Isn’t it
Where there are cows? But here there are no cows.
Before I built a wall I’d ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn’t love a wall,
That wants it down!” I could say “Elves” to him,
But it’s not elves exactly, and I’d rather
He said it for himself. I see him there,
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father’s saying,
And he likes having thought of it so well
He says again, “Good fences make good neighbors.”

Media Text
The Frost Free Library, with essays, interviews, and audio:
http://www.frostfriends.org/library.html


Presiding over a formica counter,
Plastic Mother and Child magnetized
to the top of an ancient register,
the heady mix of smells from the open bins
of dried codfish, the green plantains
hanging in stalks like votive offerings,
she is the Patroness of Exiles,
a woman of no-age who was never pretty,
who spend her days selling canned memories
while listening to the Puerto Ricans complain
that it would be cheaper to fly to San Juan
than to by a pound of Bustelo coffee here,
and to the Cubans perfecting their speech
of a “glorious return” to Havana—where no one
has been allowed to die and nothing to change until then;
to Mexicans who pass through, talking lyrically
of dólares to be made in El Norte—
all wanting the comfort
of spoken Spanish, to gaze upon the family portrait
of her plain wide face, her ample bosom
resting on her plump arms, her look of maternal interest
as they speak to her and each other
of their dreams and their disillusions—
how she smiles understanding,
when they walk down the narrow aisles of her store
reading the labels of the packages aloud, s if
they were the names of lost lovers: Suspiros,
Merengues, the stale candy of everyone’s childhood.
She spends her days
Slicing jamón y queso and wrapping it in wax paper
tied with string: plain ham and cheese
that would cost less at the A&P, but it would not satisfy
the hunger of the fragile old man lost in the folds
of his winter coat, who brings her lists of items
that he reads to her like poetry, or the others,
whose needs she must divine, conjuring up products
from places that now exist only in their hearts—
closed ports she must trade with.

Informational Texts: English Language Arts

Paine, Thomas. The Crisis. (1776)

From Number I

These are the times that try men’s souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from
the service of their country; but he that stands it now, deserves the love and thanks of man and woman. Tyranny, like
hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the
triumph. What we obtain too cheap, we esteem too lightly: it is dearness only that gives every thing its value. Heaven
knows how to put a proper price upon its goods; and it would be strange indeed if so celestial an article as
FREEDOM should not be highly rated. Britain, with an army to enforce her tyranny, has declared that she has a right
(not only to TAX) but “to BIND us in ALL CASES WHATSOEVER,” and if being bound in that manner, is not
slavery, then is there not such a thing as slavery upon earth. Even the expression is impious; for so unlimited a power
can belong only to God.

Whether the independence of the continent was declared too soon, or delayed too long, I will not now enter into as
an argument; my own simple opinion is, that had it been eight months earlier, it would have been much better. We
did not make a proper use of last winter, neither could we, while we were in a dependent state. However, the fault,
if it were one, was all our own; we have none to blame but ourselves. But no great deal is lost yet. All that Howe has
been doing for this month past, is rather a ravage than a conquest, which the spirit of the Jerseys, a year ago, would
have quickly repulsed, and which time and a little resolution will soon recover.

I have as little superstition in me as any man living, but my secret opinion has ever been, and still is, that God
Almighty will not give up a people to military destruction, or leave them unsupportedly to perish, who have so
earnestly and so repeatedly sought to avoid the calamities of war, by every decent method which wisdom could invent.
Neither have I so much of the infidel in me, as to suppose that He has relinquished the government of the world, and
given us up to the care of devils; and as I do not, I cannot see on what grounds the king of Britain can look up to
heaven for help against us: a common murderer, a highwayman, or a house-breaker, has as good a pretence as he.

Thoreau, Henry David. Walden. (1854)

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not
learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was
not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep
and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a
broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean,
why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have somewhat hastily concluded that it is the chief end of man here to “glorify God and enjoy him forever.”

Emerson, Ralph Waldo. “Society and Solitude.” (1857)

‘Tis hard to mesmerize ourselves, to whip our own top; but through sympathy we are capable of energy and endurance. Concert fires people to a certain fury of performance they can rarely reach alone. Here is the use of society: it is so easy with the great to be great; so easy to come up to an existing standard;—as easy as it is to the lover to swim to his maiden through waves so grim before. The benefits of affection are immense; and the one event which never loses its romance, is the encounter with superior persons on terms allowing the happiest intercourse.

It by no means follows that we are not fit for society, because soirées are tedious, and because the soirée finds us tedious. A backwoodsman, who had been sent to the university, told me that, when he heard the best-bred young men at the law school talk together, he reckoned himself a boor; but whenever he caught them apart, and had one to himself alone, then they were the boors, and he the better man. And if we recall the rare hours when we encountered the best persons, we then found ourselves, and then first society seemed to exist. That was society, though in the transom of a brig, or on the Florida Keys.

A cold, sluggish blood thinks it has not facts enough to the purpose, and must decline its turn in the conversation. But they who speak have no more,—have less. ‘Tis not new facts that avail, but the heat to dissolve everybody’s facts. The capital defect of cold, arid natures is the want of animal spirits. They seem a power incredible, as if God should raise the dead. The recluse witnesses what others perform by their aid, with a kind of fear. It is as much out of his possibility as the prowess of Cœur-de-Lion, or an Irishman’s day’s-work on the railroad. ‘Tis said, the present and the future are always rivals. Animal spirits constitute the power of the present, and their feats are like the structure of a pyramid. Their result is a lord, a general, or a boon companion. Before these, what a base mendicant is Memory with his leathern badge! But this genial heat is latent in all constitutions, and is disengaged only by the friction of society. As Bacon said of manners, “To obtain them, it only needs not to despise them,” so we say of animal spirits, that they are the spontaneous product of health and of a social habit. “For behavior, men learn it, as they take diseases, one of another.”

But the people are to be taken in very small doses. If solitude is proud, so is society vulgar. In society, high advantages are set down to the individual as disqualifications. We sink as easily as we rise, through sympathy. So many men whom I know are degraded by their sympathies, their native aims being high enough, but their relation all too tender to the gross people about them. Men cannot afford to live together by their merits, and they adjust themselves by their demerits,—by their love of gossip, or by sheer tolerance and animal good-nature. They untune and dissipate the brave aspirant.

The remedy is, to reinforce each of these moods from the other. Conversation will not corrupt us, if we come to the assembly in our own garb and speech, and with the energy of health to select what is ours and reject what is not. Society we must have; but let it be society, and not exchanging news, or eating from the same dish. Is it society to sit in one of your chairs? I cannot go into the houses of my nearest relatives, because I do not wish to be alone. Society exists by chemical affinity, and not otherwise.

Put any company of people together with freedom for conversation, and a rapid self-distribution takes place, into sets and pairs. The best are accused of exclusiveness. It would be more true to say, they separate as oil from water, as children from old people, without love or hatred in the matter, each seeking his like; and any interference with the affinities would produce constraint and suffocation. All conversation is a magnetic experiment. I know that my friend
can talk eloquently; you know that he cannot articulate a sentence: we have seen him in different company. Assort your party, or invite none. Put Stubbs and Coleridge, Quintilian and Aunt Miriam, into pairs, and you make them all wretched. ‘Tis an extempore Sing-Sing built in a parlor. Leave them to seek their own mates, and they will be as merry as sparrows.

A higher civility will re-establish in our customs a certain reverence which we have lost. What to do with these brisk young men who break through all fences, and make themselves at home in every house? I find out in an instant if my companion does not want me, and ropes cannot hold me when my welcome is gone. One would think that the affinities would pronounce themselves with a surer reciprocity.

Here again, as so often, Nature delights to put us between extreme antagonisms, and our safety is in the skill with which we keep the diagonal line. Solitude is impracticable, and society fatal. We must keep our head in the one and our hands in the other. The conditions are met, if we keep our independence, yet do not lose our sympathy. These wonderful horses need to be driven by fine hands. We require such a solitude as shall hold us to its revelations when we are in the street and in palaces; for most men are cowed in society, and say good things to you in private, but will not stand to them in public. But let us not be the victims of words. Society and solitude are deceptive names. It is not the circumstance of seeing more or fewer people, but the readiness of sympathy, that imports; and a sound mind will derive its principles from insight, with ever a purer ascent to the sufficient and absolute right, and will accept society as the natural element in which they are to be applied.

Lincoln, Abraham. “Gettysburg Address.” (1863)

Fourscore and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We are met to dedicate a portion of it as the final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a large sense we cannot dedicate, — we cannot consecrate, — we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work that they have thus far so nobly carried on. It is, rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that Government of the people, by the people and for the people, shall not perish from the earth.


From “Lee Surrenders to Grant, April 9th, 1865”

When Lee came to the sentence about the officers’ side-arms, private horses & baggage, he showed for the first time during the reading of the letter a slight change of countenance & was evidently touched by this act of generosity. It was doubtless the condition mentioned to which he particularly alluded when he looked toward General Grant, as he
finished reading & said with some degree of warmth in his manner, ‘This will have a very happy effect upon my army.’

General Grant then said: “Unless you have some suggestions to make in regard to the form in which I have stated the terms, I will have a copy of the letter made in ink, and sign it.”

“There is one thing I should like to mention,” Lee replied, after a short pause. “The cavalrmen and artillerists own their own horses in our army. Its organization in this respect differs from that of the United States.” This expression attracted the notice of our officers present, as showing how firmly the conviction was grounded in his mind that we were two distinct countries. He continued: “I should like to understand whether these men will be permitted to retain their horses.”

“You will find that the terms as written do not allow this,” General Grant replied; “only the officers are permitted to take their private property.”

Lee read over the second page of the letter again, and then said: “No, I see the terms do not allow it; that is clear.” His face showed plainly that he was quite anxious to have this concession made; and Grant said very promptly, and without giving Lee time to make a direct request:

“Well, the subject is quite new to me. Of course I did not know that any private soldiers owned their animals; but I think we have fought the last battle of the war,—I sincerely hope so,—and that the surrender of this army will be followed soon by that of all the others; and I take it that most of the men in the ranks are small farmers, and as the country has been so raided by the two armies, it is doubtful whether they will be able to put in a crop to carry themselves and their families through the next winter without the aid of the horses they are now riding, and I will arrange it in this way: I will not change the terms as now written, but I will instruct the officers I shall appoint to receive the paroles to let all the men who claim to own a horse or mule take the animals home with them to work their little farms.”

Chesterton, G. K. “The Fallacy of Success.” (1909)

There has appeared in our time a particular class of books and articles which I sincerely and solemnly think may be called the silliest ever known among men. They are much more wild than the wildest romances of chivalry and much more dull than the dullest religious tract. Moreover, the romances of chivalry were at least about chivalry; the religious tracts are about religion. But these things are about nothing; they are about what is called Success. On every bookstall, in every magazine, you may find works telling people how to succeed. They are books showing men how to succeed in everything; they are written by men who cannot even succeed in writing books. To begin with, of course, there is no such thing as Success. Or, if you like to put it so, there is nothing that is not successful. That a thing is successful merely means that it is; a millionaire is successful in being a millionaire and a donkey in being a donkey. Any live man has succeeded in living; any dead man may have succeeded in committing suicide. But, passing over the bad logic and bad philosophy in the phrase, we may take it, as these writers do, in the ordinary sense of success in obtaining money or worldly position. These writers profess to tell the ordinary man how he may succeed in his trade or speculation—how, if he is a builder, he may succeed as a builder; how, if he is a stockbroker, he may succeed as a stockbroker. They profess to show him how, if he is a grocer, he may become a sporting yachtsman; how, if he is a tenth-rate journalist, he may become a peer; and how, if he is a German Jew, he may become an Anglo-Saxon. This is a definite and business-like proposal, and I really think that the people who buy these books (if any people do buy them) have a moral, if not a legal, right to ask for their money back. Nobody would dare to publish a book about electricity which literally told one nothing about electricity; no one would dare publish an article on botany which showed that the writer did not know which end of a plant grew in the earth. Yet our modern world is
full of books about Success and successful people which literally contain no kind of idea, and scarcely and kind of verbal sense.

It is perfectly obvious that in any decent occupation (such as bricklaying or writing books) there are only two ways (in any special sense) of succeeding. One is by doing very good work, the other is by cheating. Both are much too simple to require any literary explanation. If you are in for the high jump, either jump higher than any one else, or manage somehow to pretend that you have done so. If you want to succeed at whist, either be a good whist-player, or play with marked cards. You may want a book about jumping; you may want a book about whist; you may want a book about cheating at whist. But you cannot want a book about Success. Especially you cannot want a book about Success such as those which you can now find scattered by the hundred about the book-market. You may want to jump or to play cards; but you do not want to read wandering statements to the effect that jumping is jumping, or that games are won by winners. If these writers, for instance, said anything about success in jumping it would be something like this: ‘The jumper must have a clear aim before him. He must desire definitely to jump higher than the other men who are in for the same competition. He must let no feeble feelings of mercy (sneaked from the sickening Little Englanders and Pro-Boers) prevent him from trying to do his best. He must remember that a competition in jumping is distinctly competitive, and that, as Darwin has gloriously demonstrated, THE WEAKEST GO TO THE WALL.’ That is the kind of thing the book would say, and very useful it would be, no doubt, if read out in a low and tense voice to a young man just about to take the high jump. Or suppose that in the course of his intellectual rambles the philosopher of Success dropped upon our other case, that of playing cards, his bracing advice would run—’In playing cards it is very necessary to avoid the mistake (commonly made by maudlin humanitarians and Free Traders) of permitting your opponent to win the game. You must have grit and snap and go in to win. The days of idealism and superstition are over. We live in a time of science and hard common sense, and it has now been definitely proved that in any game where two are playing IF ONE DOES NOT WIN THE OTHER WILL.’ It is all very stirring, of course; but I confess that if I were playing cards I would rather have some decent little book which told me the rules of the game. Beyond the rules of the game it is all a question either of talent or dishonesty; and I will undertake to provide either one or the other—which, it is not for me to say.


What chiefly lies behind (slang) is simply a kind of linguistic exuberance, an excess of word-making energy. It relates itself to the standard language a great deal as dancing relates itself to music. But there is also something else. The best slang is not only ingenious and amusing; it also embodies a kind of social criticism. It not only provides new names for a series of every-day concepts, some new and some old; it also says something about them. “Words which produce the slang effect,” observes Frank Sechrist, “arouse associations what are incongruous or incompatible with those of customary thinking.”

Everyone, including the metaphysician in his study or the eremite in his cell, has a large vocabulary of slang, but the vocabulary of the vulgar is likely to be larger than that of the cultured, and it is harder worked. Its content may be divided into two categories: (a) old words, whether used singly or in combination, that have been put to new uses, usually metaphorical, and (b) new words that have not yet been admitted to the standard vocabulary. Examples of the first type are rubbeneck, for a gaping and prying person, and iccberg, for a cold woman; examples of the second are hoocheow, flim-flam, blub, bazoo and blah. There is a constant movement of slang into accepted usage. Nice, as an adjective of all work, signifying anything satisfactory, was once used in slang only, but today no one would question “a nice day,” “a nice time,” or “a nice hotel.”… The verb-phrase to hold up is now perfectly good American, but so recently as 1901 the late Brander Matthews was sneering at it as slang. In the same way many other verb-phrases, e.g., to cave in, fill the bill and to fly off the handle, once viewed askance, have gradually worked their way to a
relatively high level of the standard speech. On some indeterminate tomorrow to stick up and to take for a ride may follow them.


From "Part One: Southern Night"

That night in my rented room, while letting the hot water run over my can of pork and beans in the sink, I opened *A Book of Prefaces* and began to read. I was jarred and shocked by the style, the clear, clean, sweeping sentences. Why did he write like that? And how did one write like that? I pictured the man as a raging demon, slashing with his pen, consumed with hate, denouncing everything American, extolling everything European or German, laughing at the weakness of people, mocking God, authority. What was this? I stood up, trying to realize what reality lay behind the meaning of the words…Yes, this man was fighting, fighting with words. He was using words as a weapon, using them as one would use a club. Could words be weapons? Well, yes, for here they were. Then maybe, perhaps, I could use them as a weapon? No. It frightened me. I read on and what amazed me was not what he said, but how on earth anybody had the courage to say it.

Occasionally I glance up to reassure myself that I was alone in the room. Who were these men about whom Mencken was talking so passionately? Who was Anatole France? Joseph Conrad? Sinclair Lewis, Sherwood Anderson, Dostoevski, George Moore, Gustave Flaubert, Maupassant, Tolstoy, Frank Harris, Mark Twain, Thomas Hardy, Arnold Bennett, Stephen Crane, Zola, Norris, Gorky, Bergson, Ibsen, Balzac, Bernard Shaw, Dumas, Poe, Thomas Mann, O. Henry, Dreiser, H.G. Wells, Gogol, T.S. Eliot, Gide, Baudelaire, Edgar Lee masters, Stendhal, Turgeney, Huneker, Nietzsche, and scores of others? Were these men real? Did they exist or had they existed? And how did one pronounce their names?


Most people who bother with the matter at all would admit that the English language is in a bad way, but it is generally assumed that we cannot by conscious action do anything about it. Our civilization is decadent and our language—so the argument runs—must inevitably share in the general collapse. It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to electric light or hansom cabs to aeroplanes. Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes.

Now, it is clear that the decline of a language must ultimately have political and economic causes: it is not due simply to the bad influence of this or that individual writer. But an effect can become a cause, reinforcing the original cause and producing the same effect in an intensified form, and so on indefinitely. A man may take to drink because he feels himself to be a failure, and then fail all the more completely because he drinks. It is rather the same thing that is happening to the English language. It becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts. The point is that the process is reversible. Modern English, especially written English, is full of bad habits which spread by imitation and which can be avoided if one is willing to take the necessary trouble. If one gets rid of these habits one can think more clearly, and to think clearly is a necessary first step toward political regeneration: so that the fight against bad English is not frivolous and is not the exclusive concern of professional writers.

Lincoln was shaken by the presidency. Back in Springfield, politics had been a sort of exhilarating game; but in the White House, politics was power, and power was responsibility. Never before had Lincoln held executive office. In public life he had always been an insignificant legislator whose votes were cast in concert with others and whose decisions in themselves had neither finality nor importance. As President he might consult with others, but innumerable grave decisions were in the end his own, and with them came a burden of responsibility terrifying in its dimensions.

Lincoln’s rage for personal success, his external and worldly ambition, was quieted when he entered the White House, and he was at last left alone to reckon with himself. To be confronted with the fruits of his victory only to find that it meant choosing between life and death for others was immensely sobering. That Lincoln should have shouldered the moral burden of the war was characteristic of the high seriousness into which he had grown since 1854; and it may be true, as Professor Charles W. Ramsdell suggested, that he was stricken by an awareness of his own part in whipping up the crisis. This would go far to explain the desperation with which he issued pardons and the charity that he wanted to extend to the conquered South at the war’s close. In one of his rare moments of self-revelation he is reported to have said: “Now I don’t know what the soul is, but whatever it is, I know that it can humble itself.” The great prose of the presidential years came from a soul that had been humbled. Lincoln’s utter lack of personal malice during these years, his humane detachment, his tragic sense of life, have no parallel in political history.


My Dear Fellow Clergymen:

While confined here in the Birmingham city jail, I came across your recent statement calling my present activities “unwise and untimely.” Seldom do I pause to answer criticism of my work and ideas. If I sought to answer all the criticisms that cross my desk, my secretaries would have little time for anything other than such correspondence in the course of the day, and I would have no time for constructive work. But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statements in what I hope will be patient and reasonable terms.

I think I should indicate why I am here in Birmingham, since you have been influenced by the view which argues against “outsiders coming in.” I have the honor of serving as president of the Southern Christian Leadership Conference, an organization operating in every southern state, with headquarters in Atlanta, Georgia. We have some eighty-five affiliated organizations across the South, and one of them is the Alabama Christian Movement for Human Rights. Frequently we share staff, educational and financial resources with our affiliates. Several months ago the affiliate here in Birmingham asked us to be on call to engage in a nonviolent direct-action program if such were deemed necessary. We readily consented, and when the hour came we lived up to our promise. So I, along with several members of my staff, am here because I was invited here I am here because I have organizational ties here.

But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their “thus saith the Lord” far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco-Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.
Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial “outside agitator” idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds.


Just last week, I was walking down the street with my mother, and I again found myself conscious of the English I was using, the English I do use with her. We were talking about the price of new and used furniture and I heard myself saying this: “Not waste money that way.” My husband was with us as well, and he didn’t notice any switch in my English. And then I realized why. It’s because over the twenty years we’ve been together I’ve often used that same kind of English with him, and sometimes he even uses it with me. It has become our language of intimacy, a different sort of English that relates to family talk, the language I grew up with.

So you’ll have some idea of what this family talk I heard sounds like, I’ll quote what my mother said during a recent conversation which I videotaped and then transcribed. During this conversation, my mother was talking about a political gangster in Shanghai who had the same last name as her family’s, Du, and how the gangster in his early years wanted to be adopted by her family, which was rich by comparison. Later, the gangster became more powerful, far richer than my mother’s family, and one day showed up at my mother’s wedding to pay his respects. Here’s what she said in part: “Du Yusong having business like fruit stand. Like off the street kind. He is Du like Du Zong—but not Tsung-ming Island people. The local people call putong, the river east side, he belong to that side local people. That man want to ask Du Zong father take him in like become own family. Du Zong father wasn’t look down on him, but didn’t take seriously, until that man big like become a mafia. Now important person, very hard to inviting him. Chinese way, came only to show respect, don’t stay for dinner. Respect for making big celebration, he shows up. Mean gives lots of respect. Chinese custom. Chinese social life that way. If too important won’t have to stay too long. He come to my wedding. I didn’t see, I heard it. I gone to boy’s side, they have YMCA dinner. Chinese age I was nineteen."


In a recent lecture, “Is Nothing Sacred?”, Salman Rushdie, one of the most censored authors of our time, talked about the importance of books. He grew up in a household in India where books were as sacred as bread. If anyone in the household dropped a piece of bread or a book, the person not only picked it up, but also kissed the object by way of apologizing for clumsy disrespect.

He goes on to say that he had kissed many books before he had kissed a girl. Bread and books were for his household, and for many like his, food for the body and the soul. This image of the kissing of the book one had accidentally dropped made an impression on me. It speaks to the love and respect many people have for them.

I grew up in a small town in New Mexico, and we had very few books in our household. The first one I remember reading was my catechism book. Before I went to school to learn English, my mother taught me catechism in Spanish. I remember the questions and answers I had to learn, and I remember the well-thumbed, frayed volume which was sacred to me.

Growing up with few books in the house created in me a desire and a need for them. When I started school, I remember visiting the one room library of our town and standing in front of the dusty shelves. In reality there were
only a few shelves and not over a thousand books, but I wanted to read them all. There was food for my soul in the books, that much I realized.

**Informational Texts: History/Social Studies**

Tocqueville, Alexis de. *Democracy in America*. Translated by Henry Reeve. (1835)

From Chapter 2: “The Origins of the Anglo-Americans”

The remarks I have made will suffice to display the character of Anglo-American civilization in its true light. It is the result (and this should be constantly present to the mind of two distinct elements), which in other places have been in frequent hostility, but which in America have been admirably incorporated and combined with one another. I allude to the spirit of Religion and the spirit of Liberty.

The settlers of New England were at the same time ardent sectarians and daring innovators. Narrow as the limits of some of their religious opinions were, they were entirely free from political prejudices. Hence arose two tendencies, distinct but not opposite, which are constantly discernible in the manners as well as in the laws of the country.

It might be imagined that men who sacrificed their friends, their family, and their native land to a religious conviction were absorbed in the pursuit of the intellectual advantages which they purchased at so dear a rate. The energy, however, with which they strove for the acquirement of wealth, moral enjoyment, and the comforts as well as liberties of the world, is scarcely inferior to that with which they devoted themselves to Heaven.

Political principles and all human laws and institutions were moulded and altered at their pleasure; the barriers of the society in which they were born were broken down before them; the old principles which had governed the world for ages were no more; a path without a turn and a field without an horizon were opened to the exploring and ardent curiosity of man: but at the limits of the political world he checks his researches, he discreetly lays aside the use of his most formidable faculties, he no longer consents to doubt or to innovate, but carefully abstaining from raising the curtain of the sanctuary, he yields with submissive respect to truths which he will not discuss. Thus, in the moral world everything is classed, adapted, decided, and foreseen; in the political world everything is agitated, uncertain, and disputed: in the one is a passive, though a voluntary, obedience; in the other an independence scornful of experience and jealous of authority.

These two tendencies, apparently so discrepant, are far from conflicting; they advance together, and mutually support each other. Religion perceives that civil liberty affords a noble exercise to the faculties of man, and that the political world is a field prepared by the Creator for the efforts of the intelligence. Contented with the freedom and the power which it enjoys in its own sphere, and with the place which it occupies, the empire of religion is never more surely established than when it reigns in the hearts of men unsupported by aught beside its native strength. Religion is no less the companion of liberty in all its battles and its triumphs; the cradle of its infancy, and the divine source of its claims. The safeguard of morality is religion, and morality is the best security of law and the surest pledge of freedom.

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*Declaration of Sentiments* by the Seneca Falls Conference (1848)

When, in the course of human events, it becomes necessary for one portion of the family of man to assume among the people of the earth a position different from that which they have hitherto occupied, but one to which the laws of nature and of nature’s God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes that impel them to such a course.
We hold these truths to be self-evident: that all men and women are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights governments are instituted, deriving their just powers from the consent of the governed. Whenever any form of government becomes destructive of these ends, it is the right of those who suffer from it to refuse allegiance to it, and to insist upon the institution of a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their duty to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of the women under this government, and such is now the necessity which constrains them to demand the equal station to which they are entitled. The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world.

The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world.

He has never permitted her to exercise her inalienable right to the elective franchise,

He has compelled her to submit to laws, in the formation of which she had no voice.

He has withheld from her rights which are given to the most ignorant and degraded men—both natives and foreigners.

Having deprived her of this first right of a citizen, the elective franchise, thereby leaving her without representation in the halls of legislation, he has oppressed her on all sides.

He has made her, if married, in the eye of the law, civilly dead.

He has taken from her all right in property, even to the wages she earns.

He has made her, morally, an irresponsible being, as she can commit many crimes with impunity, provided they be done in the presence of her husband. In the covenant of marriage, she is compelled to promise obedience to her husband, he becoming, to all intents and purposes, her master—the law giving him power to deprive her of her liberty, and to administer chastisement.

He has so framed the laws of divorce, as to what shall be the proper causes, and in case of separation, to whom the guardianship of the children shall be given, as to be wholly regardless of the happiness of women—the law, in all cases, going upon a false supposition of the supremacy of man, and giving all power into his hands.

After depriving her of all rights as a married woman, if single, and the owner of property, he has taxed her to support a government which recognizes her only when her property can be made profitable to it.

He has monopolized nearly all the profitable employments, and from those she is permitted to follow, she receives but a scanty remuneration. He closes against her all the avenues to wealth and distinction which he considers most honorable to himself. As a teacher of theology, medicine, or law, she is not known.
He has denied her the facilities for obtaining a thorough education, all colleges being closed against her.

He allows her in church, as well as state, but a subordinate position, claiming apostolic authority for her exclusion from the ministry, and, with some exceptions, from any public participation in the affairs of the church.

He has created a false public sentiment by giving to the world a different code of morals for men and women, by which moral delinquencies which exclude women from society are not only tolerated, but deemed of little account in man.

He has usurped the prerogative of Jehovah himself, claiming it as his right to assign for her a sphere of action, when that belongs to her conscience and to her God.

He has endeavored, in every way that he could, to destroy her confidence in her own powers, to lessen her self-respect, and to make her willing to lead a dependent and abject life.

Now, in view of this entire disfranchisement of one-half the people of this country, their social and religious degradation—in view of the unjust laws above mentioned, and because women do feel themselves aggrieved, oppressed, and fraudulently deprived of their most sacred rights, we insist that they have immediate admission to all the rights and privileges which belong to them as citizens of the United States.


Fellow Citizens, I am not wanting in respect for the fathers of this republic. The signers of the Declaration of Independence were brave men. They were great men, too great enough to give frame to a great age. It does not often happen to a nation to raise, at one time, such a number of truly great men. The point from which I am compelled to view them is not, certainly, the most favorable; and yet I cannot contemplate their great deeds with less than admiration. They were statesmen, patriots and heroes, and for the good they did, and the principles they contended for, I will unite with you to honor their memory...

...Fellow-citizens, pardon me, allow me to ask, why am I called upon to speak here to-day? What have I, or those I represent, to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us? And am I, therefore, called upon to bring our humble offering to the national altar, and to confess the benefits and express devout gratitude for the blessings resulting from your independence to us?

Would to God, both for your sakes and ours, that an affirmative answer could be truthfully returned to these questions! Then would my task be light, and my burden easy and delightful. For who is there so cold, that a nation’s sympathy could not warm him? Who so obdurate and dead to the claims of gratitude, that would not thankfully acknowledge such priceless benefits? Who so stolid and selfish, that would not give his voice to swell the hallelujahs of a nation’s jubilee, when the chains of servitude had been torn from his limbs? I am not that man. In a case like that, the dumb might eloquently speak, and the “lame man leap as an hart.”

But such is not the state of the case. I say it with a sad sense of the disparity between us. I am not included within the pale of glorious anniversary! Your high independence only reveals the immeasurable distance between us. The blessings in which you, this day, rejoice, are not enjoyed in common. The rich inheritance of justice, liberty, prosperity and independence, bequeathed by your fathers, is shared by you, not by me. The sunlight that brought light and healing to you, has brought stripes and death to me. This Fourth July is yours, not mine. You may rejoice, I must mourn. To drag a man in fetters into the grand illuminated temple of liberty, and call upon him to join you in
joyous anthems, were inhuman mockery and sacrilegious irony. Do you mean, citizens, to mock me, by asking me to speak to-day? If so, there is a parallel to your conduct. And let me warn you that it is dangerous to copy the example of a nation whose crimes, towering up to heaven, were thrown down by the breath of the Almighty, burying that nation in irrevocable ruin! I can to-day take up the plaintive lament of a peeled and woe-smitten people!

“By the rivers of Babylon, there we sat down. Yea! We wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof. For there, they that carried us away captive, required of us a song; and they who wasted us required of us mirth, saying, Sing us one of the songs of Zion. How can we sing the Lord’s song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth.”

Fellow-citizens, above your national, tumultuous joy, I hear the mournful wail of millions! whose chains, heavy and grievous yesterday, are, to-day, rendered more intolerable by the jubilee shouts that reach them. If I do forget, if I do not faithfully remember those bleeding children of sorrow this day, “may my right hand forget her cunning, and may my tongue cleave to the roof of my mouth!” To forget them, to pass lightly over their wrongs, and to chime in with the popular theme, would be treason most scandalous and shocking, and would make me a reproach before God and the world. My subject, then, fellow-citizens, is American slavery. I shall see this day and its popular characteristics from the slave’s point of view. Standing there identified with the American bondman, making his wrongs mine, I do not hesitate to declare, with all my soul, that the character and conduct of this nation never looked blacker to me than on this 4th of July! Whether we turn to the declarations of the past, or to the professions of the present, the conduct of the nation seems equally hideous and revolting. America is false to the past, false to the present, and solemnly binds herself to be false to the future. Standing with God and the crushed and bleeding slave on this occasion, I will, in the name of humanity which is outraged, in the name of liberty which is fettered, in the name of the constitution and the Bible which are disregarded and trampled upon, dare to call in question, with all the emphasis I can command, everything that serves to perpetuate slavery the great sin and shame of America! “I will not equivocate; I will not excuse”; I will use the severest language I can command; and yet not one word shall escape me that any man, whose judgment is not blinded by prejudice, or who is not at heart a slaveholder, shall not confess to be right and just.

But I fancy I hear some one of my audience say, “It is just in this circumstance that you and your brother abolitionists fail to make a favorable impression on the public mind. Would you argue more, an denounced less; would you persuade more, and rebuke less; your cause would be much more likely to succeed.” But, I submit, where all is plain there is nothing to be argued. What point in the anti-slavery creed would you have me argue? On what branch of the subject do the people of this country need light? Must I undertake to prove that the slave is a man? That point is conceded already. Nobody doubts it. The slaveholders themselves acknowledge it in the enactment of laws for their government. They acknowledge it when they punish disobedience on the part of the slave. There are seventy-two crimes in the State of Virginia which, if committed by a black man (no matter how ignorant he be), subject him to the punishment of death; while only two of the same crimes will subject a white man to the like punishment. What is this but the acknowledgment that the slave is a moral, intellectual, and responsible being? The manhood of the slave is conceded. It is admitted in the fact that Southern statute books are covered with enactments forbidding, under severe fines and penalties, the teaching of the slave to read or to write. When you can point to any such laws in reference to the beasts of the field, then I may consent to argue the manhood of the slave. When the dogs in your streets, when the fowls of the air, when the cattle on your hills, when the fish of the sea, and the reptiles that crawl, shall be unable to distinguish the slave from a brute, then will I argue with you that the slave is a man!

For the present, it is enough to affirm the equal manhood of the Negro race. Is it not astonishing that, while we are ploughing, planting, and reaping, using all kinds of mechanical tools, erecting houses, constructing bridges, building ships, working in metals of brass, iron, copper, silver and gold; that, while we are reading, writing and ciphering, acting as clerks, merchants and secretaries, having among us lawyers, doctors, ministers, poets, authors, editors, orators and teachers; that, while we are engaged in all manner of enterprises common to other men, digging gold in California, capturing the whale in the Pacific, feeding sheep and cattle on the hill-side, living, moving, acting,
thinking, planning, living in families as husbands, wives and children, and, above all, confessing and worshipping the Christian’s God, and looking hopefully for life and immortality beyond the grave, we are called upon to prove that we are men!

Would you have me argue that man is entitled to liberty? That he is the rightful owner of his own body? You have already declared it. Must I argue the wrongfulness of slavery? Is that a question for Republicans? Is it to be settled by the rules of logic and argumentation, as a matter beset with great difficulty, involving a doubtful application of the principle of justice, hard to be understood? How should I look to-day, in the presence of Americans, dividing, and subdividing a discourse, to show that men have a natural right to freedom? Speaking of it relatively and positively, negatively and affirmatively. To do so, would be to make myself ridiculous, and to offer an insult to your understanding. There is not a man beneath the canopy of heaven that does not know that slavery is wrong for him.

What, am I to argue that it is wrong to make men brutes, to rob them of their liberty, to work them without wages, to keep them ignorant of their relations to their fellow men, to beat them with sticks, to flay their flesh with the lash, to load their limbs with irons, to hunt them with dogs, to sell them at auction, to sunder their families, to knock out their teeth, to burn their flesh, to starve them into obedience and submission to their masters? Must I argue that a system thus marked with blood, and stained with pollution, is wrong? No! I will not. I have better employment for my time and strength than such arguments would imply.

What, then, remains to be argued? Is it that slavery is not divine; that God did not establish it; that our doctors of divinity are mistaken? There is blasphemy in the thought. That which is inhuman, cannot be divine! Who can reason on such a proposition? They that can, may; I cannot. The time for such argument is passed.

At a time like this, scorching irony, not convincing argument, is needed. O! Had I the ability, and could reach the nation’s ear, I would, to-day, pour out a fiery stream of biting ridicule, blasting reproach, withering sarcasm, and stern rebuke. For it is not light that is needed, but fire; it is not the gentle shower, but thunder. We need the storm, the whirlwind, and the earthquake. The feeling of the nation must be quickened; the conscience of the nation must be roused; the propriety of the nation must be startled; the hypocrisy of the nation must be exposed; and its crimes against God and man must be proclaimed and denounced.

What, to the American slave, is your 4th of July? I answer; a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciation of tyrants, brass fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade and solemnity, are, to Him, mere bombast, fraud, deception, impiety, and hypocrisy — a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation on the earth guilty of practices more shocking and bloody than are the people of the United States, at this very hour.

Go where you may, search where you will, roam through all the monarchies and despotisms of the Old World, travel through South America, search out every abuse, and when you have found the last, lay your facts by the side of the everyday practices of this nation, and you will say with me, that, for revolting barbarity and shameless hypocrisy, America reigns without a rival.


From Part II: “Education since 1877”
By the 1870s, public schools had been established throughout the United States. During the next fifty years, however, there was a movement toward more schooling for more students. In part, this was a result of the development of public high schools. Although such schools had existed since the early nineteenth century, they began to enroll a significant proportion of young people only at the turn of the century. In 1890, 4 percent of the nation’s youth between fourteen and seventeen years of age enrolled in school, a figure that rose by 1930 to 47 percent. Reflecting the realization that schooling was an alternative to early employment, the social worker Florence Kelley observed that the most effective compulsory education law was a child labor law. By 1918, all states had some form of compulsory school attendance.


From Chapter 2: “The Best Government on God’s Footstool”

One of the questions often asked a Civil War historian is, “Why did the North fight?” Southern motives seem easier to understand. Confederates fought for independence, for their own property and way of life, for their very survival as a nation. But what did the Yankees fight for? Why did they persist through four years of the bloodiest conflict in American history, costing 360,000 northern lives—not to mention 260,000 southern lives and untold destruction of resources? Puzzling over this question in 1863, Confederate War Department clerk John Jones wrote in his diary: “Our men must prevail in combat, or lose their property, country, freedom, everything… On the other hand the enemy, in yielding the contest, may retire into their own country, and possess everything they enjoyed before the war began.”

If that was true, why did the Yankees keep fighting? We can find much of the answer in Abraham Lincoln’s notable speeches: the Gettysburg Address, his first and second inaugural addresses, the peroration of his message to Congress on December 1, 1862. But we can find even more of the answer in the wartime letters and diaries of the men who did the fighting. Confederates who said that they fought for the same goals as their forebears of 1776 would have been surprised by the intense conviction of the northern soldiers that they were upholding the legacy of the American Revolution.


From Chapter 2: “New Rules for a New World”

Let’s begin with two tiny puzzles posed by the Article I command that “Representatives and direct Taxes shall be apportioned among the several States…by adding to the whole Number of free Persons…three fifths of all other Persons.” First, although this language specified the apportionment formula “among the several states,” it failed to specify the formula within each state.

[...]

A second small puzzle: why did Article I peg the number of representatives to the underlying number of persons, instead of the underlying number of eligible voters, a la New York?

[...]

These two small problems, centering on the seemingly innocent words “among” and “Persons” quickly spiral out into the most vicious words of the apportionment clause: “adding three fifths of all other persons.” Other persons here
meant other than free persons— that is, slaves. Thus, the more slaves a given state’s master class bred or bought, the more seats the state could claim in Congress, for every decade in perpetuity.

The Philadelphia draftsmen camouflaged this ugly point as best they could, euphemistically avoiding the S-word and simultaneously introducing the T-word— taxes— into the equation (Representatives and direct Taxes shall be apportioned).

[…]

The full import of the camouflaged clause eluded many readers in the late 1780s. In the wake of two decades of debate about taxation and burdens under the empire and confederation, many Founding-era Americans confronting the clause focused on taxation rather than on representation. Some Northern critics grumbled that three-fifths should have been five-fifths so as to oblige the South to pay more taxes, without noticing that five-fifths would have also enabled the South to gain more House seats.


From Chapter 3: “Dorchester Heights”

On January 14, two weeks into the new year, George Washington wrote one of the most forlorn, despairing letters of his life. He had been suffering sleepless nights in the big house by the Charles. “The reflection upon my situation and that of this army produces many an uneasy hour when all around me are wrapped in sleep,” he told the absent Joseph Reed. “Few people know the predicament we are in.”

Filling page after page, he enumerated the same troubles and woes he had been reporting persistently to Congress for so long, and that he would report still again to John Hancock that same day. There was too little powder, still no money. (Money was useful in the common affairs of life but in war it was essential, Washington would remind the wealthy Hancock.) So many of the troops who had given up and gone home had, against orders, carried off muskets that were not their own that the supply of arms was depleted to the point where there were not enough for the new recruits. “We have not at this time 100 guns in the stores of all that have been taken in the prize ship [the captured British supply ship Nancy],” he wrote to Reed. On paper his army numbered between 8,000 and 10,000. In reality only half that number where fit for duty.

It was because he had been unable to attack Boston that things had come to such a pass, he was convinced, The changing of one army to another in the midst of winter, with the enemy so close at hand, was like nothing, “in the pages of history.” That the British were so “blind” to what was going on and the true state of his situation he considered nearly miraculous.

He was downcast and feeling quite sorry for himself. Had he known what he was getting into, he told Reed, he would never have accepted the command.


From Chapter 7: “Theatrical Realities”

The idea that artists are transforming the cultures around them and imagining the previously unimaginable— Michelangelo painting the Sistine Chapel, for instance— makes for a more exciting story. But if we insist on looking for innovation, we may go against the historical grain. Art cultures always move, but not always in leaps. Westerners
are used to thinking that small-scale societies (Aboriginal Australia, for instance) have changed their terms of reference relatively slowly, but the same might be said of the largest of all regional civilizations. Through the 16th century—as through most of the last two millennia—the world’s wealthiest and most populous state was China, then ruled by the Ming dynasty. Far from Beijing, the empire’s capital, a landed elite had converged for three centuries around the lakeside city of Souzhou. In this agreeably sophisticated environment, Weng Zhongming was one of hundreds devoting himself to painting scrolls with landscape or plant studies accompanied by poetic inscriptions. It was a high-minded pursuit, in so far as literati like Wen would not (in principle at least) take money for their work.

Wen’s Seven Junipers of 1532 stands out among the throng of such works on account of its whip-crack dynamism, a wild, irregular rhythm bounding over the length of three and a half metres (twelve feet) of paper. It seems to do things with pictorial space that Western painters would not attempt until the 20th century. But its force—unlike that of contemporary works by Michelangelo—is by no means a matter of radicalism. Wen, painting the scroll in his sixties, was returning to an image painted by his revered predecessor in Suzhou, Shen Zhou, and looking back beyond Shen to the style of Zhao Mengfu, who had painted around 1300. His accompanying poem, written ‘in admiration of antiquity’, identifies the junipers as morally encouraging emblems of resilience as ‘magic witnesses of days gone by’. ‘Who knows’, he adds wistfully, ‘what is to come hereafter?’ In other words, the momentum here is one of nostalgia: in the hands of a distinguished exponent in a privileged location in a politically unruffled era, backwards-looking might have a creative force of its own.

FedViews by the Federal Reserve Bank of San Francisco (2009)

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Mary C. Daly, vice president and director of the Center for the Study of Innovation and Productivity at the Federal Reserve Bank of San Francisco, states her views on the current economy and the outlook.

• Financial markets are improving, and the crisis mode that has characterized the past year is subsiding. The adverse feedback loop, in which losses by banks and other lenders lead to tighter credit availability, which then leads to lower spending by households and businesses, has begun to slow. As such, investors’ appetite for risk is returning, and some of the barriers to credit that have been constraining businesses and households are diminishing.

• Income from the federal fiscal stimulus, as well as some improvement in confidence, has helped stabilize consumer spending. Since consumer spending accounts for two-thirds of all economic activity, this is a key factor affecting our forecast of growth in the third quarter.

• The gradual nature of the recovery will put additional pressure on state and local budgets. Following a difficult 2009, especially in the West, most states began the 2010 fiscal year on July 1 with even larger budget gaps to solve.

• Still, many remain worried that large fiscal deficits will eventually be inflationary. However, a look at the empirical link between fiscal deficits and inflation in the United States shows no correlation between the two. Indeed, during the 1980s, when the United States was running large deficits, inflation was coming down.
Modest recovery to begin in Q3

Consumers hanging on

State budget gaps pervasive in 2009
Informational Texts: Science, Mathematics, and Technology


From Chapter 1: “Examples and Principles”

Archimedes and Practically Infinite Numbers

There is a fundamental property of numbers named after the Greek mathematician Archimedes which states that any number, no matter how huge, can be exceeded by adding together sufficiently many of any smaller number, no matter how tiny. Though obvious in principle, the consequences are sometimes resisted, as they were by the student of mine who maintained that human hair just didn’t grow in miles per hour. Unfortunately, the nanoseconds used up in a simple computer operation do add up to lengthy bottlenecks on intractable problems, many of which would require millennia to solve in general. It takes some getting accustomed to the fact that the minuscule times and distances of microphysics as well as the vastness of astronomical phenomena share the dimensions of our human world.

It’s clear how the above property of numbers led to Archimedes’ famous pronouncement that given a fulcrum, a long enough lever, and a place to stand, he alone could physically lift the earth. An awareness of the additivity of small quantities is lacking in innumerates, who don’t seem to believe that their little aerosol cans of hairspray could play any role in the depletion of the ozone layer of the atmosphere, or that their individual automobile contributes anything to the problem of acid rain.


Sung to the tune of “The Times They Are A-Changin’”:

Come gather ‘round, math phobes,
Wherever you roam
And admit that the cosmos
Cosmology has always been weird. Worlds resting on the backs of turtles, matter and energy coming into existence out of much less than thin air. And now, just when you’d gotten familiar, if not really comfortable, with the idea of a big bang, along comes something new to worry about. A mysterious and universal pressure pervades all of space and acts against the cosmic gravity that has tried to drag the universe back together ever since the big bang. On top of that, “negative gravity” has forced the expansion of the universe to accelerate exponentially, and cosmic gravity is losing the tug-of-war.

For these and similarly mind-warping ideas in twentieth-century physics, just blame Albert Einstein.

Einstein hardly ever set foot in the laboratory; he didn’t test phenomena or use elaborate equipment. He was a theorist who perfected the “thought experiment,” in which you engage nature through your imagination, inventing a situation or a model and then working out the consequences of some physical principle.

If—as was the case for Einstein—a physicist’s model is intended to represent the entire universe, then manipulating the model should be tantamount to manipulating the universe itself. Observers and experimentalists can then go out and look for the phenomena predicted by that model. If the model is flawed, or if the theorists make a mistake in their calculations, the observers will detect a mismatch between the model’s predictions and the way things happen in the real universe. That’s the first cue to try again, either by adjusting the old model or by creating a new one.

Media Text

NOVA animation of an Einstein “thought experiment”:
http://www.pbs.org/wgbh/nova/einstein/relativity/


From Chapter 1: “Web: Hacks 1–20”

Google Web Search Basics

Whenever you search for more than one keyword at a time, a search engine has a default strategy for handling and combining those keywords. Can those words appear individually in a page, or do they have to be right next to each other? Will the engine search for both keywords or for either keyword?
Phrase Searches

Google defaults to searching for occurrences of your specified keywords anywhere on the page, whether side-by-side or scattered throughout. To return results of pages containing specifically ordered words, enclose them in quotes, turning your keyword search into a phrase search, to use Google’s terminology.

On entering a search for the keywords:

**to be or not to be**

Google will find matches where the keywords appear anywhere on the page. If you want Google to find you matches where the keywords appear together as a phrase, surround them with quotes, like this:

**“to be or not to be”**

Google will return matches only where those words appear together (not to mention explicitly including stop words such as “to” and “or” […]).

Phrase searches are also useful when you want to find a phrase but aren’t sure of the exact wording. This is accomplished in combination with wildcards […])

Basic Boolean

Whether an engine searches for all keywords or any of them depends on what is called its Boolean default. Search engines can default to Boolean AND (searching for all keywords) or Boolean OR (searching for any keywords). Of course, even if a search engine defaults to searching for all keywords, you can usually give it a special command to instruct it to search for any keyword. Lacking specific instructions, the engine falls back on its default setting.

Google’s Boolean default is AND, which means that, if you enter query words without modifiers, Google will search or all of your query words. For example if you search for:

**snowblower Honda “Green Bay”**

Google will search for all the words. If you prefer to specify that any one word or phrase is acceptable, put an OR between each:

**snowblower OR Honda OR “Green Bay”**

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Physicists are hunting for an elusive particle that would reveal the presence of a new kind of field that permeates all of reality. Finding that Higgs field will give us a more complete understanding about how the universe works.

Most people think they know what mass is, but they understand only part of the story. For instance, an elephant is clearly bulkier and weighs more than an ant. Even in the absence of gravity, the elephant would have greater mass—it would be harder to push and set in motion. Obviously the elephant is more massive because it is made of many more atoms than the ant is, but what determines the masses of the individual atoms? What about the elementary particles that make up the atoms—what determines their masses? Indeed, why do they even have mass?
We see that the problem of mass has two independent aspects. First, we need to learn how mass arises at all. It turns out mass results from at least three different mechanisms, which I will describe below. A key player in physicists’ tentative theories about mass is a new kind of field that permeates all of reality, called the Higgs field. Elementary particle masses are thought to come about from the interaction with the Higgs field. If the Higgs field exists, theory demands that it have an associated particle, the Higgs boson. Using particle accelerators, scientists are now hunting for the Higgs.


**Steer Clear**

Automakers are offering electronic stability control on more and more passenger vehicles to help prevent them from sliding, veering off the road, or even rolling over. The technology is a product of an ongoing evolution stemming from antilock brakes.

When a driver jams the brake pedal too hard, anti-lock hydraulic valves subtract brake pressure at a given wheel so the wheel does not lock up. As these systems proliferated in the 1990s, manufacturers tacked on traction-control valves that help a spinning drive wheel grip the road.

For stability control, engineers mounted more hydraulics that can apply pressure to any wheel, even if the driver is not braking. When sensors indicate the car is sliding forward instead of turning or is turning too sharply, the actuators momentarily brake certain wheels to correct the trajectory. “Going to electronic stability control was a big step,” says Scott Dahl, director of chassis-control strategy at supplier Robert Bosch in Farmington Hills, Michigan. “We had to add sensors that can determine what the driver intends to do and compare that with what the car is actually doing.” Most systems also petition the engine-control computer to reduce engine torque to dampen wayward movement.


The accelerating pace of technological progress means that our intelligent creations will soon eclipse us—and that their creations will eventually eclipse them.

Sometime early in this century the intelligence of machines will exceed that of humans. Within a quarter of a century, machines will exhibit the full range of human intellect, emotions and skills, ranging from musical and other creative aptitudes to physical movement. They will claim to have feelings and, unlike today’s virtual personalities, will be very convincing when they tell us so. By around 2020 a $1,000 computer will at least match the processing power of the human brain. By 2029 the software for intelligence will have been largely mastered, and the average personal computer will be equivalent to 1,000 brains.

Once computers achieve a level of intelligence comparable to that of humans, they will necessarily soar past it. For example, if I learn French, I can’t readily download that learning to you. The reason is that for us, learning involves successions of stunningly complex patterns of interconnections among brain cells (neurons) and among the concentrations of biochemicals known as neurotransmitters that enable impulses to travel from neuron to neuron. We have no way of quickly downloading these patterns. But quick downloading will allow our nonbiological creations to share immediately what they learn with billions of other machines. Ultimately, nonbiological entities will master not only the sum total of their own knowledge but all of ours as well.
Recent evidence challenges long-held theories of how cells turn malignant—and suggests new ways to stop tumors before they spread.

What causes cancer?

Tobacco smoke, most people would say. Probably too much alcohol, sunshine or grilled meat; infection with cervical papillomaviruses; asbestos. All have strong links to cancer, certainly. But they cannot be root causes. Much of the population is exposed to these carcinogens, yet only a tiny minority suffers dangerous tumors as a consequence.

A cause, by definition, leads invariably to its effect. The immediate cause of cancer must be some combination of insults and accidents that induces normal cells in a healthy human body to turn malignant, growing like weeds and sprouting in unnatural places.

At this level, the cause of cancer is not entirely a mystery. In fact, a decade ago many geneticists were confident that science was homing in on a final answer: cancer is the result of cumulative mutations that alter specific locations in a cell’s DNA and thus change the particular proteins encoded by cancer-related genes at those spots. The mutations affect two kinds of cancer genes. The first are called tumor suppressors. They normally restrain cells’ ability to divide, and mutations permanently disable the genes. The second variety, known as oncogenes, stimulate growth—in other words, cell division. Mutations lock oncogenes into an active state. Some researchers still take it as axiomatic that such growth-promoting changes to a small number of cancer genes are the initial event and root cause of every human cancer.

It is spring in McAllen, Texas. The morning sun is warm. The streets are lined with palm trees and pickup trucks. McAllen is in Hidalgo County, which has the lowest household income in the country, but it’s a border town, and a thriving foreign-trade zone has kept the unemployment rate below ten per cent. McAllen calls itself the Square Dance Capital of the World. “Lonesome Dove” was set around here.

McAllen has another distinction, too; it is one of the most expensive health-care markets in the country. Only Miami—which has much higher labor and living costs—spends more per person on health care. In 2006, Medicare spent fifteen thousand dollars per enrollee here, almost twice the national average. The income per capita is twelve thousand dollars. In other words, Medicare spends three thousand dollars more per person here than the average person earns.

The explosive trend in American medical costs seems to have occurred here in an especially intense form. Our country’s health care is by far the most expensive in the world. In Washington, the aim of health-care reform is not just to extend medical coverage to everybody but also to bring costs under control. Spending on doctors, hospitals, drugs, and the like now consumes more than one of every six dollars we earn. The financial burden has damaged the global competitiveness of American businesses and bankrupted millions of families, even those with insurance. It’s also devouring our government. “The greatest threat to America’s fiscal health is not Social Security,” President Barack Obama said in a March speech at the White House. “It’s not the investments that we’ve made to rescue our economy during this crisis. By a wide margin, the biggest threat to our nation’s balance sheet is the skyrocketing cost of health care. It’s not even close.”
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Additional Exemplar Texts for K–1, including read alouds  
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Wright, Richard. “Laughing Boy.” Winter Poems. Selected by Barbara Rogasky. Illustrated by Trina Schart Hyman. New York: Scholastic, 1994. (1973) [Note: This poem was originally titled “In the Falling Snow.”]


**Additional Exemplar Texts for Grades 2–3, including read-alouds (Permission to reprint excerpt pending with rights holder)**


Osborne, Mary Pope. *The One-Eyed Giant (Book One of Tales from The Odyssey)*. New York: Disney Hyperion, 2002. (2002)


**Additional Exemplar Texts for Grades 4-5** *(Permission to reprint excerpt pending with rights holder)*


**Additional Illustrative Texts for Grades 6-8** *(Permission to reprint excerpt pending with rights holder)*


Additional Exemplar Texts for Grades 9–10
(Permission to reprint excerpt pending with rights holder)

Baca, Jimmy Santiago. “I Am Offering This Poem to You.”

King, Jr., Martin Luther. “I Have a Dream: Address Delivered at the March on Washington, D.C., for Civil Rights on August 28, 1963.” (1963)

Additional Exemplar Texts for Grades 11–CCR
(Permission to reprint excerpt pending with rights holder)


