
South Dakota Extended Content and Alternate Academic Achievement Descriptors for Students with Significant Cognitive Disabilities

Language Arts Introduction



Board Approved
November 19, 2007

Special Education Programs Mission Statement

Special Education Programs located in the South Dakota Department of Education advocates for the availability of the full range of personnel, programming, and placement options, including early intervention and transition services, required to assure that all individuals with disabilities are able to achieve maximum independence upon exiting from school.

Acknowledgements

The South Dakota Extended Content and Alternate Academic Achievement Descriptors for Students with Significant Cognitive Disabilities for Language Arts are a result of the contributions of many educators from across the state. Many hours of collaboration were devoted to ensure the Extended Content would be appropriate for students of all ability levels. The Extended Content committee members represent the many concerned individuals across the state dedicated to their profession and to high quality standards for South Dakota students with disabilities. The Extended Content would not have been possible without their contributions. The South Dakota Department of Education wishes to express appreciation and gratitude to the individuals and the organizations they represent who contributed expertise and time to write the Extended Content.

South Dakota Extended Content and Alternate Academic Achievement Descriptors for Students with Significant Cognitive Disabilities Committee for Language Arts

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To download the Extended Content, visit the SD Department of Education website at <http://doe.sd.gov/contentstandards/>
For further information or questions concerning the Extended Content, contact the Special Education Programs at 605-773-3678.

Overview of South Dakota Academic Standards

The South Dakota academic content standards provide a listing of essential core content to be taught and learned. The content and achievement standards are designed to guide the planning of instruction and to anchor the assessment of learning from kindergarten through twelfth grade. Performance descriptors bridge the content standards to assessments of the standards, provide information to teachers and students regarding student progress toward mastery of the standards, and give them specific targets for instruction and learning. The academic standards document presents a starting point for informed dialogue among those dedicated and committed to quality education in South Dakota. By providing a common set of goals and expectations for all students in all schools, this dialogue will be strengthened and enhanced.

All South Dakotans are eager to ensure that graduates of South Dakota's public schools have the knowledge, skills, and competencies essential to leading productive, fulfilling, and successful lives as they continue their education, enter the workforce, and assume their civic responsibilities.

The Standards Committee developed the current South Dakota Content Standards and Performance Descriptors utilizing input from students, parents, teachers, and South Dakota communities. Final documents evolved from: recent research in best practices, **No Child Left Behind** legislation, and classroom experience with existing South Dakota Content Standards, evolution of published standards from other states, numerous professional publications, and lengthy discussions by experienced K-16 South Dakota teachers.

OVERVIEW EXTENDED CONTENT

South Dakota first established content standards for students with disabilities in 2000, meeting the requirements of IDEA. These Functional Standards were implemented during the 2000-01 school year and assessed using the state's alternate assessment. The Functional Standards were revised in the spring of 2004 to meet NCLB requirements and were renamed as Extended Standards. The South Dakota Board of Education (SDBOE) approved the Extended Standards for Reading and Mathematics in September 2004 and districts implemented them immediately during the 2004-05 school year. These standards were written broadly to encompass grades K-12 for both reading and math content standards.

As guidance and regulations became available concerning alternate academic achievement standards, SD DOE realized the need to establish the Reading and Mathematics Extended Content by grade level, linking them to grade-level content. The Extended Standards were revised during the winter of 2005 to establish Extended Content for each grade K through 12 for reading and for math at grades K-8 and at grade spans for grades 9-12. These standards were presented to the SDBOE for the first hearing in March 2005 as South Dakota Extended Content and Alternate Academic Achievement Descriptors for Students with Significant Cognitive Disabilities and were posted on the state's website and disseminated for public comment prior to

the Board meeting in May. Revisions were made to the draft document based upon recommendations from stake holders and the final version of the Reading and Mathematics Extended Content was presented to the SDBOE on May 17, 2005 and approved. Districts will implement the revised Extended Content during the 2005-2006 school year.

In July of 2005, another workgroup was established to write Extended Content for Science. Science Extended Content is required to meet NCLB requirements to have an assessment system in place for Science by the school year 2007-2008. The initial draft of the Science Extended Content and Alternate Academic Achievement Descriptors were presented to the SDBOE for the first hearing in November of 2005 and were posted on the state's website for public comment prior to the Public Hearing to the Board in January 2006.

Continuing the development of Extended Content to give students with the most significant disabilities access to the general education content, a workgroup was established to write the Extended Content for Social Studies in July/August 2006. The initial draft of the Social Studies Extended Content and Alternate Academic Achievement Descriptors were presented to the SDBOE for the first hearing in November of 2006 and were posted on the state's website for public comment prior to the Public Hearing to the Board in March 2007.

During the 06-07 school year, the Language Arts general content standards were revised and approved by the Board of Education. In June 2007 a workgroup was established to revise the Extended Content for Reading and write the Extended Content for Writing and Speaking, Viewing, and Listening. The initial draft of the Language Arts Extended Content and Alternate Academic Achievement Descriptors were presented to the SDBOE for the first hearing in September of 2007 and were posted on the state's website for public comment prior to the Public Hearing to the Board in November 2007.

The Department of Education selected a diverse group of educators to develop alternate standards and achievement (performance) descriptors for application to the education of students with significant cognitive disabilities. The workgroup, charged with the task of developing the Extended Content and Alternate Academic Achievement Descriptors, used the South Dakota academic content standards as a reference document when developing the Extended Content. The goals and indicators come directly from the South Dakota content standards. The Extended Content and Alternate Academic Achievement Descriptors are written for each grade ranging from Kindergarten to Grade 12 for language arts and at grades K-8 and at grade spans for grades 9-12 in math, science, and social studies.

When developing the Extended Content, the workgroup carefully divided the skills into four levels of complexity: advancing, applying, developing, and introducing. Each level of complexity was used as a guide and the student's age appropriate environment was considered. The categories range on a scale of more complex to less complex skills. Alternate Academic Achievement Descriptors are organized into performance levels. These levels describe how a student at that level would be expected to perform on the Extended Content.

Alternate Academic Achievement Descriptors and target skills were developed for each performance level and for each grade. Target skills developed in the context of grade level curriculum and serve as entry points to the Extended Content. These skills were developed to

provide a tool for students to work towards the Extended Content and examples represent some possible activities or skills instructors could use in teaching the Extended Content. **Target skills and examples are not provided when the meaning of the Extended Content should be evident to the reader.** These entry points provide a range of options at which a student with a disability can access the learning standards. The skills found in the Extended Content and Alternate Academic Achievement Descriptors introduce students to challenging new ideas and content, promoting movement to grade level standards.

Training for educators will assure all children have access to the South Dakota content standards through the Extended Content and Alternate Academic Achievement Descriptors. Educators will be trained in the correct use of target academic skills with emphasis on how the skills should be taught in the context of grade level curriculum. Educators will be trained to align South Dakota curriculum with the Extended Content and Alternate Academic Achievement Descriptors and to incorporate them when developing Individual Education Plans (IEPs). Upon completion of training, participants will be able to describe the components of South Dakota's Extended Content and Alternate Academic Achievement Descriptors and their relationship to the South Dakota content standards, incorporate the Extended Content into the IEP process, implement the Extended Content through instruction, and understand the implementation requirements of the alternate assessment.

What is the Extended Content?

Many students with disabilities are able to work toward the content standard goals. However, the standards, as developed, do not appropriately address the educational needs of all students. Therefore, Extended Content has been developed to meet individual student needs.

Extended Content expand the developmental spectrum of the South Dakota content standards. This allows all students the opportunity to access the general education curriculum.

The Extended Content is:

- ❖ a user-friendly guide in assisting with IEP development
- ❖ a progression of skills necessary for independent functioning (birth through age 21)
- ❖ academically based (presently in language arts and mathematics)
- ❖ based on (parallel) the state academic content standards

The South Dakota Academic Content Standards together with the Extended Content and Alternate Academic Achievement Descriptors create a statewide system designed to support students, parents, teachers, and schools to uniformly promote high academic standards for all students in South Dakota.

Who will use Extended Content?

The following are guidelines to assist the IEP team in determining which students will be instructed and assessed using the Extended Content and Alternate Academic Achievement Descriptors.

- ❖ Even with modifications and accommodations, the general education standards are deemed inappropriate for the student's cognitive ability and adaptive skill levels.
- ❖ The student requires extensive direct instruction in multiple settings to apply and transfer skills.
- ❖ The student requires substantial adjustment to grade level content standards.

Students with disabilities must participate in the statewide assessment in order to measure their performance of content found in the State's Content Standards/Extended Content. This means students with disabilities that are working in the general academic content standards will take the **Dakota STEP** with or without accommodations. Students working in the Extended Content will take the alternate assessment, **Dakota STEP – A**.

How does the IEP team use the Extended Content?

Once the IEP team determines what Extended Content is appropriate for a student, the team discusses the relationship of grade level standards to the Extended Content appropriate for the student:

- ❖ to determine the impact on curriculum and instruction
- ❖ to use Extended Content as a basis for the development of the individualized education plan

Educators will use the Extended Content document to align and develop instruction for students who will participate in the alternate assessment aligned to Extended Content, as determined by the IEP team. This document's Extended Content and target skills identify how and at what level of complexity students will address and attain learning standards. Educators can set realistic and challenging academic goals for individual students aligned with the general content standards. The Extended Content encourages teachers to reach for higher levels of achievement for their students.

As a reader becomes familiar with this document, they will discover the goal statements and indicators are retained from the South Dakota academic content standards. Extended Content is referenced by grade levels **for Kindergarten through Grade 12 for language arts and for grades K-8 and High School Core in math, science, and social studies, mirroring the design of the academic content standards**. Extended content is intended to capture the "essence" of the South Dakota general education content standards. Target skills under the Extended Content provide "entry points" towards attaining the Extended Content.

“Entry Points” to the Extended Content

Target skills can be viewed as entry points of student performance related to the Extended Content. These “entry points” provide a range of options at which a student with a disability can access the learning standard at a challenging level. These "entry points" are a tool to be used by educators and parents to identify instructional goals and objectives for the student. Target skills are listed under the Extended Content and represent what a student might do at that particular grade level.

Target skills are defined as higher level skills that enable students with disabilities to individually utilize Extended Content in order to demonstrate a link to the South Dakota Content Standards.

- Using target skills in the context of academic instruction benefits students in the following ways:
- Allows students access to the general education standard
- Introduces students to challenging new ideas and content
- Provides new opportunities to practice skills in a variety of settings using a range of instructional approaches
- Achieves outcomes that exceed expectations

Target skills are aligned to the Extended Content. The Extended Content is aligned to the general education goals/strands and indicators. Target skills allow the student with a severe disability to gain access to the general curriculum.

An IEP team can use the target skills as examples when determining the skill a student needs to work on to progress towards the Extended Content. The target skill allows the student to work toward extended content that is the basis for the assessment of the student with a severe disability. This allows the student to gain access to the general curriculum.

*In other words, the IEP team can use the Extended Content and the target skills, under each indicator to determine **where the student is** at the beginning of the school term, **where the student may reasonably be taken through instruction** during the school term, and thus **determines the assessment item for progress reporting and assessment reporting.***

Alternate Academic Achievement Descriptors

Extended Content and Alternate Academic Achievement Descriptors have been established for language arts, math, science and social studies. The Department of Education received approval by the State Board of Education throughout the process. Academic achievement standards consist of three components: achievement levels, achievement descriptors, and cut scores. Definitions of alternate achievement levels are expressed through the Alternate Academic Achievement Descriptors. Cut scores for performance levels were established in the summer of 2007 for reading, math, and science. South Dakota teachers, facilitated by BUROS, participated in the standards setting procedure to provide teacher judgment.

Achievement Levels

The State of South Dakota has defined four levels of student achievement for the Alternate Academic Achievement Descriptors: These levels are listed beside their corresponding performance level for grade level expectations.

Advancing = Advanced

Applying = Proficient

Developing = Basic

Introducing = Below Basic

Alternate Academic Achievement Descriptors (Performance Descriptors)

Alternate achievement descriptors describe each performance level and were written for each grade for each standard. These descriptors indicate how a student at that level would be expected to perform on the Extended Content. Frequency, setting, and level of support are factors that should be considered during instruction and assessment in order to discriminate increases in performance of skills at each level. **For the purpose of this document, support is defined as providing directed help or assistance through such means as encouragement, prompting, or by personally aiding the student to accomplish a task.**

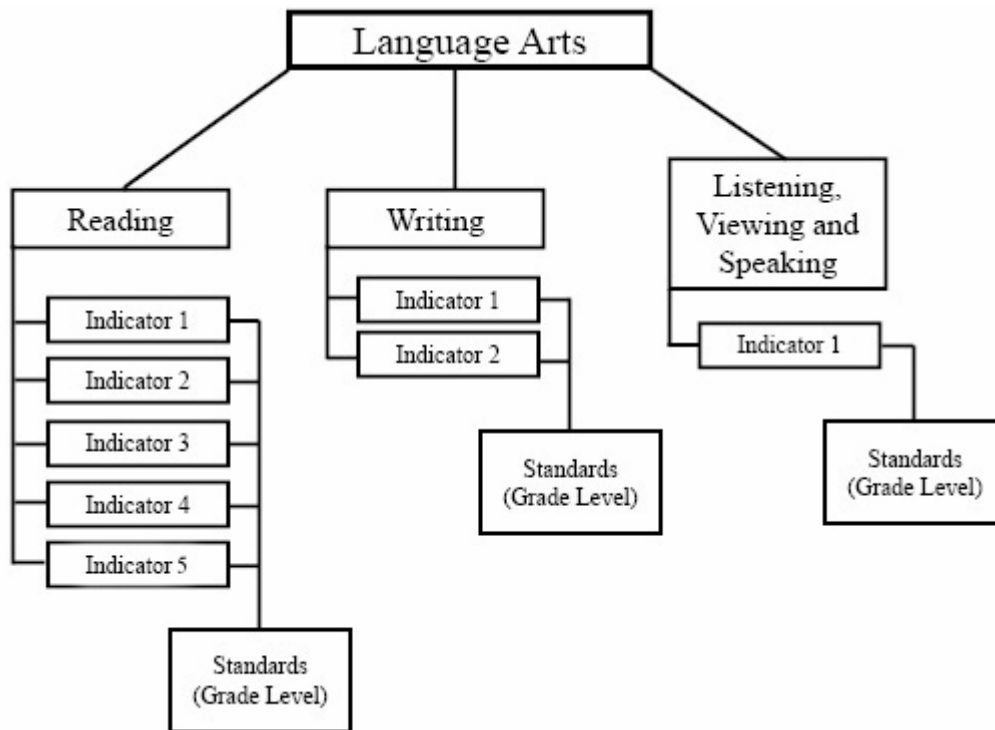
Continuum of frequency, setting, and support.	
4	Students demonstrate knowledge and skills consistently across multiple settings without support.
3	Students demonstrate knowledge and skills more than once in more than one setting without support.
2	Students demonstrate knowledge and skills once in one setting with minimal support.
1	Students attempt to demonstrate knowledge and skills once in one setting with support.

South Dakota Language Arts Content Standards

The Language Arts Standards are set forth to ensure that graduates of South Dakota's schools have the knowledge, skills, and competencies essential to leading productive, fulfilling, and successful lives as they continue their education, enter the workforce, and assume their civic responsibilities.

With input from students, parents, teachers, and communities of South Dakota, the Language Arts Standards Committee was charged with revision of the current South Dakota Content Standards and Performance Descriptors. The final document evolved from recent research in best practices in teaching, the **No Child Left Behind** legislation, experience in classrooms with the existing South Dakota Content Standards, the evolution of published standards from other states, the National Assessment of Educational Progress (NAEP) Frameworks and descriptors, International Reading Association/National Council of Teachers of English standards for the English Language Arts, numerous professional publications, and lengthy discussions by experienced kindergarten through grade sixteen, South Dakota educators.

The content students need to acquire at each grade level is stated explicitly in these standards. With student mastery of this content, South Dakota schools will be competitive with the best educational systems in other states and nations. The standards are comprehensive and specific, they are rigorous, and they represent South Dakota's commitment to excellence. The standards are firm but not unyielding; they will be modified in future years to reflect new research and scholarship.



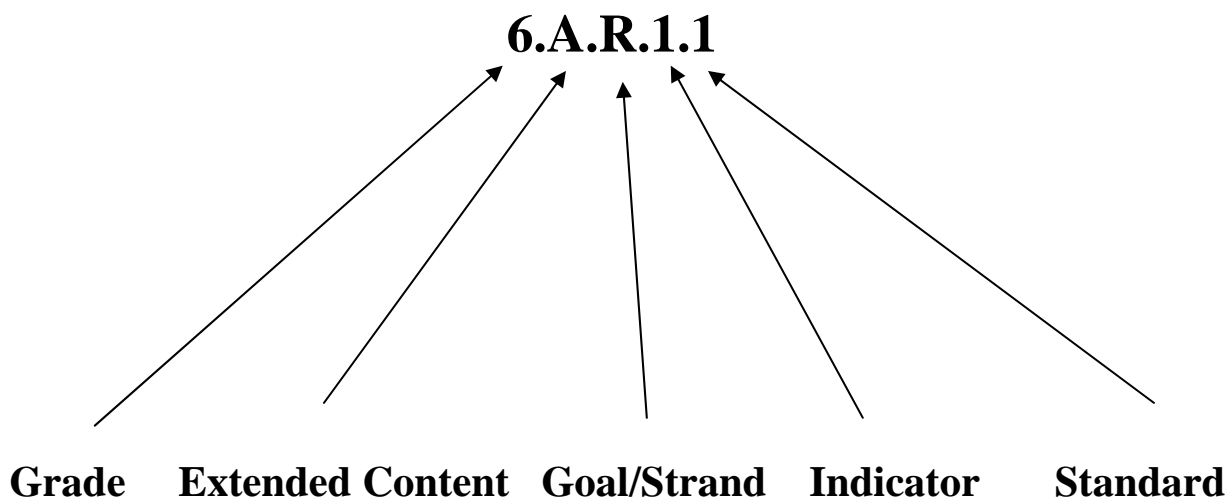
ADDITIONAL RESOURCES

This document uses appropriate language arts terminology, so a reader may occasionally encounter an unfamiliar term. In order to assist the reader with terminology used in this document, a **glossary** has been written with specific definitions to clarify intended meaning.

A resource list is provided in the appendix as a sampling of possible information sources for teachers to use. Because new resources are constantly becoming available, this list is in no way intended to be an exhaustive or specified list of resources teachers are required to use. The reader is also cautioned that electronic media sites often change addresses. Use of a search engine is sometimes required to locate the resources when addresses change.

Guide to the Numbering and Symbol System Used with the Language Arts Extended Content

Extended Content is coded to cross reference content, indicators, and standards.



Grade indicates the grade level.

Extended content refers to the extension of the general content goals and indicators.

Goal/Strand refers to content area of the major areas of science.

R for Reading

W for Writing

LVS for Listening, Viewing and Speaking

Indicator refers to the general education indicator for each goal or strand. Each goal or strand has one or more related indicators that describe key aspects of the goal or strand.

Standard refers to number of the Extended Content for the indicator. (Example: A.R.1.1, A.R.1.2, A.R.1.3) Extended Content describes what the students will know and be able to do. The standard is the essence of the general education grade level instruction and curriculum standards.

Glossary of Terms

Active voice Indicates the subject is acting rather than being acted upon. Active voice indicates that the subject is acting—doing something. (*Benjamin Franklin discovered the secrets of electricity.*)

See **Passive voice**

Adjective A word that describes somebody or something (e.g. *old, white, busy, careful, horrible*). Adjectives usually come before a noun, pronoun, or after linking verbs (e.g. *be, seem, look*).

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

Aesthetics Having to do with non-tangible attributes such as artistic appeal, cultural value, or beauty.

Affix A syllable added to either the beginning or end of a base word to modify its meaning.

Alliteration The repetition of initial consonant sounds in words (e.g. *rough and ready*).

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

APA American Psychological Association, which publishes a guide to research writing that includes standardized methods of citing references.

Analogy A means of conveying meaning by showing the correspondence or partial similarity between varying concepts or ideas.

Analytical traits A model for comparing content in writing to writing structure by categorizing writing traits into expressive skills including purpose/voice, idea development, and organization, and into technical skills including sentence fluency, word choice, and conventions.

Anecdote A short account of an entertaining or interesting incident.

Antagonist The character in a story that portrays the adversary, enemy, contender, or competitor to the protagonist.

Apostrophe A figure of speech in which a speaker directly addresses an absent or dead person, an abstract quality, or something non-human as if it were present and capable of responding

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

Assonance The repetition of vowel sounds in non-rhyming words (ship in distress)

Atmosphere Mood or feeling in a literary work

Authority An individual or source with recognized knowledge and expertise in a particular field or on a specific subject.

Autobiography A written account of a person's life authored by himself or herself.

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

Biography A written account of a person's life authored by another person.

Blank Verse Poetry written in unrhymed iambic pentameter

Blends Two or more consonant letters that blend to make one sound

Business-technical writing Formats, wording, and content unique to the workplace that typically use the specific language of a particular occupation.

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

Characteristics Distinguishing traits

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

Chunking Word segmentation

Clarification An explanation that makes the meaning of an ideas, concept, or information more transparent, lucid, or definite.

Clause A group of related words that has both a subject and a predicate (e.g. *because the boy laughed*). See **Phrase**

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

Cohesiveness The degree to which ideas are said to “hang together,” or the degree to which elements of the knowledge/schema activation, visualizing, questioning, determining importance, inferring, and synthesizing)

Comedy In general, a story that ends happily.

Concept of print Front cover, back cover, title page, top and bottom of page, tracking print from right to left, words vs. letters, and ending punctuations

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

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

Consonance The repetition of consonant sounds within and at the ends of words (e.g. *It is blunt and flat.*) Often used with assonance, alliteration, and rhyme to create a musical quality, to emphasize certain words, or to unify a poem. See **Assonance, Alliteration, Rhyme**

Content/ideas Information, concepts, beliefs, or opinions expressed in writing or speaking.

Context clues The surrounding words, illustrations, or circumstances that clarify the meaning of a communication or story.

Conventions The widely accepted practices in English punctuation, grammar, usage, and spelling that are taught in schools and employed by educated speakers and writers.

Couplet Two consecutive lines of poetry that rhyme.

Cross-Checking Checking one cue against another (visual, structure, meaning)

Culture Groups of people based on age, gender, religion, ethnicity and ways of life.

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

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

Determining importance The reader differentiates between less important and key ideas that are central to the meaning.

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

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

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

Digraph Two successive letters that make a single sound (e.g. ship, chop, seed, seat)

Diphthong Speech sound beginning with one vowel sound and moving to another vowel sound within the same syllable (e.g. *oy* in the word *boy*).

Discipline A field of study or content area (e.g. social studies or science).

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

Dramatic Irony Occurs when the audience or the reader knows something important that a character in a play or story does not know

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

Elaboration An explanation or extension of an idea, concept, or information that provides a deeper, more detailed, or more thorough discussion.

Electronic journalism The use of electronic media such as the Internet to convey new stories, editorials, or real-time information about current events.

Enunciation Clear pronunciation of words.

Environmental print Common words found in the environment.

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

Epithet An adjective or phrase used to express the characteristic of a person or thing in poetry (e.g. *rosy-fingered dawn*).

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

Etymology The historically verifiable sources of the formation of a word and the development of its meaning.

Explicit information Content or meaning that is specifically stated in a text or verbal exchange.

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

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

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

Fallacy Faulty or mistaken logic.

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

Fantasy A literary work where the action occurs in a nonexistent and unreal world (such as a fairyland) and to a selection that involves incredible characters. Science fiction and utopian stories are forms of fantasy.

Feedback The listener's response to information and how the information was presented.

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

Figurative language Language that communicates ideas beyond the ordinary or literal meaning of the words. (e.g. simile, metaphor, personification, hyperbole)

Figure of speech Literary device used to create a special effect or feeling, often by making some type of comparison. (e.g. hyperbole, metaphor, simile, idiom, understatement)

Flashback A scene in a story or novel that returns the reader to a time earlier than the main action.

Fluency/Automaticity Accurate and rapid word recognition including reading in meaningful phrases which allows the reader to focus on meaning.

Focus A sharply defined point, center, or theme of an effort, written passage, undertaking, or presentation.

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

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

Formal communication A presentation or written piece that strictly adheres to rules, conventions, and ceremony, and is free of colloquial expressions.

Free verse Poetry without a fixed metrical pattern.

Functional Text Writing that is used in everyday life such as signs, directions, letters, and manuals.

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

Gerund A verb form that ends in -ing and is used as a noun (e.g. *Cooking is an art.*)

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

Graphic aids (e.g. maps, charts, graphs, diagrams, timeline)

Graphic organizers Visual representations that support understanding of text (e.g. webs, t-charts, Venn diagrams, K-W-L charts).

Graphophonemic cues The use of letter/sound relationships to read a known or unknown word.

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

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

High frequency words Words found often in print.

Historical Events Events relating to past events (e.g. D-Day, 9/11 September 11, 2001)

Homograph One of two or more words spelled alike but different in meaning and derivation or pronunciation (e.g. the noun *conduct* and the verb *conduct*).

Homonym One of two or more words spelled and pronounced alike but different in meaning (e.g. the noun *run* and the verb *run*).

Homophone One of two or more words pronounced alike but different in meaning or derivation or spelling (e.g. the words *to, too, and two*).

Hyperbole An intentional exaggeration for emphasis or comic effect. See **Overstatement**

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

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

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

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

Independent clause Presents a complete thought and can stand alone as a sentence (e.g. *She saw paramecia when she looked through the microscope.*) See **Subordinate clause, Sentence**

Infinitive A verb form that is usually introduced by *to*. The infinitive may be used as a noun or as a modifier. For example, an infinitive can be used as a direct object (*The teacher decided to sing.*); as an adjective (*The right to vote is a valuable privilege.*); or as an adverb (*It is fun to dance after the homecoming game.*) See **Verb**

Informal communication A casual discussion, verbal exchange, note, or memorandum that may adhere less strictly to rules and conventions (e.g. a short note to a friend).

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

Informational sources (e.g. periodical, nonfiction trade books, text books, electronic media, encyclopedia, atlas, thesaurus, journals, maps, globe)

Implied information Content or meaning that is suggested by text or verbal exchange, but is not specifically provided.

Inferences The forming of a conclusion from premises rather than explicit information provided in a passage.

Inferring Merging prior knowledge with text clues to draw conclusions.

Interactive writing Instructional strategy in which the teacher and students collaboratively share the writing responsibility to compose a coherent text.

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

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

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

Legend A traditional story sometimes popularly regarded as historical but unauthenticated; a myth.

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

Literary devices Techniques used by a writer to convey or enhance the story (e.g. figures of speech, foreshadowing, flashback).

Literary elements The commonly accepted structures that contribute to the whole of a story (e.g. character, setting, plot, point of view, and theme)

Literary form A categorization of written structures such as poetry or prose, fiction or nonfiction, essay, or news article.

Lyric Poetry Poetry that focuses on expressing emotions or thoughts rather than on telling a story

Manipulate take apart, put together, and change one part of a word for another

Main character See **Protagonist**

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

Metacognition An awareness and understanding of how one thinks and uses strategies during reading and writing.

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

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

MLA Modern Language Association, which publishes a guide to writing research papers based on its prescribed documentation style.

Modes of writing The different forms of writing for different purposes. See also **Descriptive, Expository, Narrative, Persuasive**.

Monologue A long speech spoken by one actor.

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

Moral The lesson taught in a work such as a fable; a simple type of theme (e.g. *Do not count your chickens before they are hatched.*) See **Theme**

Motif A word, character, object, image, metaphor, or idea that recurs in a work or several works.

Myth A traditional story passed down through generations that explains why the world is the way it is.

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

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

Neoclassicism A revival of classical standards and forms during the late 17th century

Naturalism Extreme Realism

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

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

Non-verbal communication Ways of conveying or altering the meaning of an intended message other than oral speech (e.g. gestures, eye contact, facial expression).

Noun A word that is the class name of something: a person, place, thing, or idea.

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

Ode A complex generally long lyric poem on a serious subject

Onomatopoeia The use of a word whose sound suggests its meaning (e.g. *clang, buzz, twang*).

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

Oral Pertaining to spoken words.

Oral tradition Customs, opinions, beliefs, and history passed from generation to generation by means of conversation or story telling.

Organization In writing, the arrangement of text in a conventional structure for each paragraph, and for the relationship between paragraphs in a multi-paragraph piece (e.g. the inclusion of an introduction, body, and conclusion).

Overstatement An intentional exaggeration for emphasis or comic effect. See **Hyperbole**

Oxymoron A figure of speech in which apparently contradictory terms appear in conjunction (e.g. *That shirt is pretty ugly.*)

Paradox An apparent contradiction that is actually true.

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

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

Participle A verb form ending in *-ing, -ed, -en, -n, -t, or -d*. A participle functions like an adjective because it can modify a noun or pronoun. For example, in *a glowing coal* and *a beaten dog*, *glowing* and *beaten* are participles.

Passive voice Indicates that the subject is being acted upon (e.g. *The secrets of electricity were discovered by Benjamin Franklin.*) See **Active voice**

Pattern Repeated work or ideas.

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

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

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

Phoneme The smallest unit of speech sound that makes a difference in communication (e.g. *fly* consists of three phonemes: /f/-/l/-/i/).

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

Phonics The study of sounds, often used with elementary phonetics in the teaching of reading.

Phrase A group of related words that lacks either a subject or a predicate or both (e.g. *by the door* and *opening the box.*) See **Clause**

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

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

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

Prefix A word part that is added to the beginning of a base word that changes the sense or meaning of the root or base word (e.g. *re-*, *dis-*, *com-*). See **Suffix, Root**

Primary source The original person or text from which an idea, concept, or research came. See **Secondary source**

Prior knowledge/Schema/Activation A comprehension strategy that uses background knowledge and experiences to build meaning from a text. Students access and use their prior knowledge to distinguish between text-to-self, text-to-text, and text-to-world connections.

Propaganda techniques Methods of conveying information selectively to produce an opinion or action favorable to the source of the information.

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

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

Questioning A strategy that enables students to ask questions before, during, and after reading in order to clarify understanding and make meaning.

Realism In literature and art, the attempt to depict people and things as they really are, without idealization.

Reference material features and effects (e.g. title page, subheadings, italics, captions, sidebars, photos/illustrations, charts and tables, citations, bibliography)

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

Retelling A detailed oral or written recitation of a text, including setting, major and minor events, characters, and plot.

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

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

Rhyme The repetition of accented vowel sounds and all sound following them in words that are close together in a poem

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

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

Rime The vowel and any consonants that follow it (e.g. in *scotch*, the rime is /och/.) See **Onset**

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

Romanticism A literary, artistic, and philosophical movement that developed during the late 18th and early 19th centuries as a reaction against neoclassicism.

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

Rubric An assessment tool for making scoring decisions; a printed set of guidelines that distinguish performances or products of different quality. See **Scoring guide**

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

Scaffolding A temporary conceptual framework used for constructing theories. In instruction, a means of structuring concepts to build or relate old ideas to new learning, or to elaborate a basic concept.

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

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

Secondary source A quote or reference that is quoting or interpreting information from the original creator of the idea. See **Primary source**

Self-correction While reading, correcting miscues without prompting.

Self-monitoring While reading, being aware of word reading and comprehension, and correcting gaps in meaning or answering questions about text.

Semantic cues The use of meaning to read a known or unknown word.

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

Sentence fluency Accurate and rapid facility in using a variety of different sentence patterns in a single writing activity (e.g. using phrases and clauses at different positions in subsequent sentences to enhance meaning and reader interest).

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

Shared writing Teacher and students compose a coherent text together. The teacher writes while scaffolding children's language and ideas.

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

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

Situational irony occurs when what actually happens is the opposite of what is expected or appropriate

Six + 1 Writing Traits A model for analyzing writing performance by examining use of purpose/voice, idea development, organization, sentence fluency, word choice, conventions, and presentation.

Soliloquy A long speech in which a character who is usually alone on stage expresses his or her private thoughts or feelings.

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

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

Standard written English The variety of English used in public communication, particularly in writing. It is the form taught in schools and used by educated speakers and writers.

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

Stereotype A person or thing that conforms to a fixed impression or attitude.

Stream of consciousness A writing style that tries to capture the random flow of thoughts, emotions, memories, and associations as they rush through a character's mind.

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

Subordinate (dependent) clause A clause that does not present a complete thought and cannot stand alone as a sentence (e.g. *because he was sick*). See **Independent clause, Sentence**

Subsume The incorporation of an idea, concept, or skill in a more complex framework (e.g. using parts of speech to learn the structure of sentences and to master sentence fluency).

Subtext An underlying, often distinct theme in a piece of writing or conversation.

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

Syllable A unit of pronunciation with a single vocal sound.

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

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

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

Syntactic cues: The use of correct grammar to read a known or unknown word.

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

Synthesize: Combining new information with existing knowledge to form an original idea or interpretation.

Tall tale A distinctively American type of humorous story characterized by exaggeration. See **Folktale**

Technical writing Composing text for the purpose of conveying specific information about a particular subject, craft, or occupation (e.g. creating computer manuals or writing textbooks).

Text features Various ways of manipulating and placing text to draw attention to or emphasize certain points or ideas in narrative (e.g. bolding or boxing questions, italicizing key vocabulary, listing, bulleting, numbering).

Text structure The organizational pattern an author uses to structure the ideas in a text (e.g. cause/effect, compare/contrast, description, problem/solution, sequential, goal/action/outcome, concept/definition, proposition/support).

Theme A central idea or abstract concept that is made concrete through representation in person, action, and image. Theme is not simply a subject or an activity, *vice* for instance, but a proposition, such as “*Vice seems more interesting than virtue but turns out to be destructive.*” Sometimes the theme is directly stated in the work, and sometimes it is given indirectly. There may be more than one theme in a given work. See **Main idea, Moral**

Thesis An attitude or position taken by a writer or speaker with the purpose of proving or supporting it. See **Main idea**

Time period A time surrounding major events that influenced culture.

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

Topic The meaning a literary work refers to, stated in a phrase or word.

Tragedy A play, novel or other narrative showing serious and important events in which the main character comes to an unhappy end.

Transitions In writing or speaking, a sentence, phrase, or paragraph that leads from one concept or idea to the next.

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

Verbal Irony Occurs when a writer or speaker says one thing but really means the opposite

Visualizing A strategy that enables the reader to create mental images during the reading process.

Reading Standards

Indicator 1: Students can recognize and analyze words.

Kindergarten
K.R.1.1 (Application) Students can identify and manipulate phonemes and words in spoken language.
K.R.1.2 (Application) Students can match letters and sounds and use them in decoding and making C-V-C words.
K.R.1.3 (Application) Students can comprehend and use vocabulary from text read aloud.
1st Grade
1.R.1.1 (Application) Students can decode words using short vowel sounds.
1.R.1.2 (Application) Students can read text by decoding word parts.
1.R.1.3 (Synthesis) Students can blend sounds of words to read text.
1.R.1.4 (Analysis) Students can separate two part words orally and in text.
1.R.1.5 (Knowledge) Students can identify root words and their inflectional forms in text.
1.R.1.6 (Comprehension) Students can interpret vocabulary when reading independently.
1.R.1.7 (Application) Students can read high-frequency words in text.
2nd Grade
2.R.1.1 (Analysis) Students can decode to read and recognize words.
2.R.1.2 (Knowledge) Students can read simple contractions and identify the two words which are combined in text.
3rd Grade
3.R.1.1 (Application) Students can decode using word recognition skills.
4th Grade
4.R.1.1 (Analysis) Students can analyze complex word patterns.
4.R.1.2 (Comprehension) Students can identify meanings of unfamiliar vocabulary.
5th Grade
5.R.1.1 (Application) Students can construct meaning by using word parts and categories.
5.R.1.2 (Analysis) Students can determine word meaning using prior knowledge and context clues.
6th Grade
6.R.1.1 (Analysis) Students can expand word meanings using word categories and word parts.
6.R.1.2 (Application) Students can utilize context to comprehend words with multiple meanings.
7th Grade
7.R.1.1 (Analysis) Students can analyze word parts to determine meaning and context.
7.R.1.2 (Analysis) Students can infer how word choice affects meaning.
8th Grade
8.R.1.1 (Application) Students can apply contextual knowledge of word origins to extend vocabulary.
9th Grade
9.R.1.1 (Application) Students can apply example clues to extend vocabulary.
10th Grade
10.R.1.1 (Analysis) Students can apply contrast clues to extend vocabulary.
11th Grade
11.R.1.1 (Application) Students can apply cause and effect clues to extend vocabulary.
12th Grade
12.R.1.1 (Synthesis) Students can interpret the meaning of unfamiliar words by selecting context clues.

Reading Standards

Indicator 2: Students can comprehend and fluently read text.

Kindergarten
K.R.2.1 (Application) Students can comprehend and respond to text read aloud.
K.R.2.2 (Knowledge) Students can identify all upper-case and lower-case letters and matching sounds with automaticity.
K.R.2.3 (Knowledge) Students can read sight words and high-frequency words with automaticity.
1st Grade
1.R.2.1 (Application) Students can comprehend text by applying reading strategies.
1.R.2.2 (Application) Students can utilize comprehension strategies.
1.R.2.3 (Comprehension) Students can read fluently to comprehend text.
2nd Grade
2.R.2.1 (Application) Students can apply strategies to read and comprehend text.
2.R.2.2 (Comprehension) Students can read aloud fluently to comprehend text.
3rd Grade
3.R.2.1 (Application) Students can apply comprehension strategies to read and interpret text.
3.R.2.2 (Application) Students can fluently read aloud and silently to comprehend text.
4th Grade
4.R.2.1 (Synthesis) Students can construct meaning from text by applying comprehension strategies.
4.R.2.2 (Application) Students can develop fluency by utilizing fluency strategies independently.
4.R.2.3 (Application) Students can utilize fluency strategies to comprehend literature and other materials.
5th Grade
5.R.2.1 (Application) Students can utilize comprehension strategies while constructing meaning.
5.R.2.2 (Application) Students can apply fluency strategies to gain meaning from text.
6th Grade
6.R.2.1 (Analysis) Students can utilize direct and implied meaning to comprehend text.
6.R.2.2 (Application) Students can demonstrate the elements of fluency to comprehend text.
7th Grade
7.R.2.1 (Application) Students can interpret text using comprehension strategies.
7.R.2.2 (Application) Students can read fluently to comprehend grade-level text.
8th Grade
8.R.2.1 (Analysis) Students can analyze text using comprehension strategies.
8.R.2.2 (Application) Students can read fluently to comprehend grade-level text.
9th Grade
9.R.2.1 (Evaluation) Students can evaluate text by applying comprehension strategies.
9.R.2.2 (Application) Students can read fluently to comprehend grade-level text.
10th Grade
10.R.2.1 (Synthesis) Students can formulate associations between texts and experiences.
10.R.2.2 (Application) Students can read fluently to comprehend grade-level text.
11th Grade
11.R.2.1 (Analysis) Students can analyze how diction affects the interpretation of text.
11.R.2.2 (Application) Students can read fluently to comprehend grade-level text.

12th Grade

12. R.2.1 (Evaluation) Students can evaluate how style affects the meaning of text.

12.R.2.2 (Application) Students can read fluently to comprehend grade-level text.

Reading Standards

Indicator 3: Students can apply knowledge of text structures, literary devices, and literary elements to develop interpretations and form responses.

Kindergarten
K.R.3.1 (Knowledge) Students can identify concepts of print in text.
K.R.3.2 (Knowledge) Students can tell what authors and illustrators do.
K.R.3.3 (Application) Students can distinguish fiction from nonfiction.
1st Grade
1.R.3.1 (Knowledge) Students can identify major literary elements in text.
1.R.3.2 (Analysis) Students can identify similarities and differences in text written by the same author.
1.R.3.3 (Analysis) Students can identify the difference between genres including fiction, nonfiction, and poetry.
2nd Grade
2.R.3.1 (Analysis) Students can recognize different genres of literature.
2.R.3.2 (Analysis) Students can identify the literary elements of character, setting, plot, and theme in literature.
2.R.3.3 (Application) Students can identify rhyme, rhythm, alliteration, and a simple pattern in poetry.
3rd Grade
3.R.3.1 (Analysis) Students can identify and describe literary elements and devices in literature.
3.R.3.2 (Analysis) Students can compare and contrast different genres
4th Grade
4.R.3.1 (Knowledge) Students can identify organizational and text structures within genres.
4.R.3.2 (Analysis) Students can identify, explain, and use text features.
4.R.3.3 (Evaluation) Students can determine how word choice affects meaning.
5th Grade
5.R.3.1 (Analysis) Students can distinguish literary genres based on characteristics, structures, and patterns.
5.R.3.2 (Evaluation) Students can interpret literary elements of character, setting, plot, theme, point of view, and mood.
5.R.3.3 (Application) Students can identify literary devices within text.
6th Grade
6.R.3.1 (Comprehension) Students can describe text structures to determine meaning in fiction, nonfiction, and poetry.
6.R.3.2 (Comprehension) Students can describe literary elements to determine meaning in fiction, nonfiction, and poetry.
6.R.3.3 (Comprehension) Students can describe literary devices to determine meaning in fiction, nonfiction, and poetry.
7th Grade
7.R.3.1 (Evaluation) Students can examine text structures for characteristics of fiction, nonfiction, drama, and poetry.
7.R.3.2 (Comprehension) Students can identify how authors use literary elements to create meaning.
7.R.3.3 (Comprehension) Students can identify how authors use literary devices to create meaning.

8th Grade
8.R.3.1 (Analysis) Students can examine the author’s use of literary elements in fiction, nonfiction, drama, and poetry.
8.R.3.2 (Analysis) Students can examine the effects of the author’s use of literary devices.
9th Grade
9.R.3.1 (Analysis) Students can analyze an author’s use of literary elements in fiction.
10th Grade
10.R.3.1 (Analysis) Students can analyze an author’s style.
11th Grade
11.R.3.1 (Analysis) Students can analyze and explain literary devices within text.
12th Grade
12.R.3.1 (Evaluation) Students can evaluate text for the author’s style.

Reading Standards

Indicator 4: Students can interpret and respond to diverse, multicultural, and time period texts.

Kindergarten
K.R.4.1 (Comprehension) Students can recognize that literature from various cultures shows differences.
1st Grade
1.R.4.1 (Analysis) Students can compare text from different cultures as read aloud by teacher.
2nd Grade
2.R.4.1 (Analysis) Students can compare and contrast different versions of literature from different cultures.
2.R.4.2 (Analysis) Students can compare and contrast different stories from various time periods.
3rd Grade
3.R.4.1 (Analysis) Students can respond to ideas and attitudes expressed in multicultural and historical texts by making connections.
4th Grade
4.R.4.1 (Analysis) Students can identify and distinguish the characteristics of multicultural texts, historical texts, and time period texts.
5th Grade
5.R.4.1 (Analysis) Students can examine and compare texts from various cultures, time periods, and geographical locations.
6th Grade
6.R.4.1 (Analysis) Students can compare and contrast text from different time periods, cultures, and historical events.
7th Grade
7.R.4.1 (Application) Students can identify recurring themes in text from diverse cultures, time periods, and historical events.
8th Grade
8.R.4.1 (Analysis) Students can compare and contrast literature from different time periods and cultures dealing with similar themes and conflicts.
9th Grade
9.R.4.1 (Analysis) Students can analyze text to determine the influence of time period, culture, geography, and author's background.
10th Grade
10.R.4.1 (Analysis) Students can determine the author's purpose in multicultural, geographical, and historical texts.
11th Grade
11.R.4.1 (Analysis) Students can analyze a text within cultural, geographical, and historical context.
12th Grade
12.R.4.1 (Evaluation) Students can evaluate the depiction of human experience in literary works from diverse cultures, locations, and time periods.

Reading Standards

Indicator 5: Students can access, analyze, synthesize, and evaluate informational texts.

Kindergarten
K.R.5.1 (Knowledge) Students can locate informational text at school.
K.R.5.2 (Knowledge) Students can alphabetize letters.
1st Grade
1.R.5.1 (Application) Students can locate and utilize a table of contents.
1.R.5.2 (Analysis) Students can apply alphabetize words to the first letter.
2nd Grade
2.R.5.1 (Application) Students can identify and utilize text features to comprehend informational text.
2.R.5.2 (Application) Students can apply alphabetical order to the second letter when using dictionaries and encyclopedias.
3rd Grade
3.R.5.1 (Application) Students can determine and utilize organizational features of text.
3.R.5.2 (Application) Students can choose reference materials to locate information.
3.R.5.3 (Application) Students can collect information from two reference materials.
4th Grade
4.R.5.1 (Application) Students can use organizational features of text.
4.R.5.2 (Synthesis) Students can research a topic by gathering information from at least two sources.
5th Grade
5.R.5.1 (Analysis) Students can use select information from two or more reference sources to meet a goal.
5.R.5.2 (Knowledge) Students can identify the author's purpose in argumentative and persuasive text.
5.R.5.3 (Application) Students can choose references to meet the needs of an assigned task.
6th Grade
6.R.5.1 (Synthesis) Students can compare and contrast information on one topic from multiple informational texts.
6.R.5.2 (Evaluation) Students can evaluate the credibility of informational texts.
6.R.5.3 (Application) Students can utilize sources to locate information.
7th Grade
7.R.5.1 (Application) Students can determine which reference sources will provide the best information for the assigned task.
7.R.5.2 (Analysis) Students can analyze and organize data from informational text.
7.R.5.3 (Evaluation) Students can evaluate the accuracy and credibility of information about a topic contained in multiple sources.
7.R.5.4 (Analysis) Students can analyze the author's purpose in text.
8th Grade
8.R.5.1 (Evaluation) Students can evaluate information and author's purpose about a topic gathered from informational text.
8.R.5.2 (Knowledge) Students can recognize expository, persuasive, and procedural text.
8.R.5.3 (Synthesis) Students can combine new information with existing knowledge to enhance understanding.

9th Grade

9.R.5.1 (Evaluation) Students can evaluate primary and secondary sources for credibility.

9.R.5.2 (Application) Students can interpret procedural text to complete a multiple-step task.

10th Grade

10.R.5.1 (Comprehension) Students can recognize logical fallacies in sources.

11th Grade

11.R.5.1 (Analysis) Students can analyze factors that influence the credibility of informational sources.

12th Grade

12.R.5.1 (Synthesis) Students can synthesize information from multiple sources to analyze issues and to make decisions for research.

APPENDIX A

Suggested resources and references.

Some things you should know about these appendices.

- This compilation is by no means the definitive list for language arts teachers. It represents shared resources from a wide range of teachers.
- Some have brief annotations while others do not. The material was submitted in that fashion. Some resources are too recent to have been used extensively, but were still judged worthy to make the list.
- Some “old” material was ahead of its time and is now substantiated by research. (It’s still good!)
- Hopefully, this list provides you with enough material to begin your search for appropriate resources for yourself and your school’s professional library, and small study groups.

BOOK RESOURCES:

Adams, M., Foorman, B., Lundberg, I. & Beeler, T. Phonemic Awareness in Young Children. Baltimore: Paul H. Brooks Publishing, 1998.

Allen, Janet. Tools for Teaching Content Literacy, Stenhouse, 2004. Brief, [50pp.], clear, user-friendly to anyone.

Allen, Janet. Yellow Brick Roads: Shared and Guided Paths to Independent Reading 4-12. Stenhouse, 2000. This book offers research-based methods for helping teachers move toward establishing comprehensive literacy instruction in the school or classroom.

Allington, Richard. What Really Matters for Struggling Readers: Designing Research Based Programs, 2nd ed. Longman Publishing Group, 2006.

Anderson, C. How’s It Going? A Practical Guide to Confering with Student Writers. Heinemann, 2000. Our one-on-one talks with students during writing workshop offer us perfect opportunities to zero in on what each student needs as a writer. As Lead Staff Developer for the Teachers College Reading and Writing Project, Carl Anderson has provided hundreds of teachers with the information and confidence they need.

Anderson, Jeff. Mechanically Inclined: Building Grammar, Usage, and Style into Writer’s Workshop. Stenhouse, 2005. Middle-school teacher, Jeff Anderson has discovered that nearly all teachers struggle to find ways of making the mechanics of English meaningful to kids and that many students are not grasping the basics that allow them to reach their potential as writers. *Mechanically Inclined* is the culmination of years of experimentation that merges the best of writer’s workshop elements with relevant theory about how and why skills should be taught. It shifts the negative, rule-plagued emphasis of much grammar instruction into one which celebrates the power and beauty these tools have in shaping all forms of writing.

Atwell, Nancie. In the Middle: New Understandings about Reading and Writing. 2nd ed. Boynton/Cook, 1998.

Atwell, Nancie. Lessons that Change Writers. Heinemann, 2002. Expensive, but worth it to have Nancie's lesson plans in a guidebook and a 3-ring binder with every poem, handout, overhead she references in her guide. Invaluable for the experienced as well as the inexperienced teacher of writing.

Atwell, Nancie. Naming the World: A Year of Poems and Lessons. Heinemann, 2006. Harnessing the power of poetry, author uses five-to-ten-minute lessons to empower adolescents to make sense of their personal place in the world while honing their critical reading and writing skills.

Beers, Kylene. When Kids Can't Read, What Teachers Can Do: A Guide for Teachers 6-12. Heinemann, 2003.

Beers, Sue. Reading Strategies for the Content Area, Vol. 1, An ASCD Action Tool. ASCD, 2003. Inside the three-ring binder are 84 research-based Reading Tools that make it much easier to select the right strategy that will help students build their learning skills and learn the particular content they are studying. Whenever teachers observe students having trouble with connecting prior knowledge to new reading assignments, making predictions about their reading, or deciphering text they do not understand, they can quickly select a Reading Tool that will address the problem effectively in a time-efficient way. Each tool includes complete how-to-use instructions, teacher materials for classroom use, classroom examples, and a template for student assignments.

Blachman, B., Ball, E., Black, R., and Tangel, D. Road to the Code: A Phonological Awareness Program for Young Children. Baltimore: Paul H., Brookes Publishing, 2000.

Bomer, Randy. Time for Meaning: Crafting Literate Lives in Middle School and High School. Heinemann, 1995.

Burke, Jim. The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession. Boyton/Cook, 1999.

Calkins, Lucy. The Art of Teaching Writing. Heinemann, 1994.

Calkins, Lucy. Units of Study for Primary Writing (K-2). Heinemann, 2003.

Calkins, Lucy. Units of Study for Teaching Writing, Grades 3-5. Heinemann, 2006. Building on the teaching and instructional features in Units of Study for Primary Writing, Lucy Calkins and her colleagues from the Teachers College Reading and Writing Project extend their writing curriculum to the upper-elementary grades with Units of Study for Teaching Writing, Grades 3-5. Offering a whole new set of units, this series places and added emphasis on mechanics, assessment, and collaborating with colleagues.

Clay, Marie. Becoming Literate: The Construction of Inner Control. Heinemann, 1991.

Clay, Marie. By Different Paths to Common Outcomes. Stenhouse, 1998.

Clay, Marie. Change over Time in Children's Literacy Development. Heinemann, 2001.

Culham, Ruth. 6 + 1 Traits of Writing: The Complete Guide for the Primary Grades. Scholastic, 2005. Why has the 6+1 TRAIT model had such a tremendous impact on writing instruction?

Because it allows teachers to pinpoint students' strengths and weaknesses in ideas, organization, voice, word choice, sentence fluency, conventions, and presentation, and focus instruction. Culham turns her expert eye to our youngest students.

Culham, Ruth. 6 + 1 Traits of Writing: The Complete Guide Grades 3 and Up. Scholastic, 1995. Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions, and Presentation. Look at good writing in any genre, and you'll find these traits. Think of them as the fuel that stokes the engine of writing. This book explains how to assess student work for these traits and plan instruction.

Cunningham, Patricia J. and Dorothy P. Hall. Making More Words. Good Apple, 1997. Each 15-20 minute lesson invites students to explore words, letter/sound relationships, and letter patterns. Includes 10 warm-up lessons, thematic tie-ins for cross-curricular use, reproducible letter cards, and take-home sheets.

Cunningham, Patricia, and Dorothy P. Hall. Making Words. Good Apple, 1994. This innovative book combines phonics and spelling in 150 hands-on activities that will challenge children as they learn new words and sort them by letter patterns, prefixes, suffixes, and big word parts. With each lesson, students use pre-selected letters to make 15-20 words, starting with short words and building to longer words.

Cunningham, Patricia. Month by Month Phonics. Carson-Della Rosa, 1998. Helps students become better readers and writers. Students will learn to apply reading and writing strategies, spell commonly misspelled words, and use visual cues to check word context.

Cunningham, Patricia. Phonics They Use: Words for Reading and Writing. Longman, 2000.

Daniels, Harvey. Every Teacher's Guide to Content-Area Writing. Heinemann, 2007.

Daniels, Harvey. Literature Circles: Voice and Choice in Book Clubs & Reading Groups. Stenhouse, 2002. This updated edition provides more strategies, structures, and tools for launching and managing literature circles effectively in K-12 classrooms, with examples from 20 practicing teachers.

Daniels, Harvey & Steineke, Nancy. Mini-lessons for Literature Circles. Heinemann, 2004. Harvey Daniels' *Literature Circles* introduced tens of thousands of teachers to the power of student-led book discussions. Nancy Steineke's *Reading and Writing Together* showed how a teacher can nurture friendship and collaboration among young readers. Now, Daniels and Steineke team up to focus on one crucial element of the Literature Circle model; the short, teacher-directed lessons that begin, guide and follow-up every successful book club meeting.

Daniels, Harvey, and Zemelman, Steven. Every Teacher's Guide to Content-Area Reading. Heinemann, 2004.

Diamond, L. and Gutlohn, L. Vocabulary Handbook for All Educators Working to Improve Reading Achievement. Berkley, CFA: Consortium on Reading Excellence, 2006. A comprehensive reference about vocabulary instruction. Provides sample lesson models that provide a bridge between research and practice.

Dorn, Linda and Soffos, Carla. Apprenticeship in Literacy: Transitions Across Reading and Writing. Stenhouse, 1998.

Dorn, Linda and Soffos, Carla. Scaffolding Young Writers: Writer's Workshop Approach. Stenhouse, 2001.

Dorn, Linda and Soffos, Carla. Shaping Literate Minds: Developing Self-Regulated Learners. Portland, ME: Stenhouse, 2001.

Dorn, Linda and Soffos, Carla. Teaching for Deep Comprehension: A Reading Workshop Approach. Stenhouse, 2005.

Farstrup, Alan and S. Jay Samuel. What Research Has to Say About Reading Instruction. 3rd ed. International Reading Association, 2002.

Fletcher, Ralph and Joann Portalupi. Craft Lessons: Teaching Writing K-8. Stenhouse, 1998. A practical text for the over-scheduled writing teacher who wants to give students fresh challenges for their writing but doesn't have time to pore over dozens of books to do so.

Fletcher, Ralph and Joann Portalupi. Writing Workshop: The Essential Guide. Heinemann, 2001. Writing Workshop is a practical book, providing everything a teacher needs to get the writing workshop up and running. The authors explain the simple principles that underlie the writing workshop and explore the major components that make it work.

Fountas, Irene and Gay Su Pinnell. Guided Reading: Good First Teaching for All Children K-3. Heinemann, 1996.

Fountas, Irene and Gay Su Pinnell. Guiding Readers and Writers (Grades 3-6): Teaching Comprehension, Genre, and Content Literacy. Heinemann, 2001. This three-block framework is a conceptual tool for organizing instruction. Throughout the book are guidelines for arranging schedules and integrating the curriculum components of the framework. The framework is flexible, allowing numerous variations in content, student groupings, daily time frames, and the level of teacher-directed instruction.

Fountas, Irene and Gay Su Pinnell. Teaching for Comprehending and Fluency: Thinking, Talking, and Writing about Reading, K—8. Heinemann, 2006. Teaching for Comprehending and Fluency, K–8 is the next new breakthrough from Irene Fountas and Gay Su Pinnell. Offering a complete picture of how to skillfully teach meaning making and fluency within any instructional context, Teaching for Comprehending and Fluency, K–8, supports you with frameworks for high-quality instruction that describe appropriate expectations for comprehending, fluency, and vocabulary development.

Ganske, Kathy. Word Journeys. Guilford Press, 2000. This book presents a highly practical approach to assessing children's spelling and word knowledge abilities, and offering effective, appropriate instruction.

Graves, Donald H. Discover Your Own Literacy. Portsmouth, NH: Heinemann, 1989.

Graves Donald H. The Energy to Teach. Portsmouth, NH: Heinemann, 2001.

Graves, Donald H. and Penny Kittle. Inside Writing: How to Teach the Details of Craft, Heinemann, 2005. Designed for professional developers; includes a DVD.

Graves, Donald H. and Penny Kittle. My Quick Writes for Inside Writing. Portsmouth, NH: Heinemann, 2005.

Harvey, Stephanie. Nonfiction Matters: Reading, Writing, and Research in Grades 3-8. Stenhouse, 1998.

Harvey, Stephanie and Ann Goudvis. Strategies That Work. Stenhouse, 2000. Teaching comprehension to enhance understanding. The authors make complicated theories of comprehension accessible to teachers. Their focus is on showing why we read, along with the strategies of how to make connections between texts, lives, learning to read fiction, nonfiction, and all the genres.

Harwayne, Shelley. Novel Perspectives. Portsmouth, NH: Heinemann, 2005.

Heard, G. The Revision Toolbox. Portsmouth, NH: Heinemann, 2002.

Heinemann, Bobbie A. Solley. When Poverty's Children Write, 2005.

Hillocks, Jr., George. Narrative Writing: Learning a New Model for Teaching. Heinemann, 2007. Using instructional methods grounded in concrete, practical activity Hillocks clearly outlines how to help students take the raw material of their experiences and transform it into engaging, well-wrought prose.

Honing, B.,L. Diamond, L. Gutlohn, and J. Mahler. Teaching Reading Sourcebook for Kindergarten through Eighth Grade. Berkley, CA: Consortium on Reading Excellence, 2000. Practical, hands-on teachers guide for implementing research-based reading practices. Contains activities for use with whole group or for working with struggling readers.

Hoyt, Linda. Make It Real: Strategies for Success with Informational Texts. Heinemann, 2002.

Hoyt, Linda. Revisit, Reflect, Retell: Strategies for Improving Reading Comprehension. Heinemann, 1998. Provides a detailed look at why to respond to text, when to respond to text, and how readers might be invited to respond in authentic ways. All of the strategies are classroom tested, and the blackline masters offer powerful incentives for creative interactions.

Hoyt, Linda. Snapshots: Literacy Mini Lessons Up Close. Heinemann, 2000. Mini lessons provide strategic, focused instruction that children can put to immediate use.

Hoyt, Linda. Spotlight on Comprehension: Building a Literacy of Thoughtfulness. Portsmouth, NH: Heinemann, 2005.

Johnston, P. Choice Words: How Our Language Affects Children's Learning. Portland, ME: Stenhouse, 2004.

Keene, Ellin Oliver and Susan Zimmerman. Mosaic of Thought. Heinemann, 1997. Mosaic proposes a new instructional paradigm focused on in-depth, explicit instruction in the strategies used by proficient readers. The authors take us beyond the traditional classroom into the literature based, workshop-oriented classrooms.

Kendall, Juli and Outey Khuon. Writing Sense. Stenhouse Publishers, 2006.

Lane, Barry. After the End: Teaching and Learning Creative Revision. Heinemann, 1993.

Lyons, Carol. Teaching Struggling Readers: How to Use Brain-Based Research to Maximize Learning. Portsmouth, NH, Heinemann, 2003.

Marten, Cindy. Word Crafting. Portsmouth, NH: Heinemann, 2003.

Marzano, Robert, Debra Pickering, and Jane Pollock. Classroom Instruction That Works: Research Based Strategies for Increasing Student Achievement. Association for Supervision and Curriculum Development, 2001.

McCarrier, Andrea, Irene C. Fountas, and Gay Su Pinnell. Interactive Writing: How Language and Literacy Come Together, K-2. Heinemann, 1999. Focuses on the early phases of writing and has special relevance to preK-2 teachers. The authors show how teachers can use interactive writing to teach a range of foundational literacy skills by sharing the pen with young writers.

Miller, Debbie. Reading With Meaning: Teaching Comprehension in the Primary Grades. Stenhouse, 2002. This book focuses on how best to teach strategies for comprehending text.

Nichols, Maria. Comprehension Through Conversation. Heinemann, 2006. Nichols offers full descriptions of actual classroom lessons in Reading Workshop where purposeful talk in K-6 develops deeper comprehension through strategic questioning by the reader.

Olson, Carol Booth. The Reading/Writing Connection: Strategies for Teaching and Learning in the Secondary Classroom. Allyn & Bacon, 2007. (Good reference book for teachers at various stages of “writing comfort.”)

Parks, Brenda. Read It Again: Revisiting Shared Reading. Stenhouse, 2000.

Pinnell, Gay Su and Irene Fountas. Leveled Books for Readers, Grades 3-6: A Companion Volume to Guiding Readers and Writers. Heinemann, 2002.

Pinnell, Gay Su and Irene Fountas. Matching Books to Readers: Using Leveled Books in Guided Reading, K-3 Heinemann, 1999. This book provides comprehensive leveled reading lists.

Pinnell, Gay Su, and Patricia L. Scharer. Teaching for Comprehension in Reading: Grades K-2. Scholastic, 2003.

Polette, Keith. Teaching Grammar through Writing: Developing Writers’ Craft in Grades 4-8. Pearson Education, Inc., 2008.

Portalupi, Joann and Ralph Fletcher. Non-Fiction Craft Lessons: Teaching Information Writing K-8. Stenhouse, 2001.

Rasinki, T., The Fluent Reader: Oral Reading Strategies for Building Word Recognition, Fluency, and Comprehension. Scholastic, 2003.

Ray, Katie Wood. Study Driven: A Framework for Planning Units of Study in the Writing Workshop. Portsmouth, NH: Heinemann, 2006.

Ray, Katie Wood. What You Know by Heart: How to Develop Curriculum for Your Writing Workshop. Portsmouth, NH: Heinemann, 2002.

Ray, Katie Wood. Wondrous Words: Writers and Writing in the Elementary Classroom. Urbana, IL: NCTE, 1999.

Ray, Katie Wood. The Writing Workshop: Working Through the Hard Parts (And They're All Hard Parts). National Council of Teachers of English, 2001.

Ray, Katie Wood and L. Cleaveland. About the Authors: Writing Workshop with Our Youngest Writers. Portsmouth, NH: Heinemann, 2004.

Rief, Linda. Seeking Diversity: Language Arts With Adolescents. Heinemann, 1992.

Robb, Laura. Nonfiction Writing from the Inside Out. Scholastic, Inc., 2004.

Robb, Laura. Teaching Reading in the Middle School. Scholastic, 2000.

Robb, Laura. Teaching Reading in Social Studies, Science, and Math. Scholastic, 2002.

Routman, Regie. Reading Essentials: The Specifics You Need to Teach Reading Well. Heinemann, 2003.

Routman, R. Writing Essentials: Raising Expectations and Results While Simplifying Teaching. Portsmouth, NH: Heinemann, 2005.

Shaywitz, S. Overcoming Dyslexia. New York: Random House, 2003.

Solley, Bobbie A. When Poverty's Children Write, Heinemann, 2005.

Stead, Tony. Is That a Fact?: Teaching Nonfiction Writing K-3. Stenhouse, 2001.

Stead, Tony. Reality Checks: Teaching Reading Comprehension with Nonfiction K-5. Stenhouse, 2005.

Strickland, Dorothy S. and James Strickland. Engaged in Learning: Teaching English, 6-12. Heinemann, 2002. A great resource for professional development of staff.

Strickland, Dorothy S. Supporting Struggling Readers and Writers: Strategies for Classroom Intervention, 3-6. Stenhouse, 2002.

Taberski, Sharon. On Solid Ground: Strategies for Teaching K-3. Heinemann, 2000.

Tankersley, Karen. The Threads of Reading: Strategies for Literacy Development. ASCD, 2003. By boiling reading skills down to six fundamental, interlocking elements, the author helps you pinpoint reading problems and remedy them with the right strategies and activities. Those elements are: Phonemic Awareness, Phonics and Word Study, Vocabulary, Comprehension, Fluency, and Higher Thinking Skills.

Tovani, Cris, I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers. Stenhouse, 2000. I Read It, But I Don't Get It shows teachers in grades 6–12 how to help adolescents develop new reading comprehension skills. Using accounts from her own classroom teaching and staff development work, Cris takes the reader step-by-step through practical, theory-based reading instruction that can be adapted for any subject area. The companion tapes are remarkable examples of Tovani and her students at work. They are very effective professional development tools.

Tovani, Cris. Do I Really Have to Teach Reading? Stenhouse, 2004. Author uses humor, insight and practical experience in reading comprehension across the curriculum. The book shows how understanding everything from a textbook math problem to a sonnet is easier when simple reading strategies are applied. This book also has a companion tape series that teachers find inspirational and practical. They are very effective professional development tools.

Trelease, Jim. The Read-Aloud Handbook, 6th ed. Penguin Books, 2006.

Weaver, Constance (edited by). Lessons to Share on Teaching Grammar in Context. Heinemann, 1998.

With Teaching Grammar in Context, thousands of teachers discovered why students achieve better results when they learn grammar during the process of writing. In Lessons to Share, Connie Weaver's promised sequel, she focuses on the practical, offering valuable "lessons" from educators at all levels. The first section of the book addresses the learning and teaching of grammar, setting the stage for subsequent sections.

Weaver, Constance. Teaching Grammar in Context. Boynton/Cook, 1996.

Wilhelm, Jeffrey. Reading Don't Fix No Chevys. 2002.

Wilhelm, Jeffrey. Strategic Reading: Guiding Students to Lifelong Literacy 6-12. Heinemann, 2001.

Wilhelm, Jeffrey. You Gotta BE the Book. NY – Teachers College Press, 1997.

Wolf, Dennie Palmer. Reading Reconsidered: Literature and Literacy in High School, College Entrance Examination Board, NY, 1995.

Wood, Julie. Literacy Online: New Tools for Struggling Readers and Writers. Heinemann, 2004. Julie Wood has researched how twenty-first century technologies can help all students achieve full literacy. In *Literacy Online*, she demonstrates how strategically employing your classroom's computer can help you find new solutions to a perennial challenge faced by every elementary teacher: engaging and encouraging struggling students while developing their reading and writing skills.

JOURNALS:

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

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

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

Educational Leadership Published by NSDC

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

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

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

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

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

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

Phi Delta Kappan

Reading Research Quarterly Published by International Reading Association

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

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

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

WEBSITES:

Alliance for Excellent Education: <http://www.all4ed.org/adolescent%5Fliteracy/>

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

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

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

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

Choice Literacy: <http://www.choiceliteracy.com/>

Federal Resources for Educational Excellence: <http://free.ed.gov>

Florida Center for Reading Research: <http://www.ferr.org/Curriculumj/student> center activities.htm.

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

International Reading Association (IRA): <http://www.reading.org/>. This site is a rich resource of various materials related to reading instruction.

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

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

Marcopolo: www.Marcopolo-education.org/ Offers wide variety of lesson plans and links.

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

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

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

Reading Next: A Vision for Action and Research in Middle and High School Literacy (2006). A report to Carnegie Corporation of New York (2nd ed.). Washington DC: Alliance for Excellent Education, www.all4ed.org

ReadWriteThink Lessons: www.readwritethink.org Wide array of standards-based lesson plans.

South Dakota Council of Teachers of English (SDCTE): <http://www.sdcte.dsu.edu>. The purpose of this organization is to increase the effectiveness of English teaching throughout the state, to foster friendly relationships among its members, to act as a clearinghouse in circulating information of value, and to keep teachers posted as to the latest educational movements and findings. Every year SDCTE holds a conference in the last weekend in March. Teachers teach teachers best practices in English.

South Dakota EdWeb: www.SDEdWeb.com. The Educator section is designed to provide links to services and resources for both instructors and administrators. A key element of this section is the guide to quality instructional resources, lesson plans, and online activities focusing on the knowledge and skills that the state as a whole wants students to master. All instructional links have been correlated to the South Dakota core content standards.

Wisconsin Literary Education and Reading Network Source:

<http://wileans.state.wi.us/apps/default.asp?cid=24>

Writing Next: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools: ((2007). A report to Carnegie Corporation of New York. Washington DC: Alliance for Excellent Education, www.all4ed.org

Note: At the time of publication, the web addresses listed were functional.

APPENDIX B

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

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

Grades PreK-4

For reading, listening and viewing:

Mother Goose nursery rhymes	Aesop's fables
Rudyard Kipling's <i>Just So Stories</i>	Selected Grimm and Hans Christian Andersen fairy tales

Picture book authors and illustrators

Edward Ardizzone	Ludwig Bemelmans
Margaret Wise Brown	John Burningham
Virginia Lee Burton	Randolph Caldecott
Edgar Parin and Ingri D'Aulaire	Wanda Gag
Theodore Geisel (Dr. Seuss)	Kate Greenaway
Shirley Hughes	Crockett Johnson
Ruth Kraus	Robert Lawson
Munro Leaf	Robert McCloskey
A.A. Milne	William Pene du Bois
Beatrix Potter	Maurice Sendak
Alice and Martin Provensen	Vera Williams
H.A. and Margaret Rey	Leo Lionni
Eric Carle	Marc Brown
Cynthia Rylant	Barbara Park
Bill Peat	Tomie de Paola
Steven Kellogg	Gail Gibbons
Marcus Pfister	Lee Bennett Hopkins
James Stevenson	Jack Prelutsky
Norman Bridwell	Arnold Lobel
Jan Brett	Shel Silverstein

Grades 5-8

In addition to the PreK-4 Selections

Traditional literature:

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

American authors or illustrators:

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

British and European authors or illustrators:

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

Poets:

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

Grades 9-12

In addition to the 5-8 Selections:

Traditional and Classical literature:

A higher level rereading of Greek mythology

Substantial selections from epic poetry: Homer's *Odyssey* and *Iliad*; Virgil's *Aeneid*

Classical Greek drama (Aeschylus, Sophocles, Euripides)

Religious Literature:

Bible – New Testament/Old Testament

Koran

Analects of Confucius

Buddhist scripture

Tao Te Ching

Book of the Hopi

Zen parables

Bhagavad-Gita

Book of Mormon

Native American Literature

The Sacred Tree

Lily

Black Elk Speaks

Land of the Spotted Eagle

Note: The religious literature listed above does not assume to be a complete list of all religions or religious literature. Other suggested religious writing is welcome. The books offered here are only suggested readings and should not be construed to suggest promotion of any religious teachings.

American literature:

Abraham Lincoln’s Gettysburg address

Martin Luther King Jr.’s “Letter from Birmingham City Jail” or his “I Have a Dream” speech

John F. Kennedy’s inaugural speech

William Faulkner’s Nobel Prize Lecture

Important Writers of the 18th and 19th Centuries:

James Fenimore Cooper

Benjamin Franklin

Edgar Allan Poe

Stephen Crane

Nathaniel Hawthorne

Henry David Thoreau

Emily Dickinson

Henry James

Mark Twain

Frederick Douglass

Thomas Jefferson

Phillis Wheatley

Ralph Waldo Emerson

Herman Melville

Walt Whitman

Important Writers of the First Half of the 20th Century:

Henry Adams

F. Scott Fitzgerald

Gertrude Stein

James Baldwin

Charlotte Gilman

John Steinbeck

Arna Bontemps

Ernest Hemingway

James Thurber

Willa Cather

O. Henry

Jean Toomer

Kate Chopin

Langston Hughes

Booker T. Washington

Countee Cullen

Zora Neale Hurston

Edith Wharton

Ralph Ellison

Sarah Orne Jewett

Richard Wright

William Faulkner

James Weldon Johnson

Jessie Fauset

Flannery O’Connor

Playwrights:

Lorraine Hansbery

Eugene O’Neill

August Wilson

Lillian Hellman
Arthur Miller

Thornton Wilder
Tennessee Williams

Poets:

Elizabeth Bishop
e.e. cummings
Robert Frost
T.S. Eliot
Robinson Jeffers
Amy Lowell
Robert Lowell

Edgar Lee Masters
Edna St. Vincent Millay
Marianne Moore
Sylvia Plath
Ezra Pound
John Crowe Ransom
Edward Arlington Robinson

Theodore Roethke
Wallace Stevens
Alan Tate
Sara Teasdale
William Carlos Williams

Immigrant Experience:

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

British and European Literature:

Poetry:

Selections from Chaucer's *Canterbury Tales*

Epic poetry: Dante and John Milton

Sonnets: William Shakespeare, John Milton, Edmund Spenser

Metaphysical poetry: John Donne, George Herbert, Andrew Marvel

Romantic poets: William Blake, Lord Byron, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, William Wordsworth

Victorian poetry: Matthew Arnold, Elizabeth Barrett Browning, Robert Browning, Dante Gabriel Rossetti, Alfred Lord Tennyson

Twentieth Century: W. H. Auden, A.E. Housman, Dylan Thomas, William Butler Yeats

Drama:

William Shakespeare
Anton Chekhov
Oscar Wilde

Henrik Ibsen

George Bernard Shaw

Essays: (British)

Joseph Addison

Sir Francis Bacon

Samuel Johnson in "The Rambler"

Charles Lamb

George Orwell

Leonard Woolf

Essays: (Enlightenment)

Voltaire

Diderot and other Encyclopedistes

Jean Jacques Rousseau

Fiction:

Selections from an early novel:

Miguel de Cervantes' *Don Quixote*

Henry Fielding's *Joseph Andrews*

Oliver Goldsmith's *The Vicar of Wakefield*

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

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

19th century novels:

Jane Austen

Charles Dickens

Thomas Hardy

Leo Tolstoy

Emily Bronte

Fyodor Dostoyevsky

Victor Hugo

Joseph Conrad

George Eliot

Mary Shelley

20th Century novels:

Albert Camus

Franz Kafka

Virginia Wolfe

Andre Gide

D. H. Lawrence

James Joyce

Jean Paul Sartre

Modified from Selected Annotated Resources provided by the Massachusetts Department of Education, Massachusetts English Language Arts Curriculum Framework, June 2001.

Contemporary Literature of the United States

(Note: The list below of PreK-8 includes writers and illustrators from other countries whose works are available in the United States.)

Grades PreK-2:

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

Grades 3-4

In addition to the PreK-2 selections:

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

Grades 5-8

In addition to the PreK-4 selections:

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

Teachers are also encouraged to select books from the following awards, past or present:

The Newberry Medal

The Caldecott Medal

ALA Notable Books

The Boston Globe-Horn Book Awards

Grades 9-12 Contemporary American Literature

Fiction:

James Agee	Jamaica Kincaid	Jame Smiley
Sholom Aleicheim	Maxine Hong Kingston	Betty Smith
Maya Angelou	Jon Karkauer	Cynthia Leitich Smith
Saul Bellow	Harper Lee	Virginia Driving Hawk Sneve
Judy Blume	Bernanrd Malamud	Carol Snyder
Joseph Bruchac	Carson McCullers	Gary Soto
Pearl Buck	Toni Morrison	Wallace Stegner
Raymond Carver	Kent Myers	Amy Tan
John Cheever	Keiko Narahashi	Mildred Taylor
Sandra Cisneros	Kathleen Norris	Joyce Carol Thomas
Arthur C. Clarke	Naomi Shihab Nye	Anne Tyler
Floyd Cooper	Joyce Carol Oates	Yoshiko Uchida
Linda Crew	Dan O'Brien	John Updike
E.L. Doctorow	Tim O'Brien	Kurt Vonnegut, Jr.
Black Elk	Edwin O'Connor	Alice Walker
Louise Erdrich	Cynthia Ozick	Robert Penn Warren
Nicholas Gage	Mitali Perkins	Eudora Welty
Ernest K. Gaines	Patricia Polacco	Thomas Wolfe
Sherry Garland	Chaim Potok	Tobias Wolff
Alex Haley	Reynolds Price	Charles Woodard
Linda Hasselstrom	Annie Proulx	Paul Yee
Joseph Heller	J.D. Salinger	Anzia Yezierska
Yumi Heo	William Saroyan	
Paul Higbee	May Sarton	
William Hoffman	Ayn Rand	
John Irving	Faith Ringgold	
Clara Isaacso	Richard Rodrigues	
William Kennedy	Leo Rosten	
Ken Kesey	Saki	

Grades 9-12 Contemporary American Literature (continued)

Poetry:

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

Essay/Nonfiction (Contemporary and Historical):

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

Grades 9-12 Contemporary American Literature (continued)

Drama:

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

Modified from Selected Annotated Resources provided by the Massachusetts Department of Education, Massachusetts English Language Arts Curriculum Framework, June 2001.

APPENDIX C

Using Writing Strategies That Work: Current Research on Teaching Writing

“If students are to make knowledge their own, they must struggle with the details, wrestle with the facts, and rework raw information and dimly understood concepts into language they can communicate to someone else. In short, if students are to learn, they must write.” (National Committee on Writing)

This is a quote from very recent research on the teaching of writing: Graham, S., & Perin, D. (2007). *Writing next: Effective strategies to improve writing of adolescents in middle and high schools*—a report to Carnegie Corporation of New York. Washington, DC: Alliance for Excellent Education.

While writing research seems to be ongoing, this report points out: *“The writing instruction research base has grown more than 600 percent in just 20 years”* (italics added). This should be an eye-opener for those writing teachers who do things simply “because they have always been done.” Make a list of your favorite writing strategies and see how they fared in the Carnegie Report!

The entire report (66 pp.) details the various factors involved in the research, but what is significant for the classroom teacher are the “11 elements of current writing instruction found to be effective for helping adolescent students learn to write well and to use writing as a tool for learning.”

What follows are these 11 instructional elements, listed according to their average effect, as indicated by the decimal following each element. (“It is important to note that all of the elements are supported by rigorous research, but that even when used together, they do not constitute a full writing curriculum.”)

1. **Writing Strategies**, (0.82), which involves teaching students strategies for planning, revising, and editing their compositions.
2. **Summarization**, (0.82), which involves explicitly and systematically teaching students how to summarize texts.
3. **Collaborative Writing**, (0.75), which uses instructional arrangements in which adolescents work together to plan, draft, revise, and edit their compositions.
4. **Specific Product Goals**, (0.70), which assigns students specific, reachable goals for the writing they are to complete.
5. **Word Processing**, (0.55), which uses computers and word processors as instructional supports for writing assignments.
6. **Sentence Combining**, (0.50), which involves teaching students to construct more complex, sophisticated sentences.
7. **Prewriting**, (0.32), which engages students in activities designed to help them generate or organize ideas for their composition.

8. **Inquiry Activities**, (0.32), which engages students in activities designed to help them generate or organize ideas for their composition.

9. **Process Writing Approach**, (0.32), which interweaves a number of writing instructional activities in a workshop environment that stresses extended writing opportunities, writing for authentic audiences, personalized instruction, and cycles of writing.

10. **Study of Models**, (0.25), which provides students with opportunities to read, analyze, and emulate models of good writing.

11. **Writing for Content Learning**, (0.23), which uses writing as a tool for learning content material.

(pp.4 & 5)

Conspicuously absent from this list of recommendations is the issue of grammar instruction. That is because “traditional grammar instruction is unlikely to help improve the quality of students’ writing” (21). Actually, the researchers found that the “effect was negative.” However, “teaching students to focus on the function and practical application of grammar within the context of writing...produced strong and positive effects on students’ writing.” (21).

The entire report goes into further detail about each of these strategies—providing explanation, various approaches and/or examples for each. It provides rationale for the importance of the role of writing in school and society. A 5 ½ page reference section lists copious resources for the strategies listed. Another section describes the experimental studies supporting the 11 key elements. (A full-text PDF of this document is available for free download from www.all4ed.org and www.carnegie.org/literacy. Additional print copies of this report may be ordered from the Alliance for Excellent Education at 1201 Connecticut Avenue, NW, Suite 901, Washington, DC 20036. (202) 818-0828.)

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APPENDIX D

Bloom's Taxonomy of Thinking Skills

Category	Knowledge Information Gathering	Comprehension Confirming	Application Making Use of Knowledge	Analysis (Higher Order) Taking Apart	Synthesis (Higher Order) Putting Together	Evaluation (Higher Order) Judging the Outcome
Description The skills demonstrated at this level are those of:	<input type="checkbox"/> Observation and recall of information <input type="checkbox"/> Knowledge of dates, events, places <input type="checkbox"/> Knowledge of major ideas <input type="checkbox"/> Mastery of subject matter	<input type="checkbox"/> Understanding information <input type="checkbox"/> Grasping meaning <input type="checkbox"/> Translating knowledge into new context <input type="checkbox"/> Interpreting facts, comparing, contrasting <input type="checkbox"/> Ordering, grouping, inferring causes <input type="checkbox"/> Predicting consequences	<input type="checkbox"/> Using information <input type="checkbox"/> Using methods concepts, theories in new situations <input type="checkbox"/> Solving problems using required skills or knowledge	<input type="checkbox"/> Identification of patterns <input type="checkbox"/> Organization of parts <input type="checkbox"/> Recognition of hidden meanings <input type="checkbox"/> Identification of components	<input type="checkbox"/> Using old ideas to create new ones; <input type="checkbox"/> Generalizing from given facts; <input type="checkbox"/> Relating knowledge from several areas; <input type="checkbox"/> Predicting, drawing conclusions	<input type="checkbox"/> Comparing and discriminating between ideas <input type="checkbox"/> Assessing value of theories, presentations <input type="checkbox"/> Making choices based on reasoned argument <input type="checkbox"/> Verifying value of evidence <input type="checkbox"/> Recognizing subjectivity
What the student does	Student recalls or recognizes information, ideas, and principles in the approximate form in which they were learned.	Student translates, comprehends, or interprets information based on prior learning.	Student selects, transfers, and uses data and principles to complete a problem or task.	Student distinguishes, classifies, and relates the assumptions, hypothesis, evidence or structure of a statement or question.	Student originates, integrates, and combines ideas into a product, plan, or proposal that is new to him or her.	Student appraises, assesses, or critiques on a basis of specific standards and criteria.
Sample Trigger Words	<ul style="list-style-type: none"> • collect • define • describe • examine • identify • label • list • name • quote • repeat • tabulate • tell • what • when • where • who 	<ul style="list-style-type: none"> • associate • compare • contrast • describe • differentiate • discuss • distinguish • estimate • explain • extend • illustrate • interpret • paraphrase • predict • summarize 	<ul style="list-style-type: none"> • apply • calculate • change • classify • complete • compute • construct • demonstrate • discover • examine • experiment • illustrate • modify • relate • show • solve • use 	<ul style="list-style-type: none"> • analyze • arrange • categorize • classify • compare • connect • contrast • divide • explain • infer • order • select • separate 	<ul style="list-style-type: none"> • combine • compose • create • design • develop • formulate • generalize • hypothesize • integrate • invent • modify • plan • prepare • rearrange • rewrite • substitute • what if 	<ul style="list-style-type: none"> • argue • assess • compare • conclude • convince • critique • decide • discriminate • explain • grade • judge • justify • measure • predict • rank • recommend • select • summarize • support • test
Sample	Name the food	Write a sample	Construct a	Prepare a report	Create a song	Make a booklet

Task(s)	groups and at least two items of food in each group. Make an acrostic poem about healthy food.	menu for breakfast, lunch, or dinner using the food group guide.	questionnaire of 10 questions would you ask shoppers in a supermarket if you were doing a survey of what food they eat.	about what the people in this class eat for breakfast.	and dance to sell bananas.	about 10 important eating habits that would be suitable for the whole school to follow in order to eat correctly.
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Example Product List: Products that can be used to demonstrate application of Thinking Skills Framework

Advertisement	Debate	Graph	Monograph
Annotated bibliography	Detailed illustration	Graphic design	Museum exhibit
Art gallery	Diary	Greeting card	Musical composition
Biography	Diorama	Illustrated story	News report
Blueprint	Display	Journal	Pamphlet
Board game	Drama	Labeled diagram	Pattern with instructions
Book cover	Dramatic monologue	Large scale drawing	Photo essay
Bulletin board	Editorial	Lecture	Picture dictionary
Card game	Essay	Letter	Poem
Chart	Experiment	Letter to the editor	Poster
Collage	Experiment log	Lesson	Reference file
Collection with illustration	Fable	Line drawing	Reference file
Collection with narrative	Fact file	Magazine article	PowerPoint presentation
Comic strip	Fairy tale	Map	Survey
Computer program	Family tree	Map with legend	Transparency/overhead
Crossword puzzle	Glossary	Mobile	Vocabulary list
			Written report

Visual organizer Materials I can see (e.g. calendars, wall charts, signs)

Voice A writer's unique use of language that allows a reader to perceive a human personality in his or her writing. The elements of style that determine a writer's voice include sentence structure, diction, and tone. The term can also be applied to the narrator of a selection. See **Diction**

Word derivations The tracing of the origin of a word. Many English words have evolved from words in ancient or non-English languages, and have subsequently come into modified use in modern English language.

Word origins A beginning, starting point, or source of a word used in modern English language.

Word parts (e.g. syllables, root words, origins, prefixes, suffixes, spelling patterns including onsets and rhymes)

Writing process The steps a writer uses to compose a text. This may include brainstorming, writing, revising, editing and publishing.