

# AND JUSTICE FOR ALL



Perfection Learning®



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# The Common Core State Standards and *Literature & Thought*

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Throughout this Teacher Guide, you will see many references to specific Common Core State Standards. The program as a whole, however, has been helping students achieve the broader, overarching goals of the standards, as expressed in the Introduction and the Anchor Standards in the *CCSS for English Language Arts*, since long before the standards were even published.

**Text Complexity** Selections in *Literature & Thought* anthologies cover a range of lengths and reading levels. This range encourages students to “read and comprehend complex literary and informational texts” and grow into independent readers. (Reading Anchor Standard 10)

**Close Reading** With readings from a variety of genres and points of view, the program fosters the “close, attentive reading that is at the heart of understanding and enjoying complex works of literature.” (Reading Anchor Standard 1)

**Reading for a Purpose** The question that ties together the readings in each cluster and the essential question of the entire book encourage students to “perform the critical reading” needed to sort through information for a purpose. (Reading Anchor Standard 9)

**Text-Dependent Questions** The questions in both the Student Book and the Teacher Guide call for turning to the text itself for answers. (Reading Anchor Standard 1)

**Claims, Reasoning, and Evidence** The program’s emphasis on finding evidence to support interpretations and answers helps build “cogent reasoning,” an essential skill for both personal and public life. (Reading Anchor Standard 8)

**Collaborative Discussions** The discussion questions provided in the Teacher Guide for each selection create opportunities for “rich, structured conversations.” (Speaking and Listening Anchor Standard 1)

**Direct Engagement** With a minimum of instructional apparatus, *Literature & Thought* anthologies allow students to engage directly with high-quality texts that broaden their knowledge and worldview. (Reading Anchor Standard 9)

**Meanings of Words and Phrases** The vocabulary lists in the Teacher Guide that appear at the beginning of each cluster and each selection, combined with Vocabulary Tests at the end of each cluster, help students “determine technical, connotative, and figurative meanings” of words and phrases. (Reading Anchor Standard 4)

**Points of View** Selections within a cluster provide a range of points of view about one central question. This variety enables students to “analyze how two or more texts address similar themes or topics” and to assess the significance of point of view. (Reading Anchor Standards 6 and 9)

**Research Projects and Technology** The Research, Writing, and Discussion Topics and the Assessment and Project Ideas in the Teacher Guide provide ample opportunities for students to “use technology, including the Internet,” to “conduct short as well as more sustained research projects,” and to “write routinely over extended time frames.” (Writing Anchor Standards 6, 7, 10)

**Projects** The Rubric for Project Evaluation in the Teacher Guide is designed to help students create projects that meet or exceed the Common Core State Standards for their grade level. (Speaking and Listening Standards 4–6)

# The Common Core State Standards Correlations

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Correlations aligning *And Justice for All* to the Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects are included in the digital version of the Teacher Guide on the enclosed CD. Selected items in the Teacher Guide with especially strong standard support are labeled by strand, grade level range, and standard number, and the label is highlighted in gray. For example, the label **RI.8–12.4** indicates that an item addresses the Reading Informational Text strand (RI), grades 8–12, standard 4. The correlations and labels use these abbreviations:

## Names of the Standards

<b>RL</b>	ELA Reading Literature
<b>RI</b>	ELA Reading Informational Text
<b>W</b>	ELA Writing
<b>SL</b>	ELA Speaking and Listening
<b>RH</b>	HSS Reading
<b>WHST</b>	HSS Writing

## Additional Abbreviations

<b>ELA</b>	English Language Arts
<b>HSS</b>	History/Social Studies
<b>SB</b>	Student Book
<b>TG</b>	Teacher Guide
<b>IWL</b>	Interactive Whiteboard Lesson

When using the digital version, click on the link below to open a correlation. To identify questions and activities that address a standard, choose the correlation for that grade level and strand. To identify all the standards that a selection addresses, choose the Standards Correlated by Selection for a grade level.

## Grade 6 Correlations

[6 ELA Reading Literature](#)  
[6 ELA Reading Informational Text](#)  
[6 ELA Writing](#)  
[6 ELA Speaking and Listening](#)  
[6–8 HSS Reading](#)  
[6–8 HSS Writing](#)  
[6 Standards Correlated by Selection](#)

## Grade 7 Correlations

[7 ELA Reading Literature](#)  
[7 ELA Reading Informational Text](#)  
[7 ELA Writing](#)  
[7 ELA Speaking and Listening](#)  
[6–8 HSS Reading](#)  
[6–8 HSS Writing](#)  
[7 Standards Correlated by Selection](#)

## Grade 8 Correlations

[8 ELA Reading Literature](#)  
[8 ELA Reading Informational Text](#)  
[8 ELA Writing](#)  
[8 ELA Speaking and Listening](#)  
[6–8 HSS Reading](#)  
[6–8 HSS Writing](#)  
[8 Standards Correlated by Selection](#)

## Grades 9–10 Correlations

[9–10 ELA Reading Literature](#)  
[9–10 ELA Reading Informational Text](#)  
[9–10 ELA Writing](#)  
[9–10 ELA Speaking and Listening](#)  
[9–10 HSS Reading](#)  
[9–10 HSS Writing](#)  
[9–10 Standards Correlated by Selection](#)

## Grades 11–12 Correlations

[11–12 ELA Reading Literature](#)  
[11–12 ELA Reading Informational Text](#)  
[11–12 ELA Writing](#)  
[11–12 ELA Speaking and Listening](#)  
[11–12 HSS Reading](#)  
[11–12 HSS Writing](#)  
[11–12 Standards Correlated by Selection](#)



# Features of the Student Book

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## Introducing the Theme

**Preface** The Preface introduces the student to the essential question of the book. This question, together with the cluster questions and thinking skills, will guide student reading throughout the anthology. Use the Preface to set a purpose for reading.

**Prologue** The Prologue combines a strong visual image with a thematically relevant quotation. The Prologue is designed to stimulate discussion and to set the tone for study of the anthology.

**Creating Context** The Creating Context section uses a combination of text and graphics to create a framework for learning and to provide for assessing prior knowledge. The final page of this section is a Concept Vocabulary list that provides definitions for important content-related terms that students may not be familiar with.

## The Selections

**Clusters** The anthology is divided into four clusters of selections. The selections offer a mixture of historical and contemporary writings. They provide opportunities for students to meet the Common Core State Standards by reading and comprehending complex literary and informational texts. The more complex selections tend to be short in order to facilitate close study and rereading.

**Cluster Questions and Critical Thinking Skills** The selections in all but the last cluster are grouped around a cluster question and critical thinking skill, which are stated on the cluster opening page. Reading the selections in the cluster will help students answer the cluster question as well as exercise the critical thinking skill.

**Responding to the Cluster** Rather than interrupting the flow of reading with questions after every selection, *Literature & Thought* anthologies present discussion questions at the end of the cluster. Questions often address multiple selections, encouraging students to compare and synthesize. Most questions address the Common Core State Standards.

**Writing Activity** Each of the first three clusters ends with a writing activity that integrates the cluster question with the cluster thinking skill. The writing activity is correlated to the Common Core State Standards.

## The Final Cluster

**The Final Cluster** Having practiced several thinking skills and with a core of selections behind them, students should be able to approach the final cluster of selections independently.

## Features of This Teacher Guide

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**Common Core State Standards Labels** All questions, activities, and other elements of the Teacher Guide that address the Common Core State Standards are identified in the correlation charts available on the enclosed CD. Selected items in the Teacher Guide with especially strong standard support are labeled by strand, grade level range, and standard number, and the label is highlighted in gray. For example, the label *(RI.8–12.4)* indicates that the item addresses the Reading Informational Text strand (RI), grades 8–12, standard 4. Abbreviations are defined on page 6.

**Planning and Scheduling Options** Use these strategies for planning a 4- to 6-week unit, a 1- to 2-week unit, or using the student book in conjunction with another resource.

**What Do You Know? (Anticipation Guide)** To assess your students' attitudes toward the essential question of this anthology, administer the anticipation guide on page 63.

**Introducing the Theme** These strategies include resources for teaching the Preface to set the purpose for reading; the Prologue for setting the tone of the theme study; and the Creating Context section for setting the framework, or context, of the book.

**Teaching the Critical Thinking Skill** Each cluster in the Teacher Guide begins with a lesson plan and handout for modeling the cluster thinking skill. The handout is also available as a whiteboard lesson. A second whiteboard lesson provides more detailed support for developing the critical thinking skill.

**Cluster Vocabulary Handouts and Tests** Students can use the reproducible vocabulary sheets to reference challenging words in each selection and to prepare for the Cluster Vocabulary Tests.

**Selection Resources** Every selection in the student book is enhanced with the following teacher supports: selection summaries, reading hints, thinking skills, extension activities, discussion questions with suggested answers, and additional notes and activities.

**Responding to the Cluster** This resource page provides sample answers to the cluster questions that appear in the student book.

**Writing Activity Reproducible Sheet** This graphic organizer integrates the writing activity and the cluster critical thinking skill. It is also available as an interactive whiteboard lesson. A second whiteboard lesson provides a rubric tied to the type of writing developed in the activity.

**Suggestions for Teaching the Final Cluster** The final cluster provides an opportunity for students to demonstrate their mastery of the content knowledge and thinking skills.

**The Essay Prompt** This open-book essay prompt is based on the book's essential question. Use it as a culminating essay test. Preceding the prompt is a page to prepare students to write the essay.

**Rubric for Project Evaluation** Use or adapt these rubrics for assessing student projects. Separate rubrics are available for grades 6–8, 9–10, and 11–12.

## Features of the Interactive Whiteboard Lessons

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Four types of interactive whiteboard lessons accompany each cluster. Depending on each classroom's needs and resources, the lessons can be displayed on a whiteboard for whole-class activities or used for small-group work on computers.

**Introducing the Cluster Thinking Skill** This whiteboard lesson offers the option to display for the whole class the activity on the reproducible page at the beginning of each cluster in the Teacher Guide. It provides an opportunity to introduce the cluster critical thinking skill before students have begun to read selections in the cluster.

**Developing the Cluster Thinking Skill** Closely aligned to the Common Core State Standards, this lesson “unpacks” the sub-skills involved in the cluster thinking skill and provides rich examples for students to practice the skills. This lesson is designed for use when students are beginning the cluster, or at any time during their study of it.

**Cluster-Closing Writing Activity** This lesson offers the option to display for the whole class the writing activity and graphic organizer that concludes each cluster. It provides an excellent way to introduce the writing activity whenever students begin to work on it, either before or after they have read the selections in the cluster.

**Writing Rubric** Building on the outcomes described in the Common Core State Standards for argumentative, explanatory, and narrative writing, these rubrics can serve as both a guide to students as they write and an assessment tool for peers and the teacher. They can be used with the cluster writing activity or with any other writing assignment.

In addition, the last cluster of the book includes a fifth whiteboard lesson.

**Teaching the Cluster** The final cluster suggests alternative approaches to the study of the selections. It presents various teaching options designed to promote independent work by students.

### Assessments

**Discussing the Selection** Discussion questions assess student comprehension of each selection and build speaking and listening skills.

**Responding to the Cluster** The questions on the Responding to the Cluster pages can be used to assess student mastery of the cluster content and the cluster thinking skill.

**Cluster Vocabulary Tests** These 10-point vocabulary tests assess student understanding of key vocabulary words.

**Writing Activities** Writing activities are ideal for assessing student understanding of the content and thinking skill of each cluster.

**Essay Prompt** Use the final essay prompt to assess student understanding of the essential question of the theme study.

**Rubric for Project Evaluation** This rubric, based on the Common Core State Standards, can be used to assess a wide variety of student projects.

**Writing Rubric** One whiteboard lesson for each cluster is a writing rubric based on the Common Core State Standards for argumentative, explanatory, or narrative writing.

# Three Teaching Options for *And Justice for All*

## 4- TO 6-WEEK UNIT

Page Numbers in  
Student Book    Teacher Guide

### Introducing the theme (1 to 2 days)

Read and discuss the following sections

- What Do You Know? (anticipation guide) . . . . . 13, 63
- Preface . . . . . 3. . . . . 12
- Prologue . . . . . 4–5. . . . . 12
- Creating Context. . . . . 8–12. . . . . 14

### Teaching the first three clusters (3 to 5 days per cluster)

- Introduce and model the cluster thinking skill using handout/whiteboard lesson . . . . . 15, 26, 36
- Pass out cluster vocabulary sheet. . . . . 17, 28, 37
- Set schedule for reading selections in first three clusters
- For each selection, use appropriate discussion questions and extension activities
  - Cluster One . . . . . 14–49. . . . . 18–22
  - Cluster Two . . . . . 52–79. . . . . 29–32
  - Cluster Three . . . . . 82–109. . . . . 39–42
- As a class or in small groups discuss the **Responding to the Cluster** questions . . . . . 50, 80, 110. . . . . 23, 33, 43
- Introduce Writing Activity with handout . . . . . 50, 80, 110. . . . . 24, 34, 44
- Administer Vocabulary Test . . . . . 25, 35, 45

### Teaching the last cluster (5 to 10 days)

The final section can be structured as a teacher-directed cluster or as independent learning. Choose from the two models described below.

#### Teacher-Directed

- Introduce the cluster using interactive whiteboard lesson . . . . . 47
- Pass out cluster vocabulary sheet. . . . . 49
- Set schedule for reading selections
- For each selection, use appropriate discussion questions and extension activities . . . . . 50–53
- Introduce Writing Activity with interactive whiteboard lesson . . . . . IWL 4.3
- Administer vocabulary test . . . . . 54
- Assign research projects. . . . . 55, 56
- Prepare for final essay test . . . . . 57
- Administer final essay test . . . . . 58

#### Independent Learning

Have students

- respond to one or more of the questions or activities on the Responding to Cluster Four page . . . . . 143
- plan and present a lesson over one or more of the selections in the last cluster. . . . . 112–142
- conduct additional research on a related topic . . . . . 55, 56

# Three Teaching Options for *And Justice for All*

## 1- TO 2-WEEK UNIT

Shorten the 4- to 6-week schedule by using one or more of the following strategies.

- Assign complete clusters to literary circles. Have each group share what they learn and/or teach the cluster to their classmates.
- Assign individual selections to groups. Have each group share what they learn and/or teach the selection to the entire class.
- Choose 8–13 significant selections for study by the entire class. The following list would provide a shortened exploration of the themes in *And Justice for All*.

Title	Page	Title	Page
Someone Who Saw	14	The Quality of Mercy	82
Crossing the Line	24	The Bishop’s Candlesticks	88
Could a Woman Do That?	40	This Isn’t Kiddy Court	102
And Justice for All	52	The United States v. Susan B. Anthony	112
Shrewd Todie and Lyzer the Miser	56	The Truth About Sharks	128
Words	64	Martin Luther King, Jr.	142

## USING *AND JUSTICE FOR ALL* WITH RELATED LITERATURE

### Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (page 63 of this teacher guide). From *And Justice for All* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 8–12).
- Have students choose one or two selections to read from each cluster. Ask students to report on their selection and how it helped them answer the cluster question.

### During Reading

- Ask students to relate the readings in *And Justice for All* to themes, actions, or statements in the longer work.
- At strategic points, have students discuss how characters in the longer work would react to selections in *And Justice for All*.

### After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in *And Justice for All* as well as the longer work.
- Ask students to compare and contrast one or more selections in *And Justice for All* and a theme in the longer work.
- Allow students to choose a research topic from the options given in **Research, Writing, and Discussion Topics** (page 55) or **Assessment and Project Ideas** (page 56).

### Related Longer Works

The following works, all Common Core Exemplar Texts, are available from Perfection Learning.

**Bury My Heart at Wounded Knee** by Dee Brown. [RL 9 IL 10–12] Paperback 0941801.

**Letter from Birmingham Jail and I Have a Dream —Tale Blazers** by Martin Luther King, Jr. [RL 11 IL 9–12] Paperback 40107.

**To Kill a Mockingbird** by Harper Lee. [RL 8.1 IL 9–12] Paperback 0803001; Cover Craft 0803002.

See page 62 of this guide for more related titles, including more Common Core Exemplar Texts.

## Teaching the Preface (page 3)

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### WHAT IS JUSTICE?

The question above is the *essential question* that students will consider as they read this book. The literature, activities, and organization of the book will lead them to think critically about this question and to develop a deeper understanding of justice.

To help them shape their answers to the broad essential question, they will read and respond to four sections, or clusters. Each cluster addresses a specific question and thinking skill.

**CLUSTER ONE** What's fair—what's not? **EVALUATE**

**CLUSTER TWO** Who judges? **ANALYZE**

**CLUSTER THREE** Punishment or mercy? **COMPARE AND CONTRAST**

**CLUSTER FOUR** Thinking on your own **SYNTHESIZE**

Notice that the final cluster asks students to think independently about their answer to the essential question—*What is justice?*

**Discussing the Preface** Review the Preface with students. Point out the essential question as well as the cluster question addressed in each cluster. You may want to revisit the essential question after students complete each cluster. The last cluster addresses the essential question directly.

## Teaching the Prologue (pages 4–5)

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Use the following suggestions to discuss the image and quotation about justice.

### Discussing the Image

- Ask students to describe what they think is going on in the picture.
- Ask students what emotions are evoked with the image.
- Invite students to comment on the relationship(s) they see between the image and the quotation.

### Discussing the Text

- Ask students to summarize the main idea of the quotation.
- Have students look for descriptive words that link nature and justice.
- Analyze the context of the quotation from Martin Luther King, Jr.'s "I Have a Dream" speech.



## What Do You Know? (Anticipation Guide)

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Discuss the following statements with your students to assess their attitudes toward the theme of justice. The same questions are provided in reproducible form on page 63 of this teacher guide.

### Agree or Disagree

- \_\_\_\_\_ 1. Trial by jury is the fairest system of justice.
- \_\_\_\_\_ 2. Leniency is not fair to the perpetrator or the victim of crime.
- \_\_\_\_\_ 3. Strict punishments serve as deterrents to crime.
- \_\_\_\_\_ 4. Public opinion sometimes influences legal proceedings.
- \_\_\_\_\_ 5. Racism and sexism influence the American justice system.
- \_\_\_\_\_ 6. School officials have the right to search student property.
- \_\_\_\_\_ 7. Teenagers have no way to seek justice when they believe their rights have been violated.
- \_\_\_\_\_ 8. Media coverage denies a defendant a fair trial.
- \_\_\_\_\_ 9. Wealthy people can “purchase” justice.
- \_\_\_\_\_ 10. Capital punishment should be considered a “cruel and unusual” form of punishment.

## Teaching the Creating Context Section (pages 8–12)

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Use these Creating Context features to assess students' prior knowledge and build background about their attitudes on justice.

**“The Question of Fairness” (pages 8–9)** Most students will agree that there are plenty of things in life that seem unjust. The essay points out modern issues of justice and traces some of the history of justice, including ways fairness issues have been resolved.

**Justice Through the Ages (pages 10–11)** Have students review the timeline to get an overview of how justice has changed through the ages.

**Concept Vocabulary (page 12)** The terms on this page are important to understanding the selections on justice.

- Discuss terms that may be new to students.
- Have students record new concept words in a journal as they read the anthology.

## CLUSTER ONE

### Evaluating

I. Present this definition to students.

To **evaluate** is to judge something based on standards or criteria.

II. Discuss with students how they already use evaluating by sharing the situations below.

**You use evaluation when you**

- choose which movie you want to see
- decide whether a move is legal according to the rules of a game
- judge whether a punishment is fair
- decide whether you want to be friends with someone

Ask students to suggest other situations where evaluation is used.

III. Explain to students that the characters they will read about in this cluster make judgments about what is fair and what is not. Use the following steps to show how to evaluate fairness.

A. Use the reproducible “Evaluating Fairness” on the next page as a blackline master, or use the interactive whiteboard version of the page, AndJustice\_1.1\_CriticalThink.

B. Ask students to complete the organizer. *Answers will vary. Suggested answers follow.*

**School Administrator’s Concerns:** *The vice principal was doing his job to see if illegal drugs were in a student’s locker.*

**Evan’s Concerns:** *He felt his privacy had been violated. He was not notified before the locker search. He was also embarrassed by his messy locker.*

**My Evaluation of the School’s Actions:** *Perhaps a better tactic would have been to call in the student and have him go with the administrator to the locker. The school had the right to search but should have been sensitive to students’ concerns.*

For additional in-depth work on developing the skill of evaluating, see the whiteboard lesson AndJustice\_1.2\_CCSSThink. (RI.6–12.8, RH.9–12.8)

## Evaluating Fairness

**Cluster Question:** What's fair—what's not?

**Definition:** To **evaluate** is to judge something based on standards or criteria.

**Directions:** The passage below describes a situation in which a question of fairness is interpreted in two different ways. Both sides have a point, even though they don't agree. Using the information in the passage, fill out the chart by first restating the two points of view in your own words. Then write your own evaluation of the events.

When Evan signed the discipline policy agreement during the first week of school, he did not really read the contract. He knew a signature was expected of all high school freshmen, so why study the contract? But when a friend reported that the vice principal had searched through Evan's locker without permission one day, Evan came to realize the importance of that contract. Evan went to the counselor during his study hall to vent his anger. The counselor pointed out the discipline policy he had signed. For the first time, Evan really looked at it. One section read, "The school administration reserves the right to search private or public property on school premises at any time if they have reason to believe that contraband of any kind is present." Evidently, some anonymous student had falsely accused Evan of stashing a bag of marijuana there. Evan was angry that, on the basis of one unidentified report, he had endured the embarrassment of an adult going through his messy locker. The vice principal was probably only doing his job, but Evan wondered if the administrator had overreacted.

### School Administrator's Concerns

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### Evan's Concerns

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### My Evaluation of the School's Actions

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## Cluster One Vocabulary

Watch for the following words as you read the selections in Cluster One. Record your own vocabulary words and definitions on the blank lines.

### Someone Who Saw pages 14–23

**abounds** overflows; flourishes

**confronting** facing; meeting

**eerily** mysteriously; strangely

**wake** trail; aftermath

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### Crossing the Line pages 24–31

**contraband** illegal or smuggled goods

**contrive** create; fabricate

**deemed** considered; judged

**deteriorates** weakens; worsens

**infringing** trespassing; violating

**tarnishing** ruining, marring

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### Innocent Have I Been Tortured, Innocent Must I Die pages 32–35

**compulsion** force; demand

**convey** tell; relate

**desecrated** misused; corrupted

**plight** circumstances; situation

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### The Law vs. Justice pages 36–39

**lurched** jumped; jerked

**stipulating** specifying; demanding

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### Could a Woman Do That? pages 40–49

**congealed** solidified; thickened

**convened** met; assembled

**ferocity** fierceness; violence

**lurking** hiding; waiting

**ostracized** excluded; shunned

**rankled** irritated; bothered

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## Someone Who Saw by David Gifaldi, pages 14–23

Short Story

### Summary

While interviewing Grandma about a local hero, a young student learns that Edmund Catlin was not really a hero after all. The grandmother reveals that, as a young girl, she saw Catlin with one other man at a lynching. But through subtle means the grandmother ensures that this “hero’s” criminal act may finally be revealed publicly.

Reading Hint	Thinking Skill	Extension
Explain that in fiction, most strong characters <i>want</i> something, which motivates them to act. Tell students to read critically to find out what Grandma wants when she tells her grandchild the truth about Edmund Catlin. (RL.6.3, RL.8–12.3)	<i>Evaluate</i> Grandma’s decision to finally share the secret about Edmund Catlin. Why do you think she feels safe now? What might have triggered her revelation? (RL.6–12.1)	<b>Discussion:</b> Have students discuss this statement from the story: “. . . living with a stained conscience is the hardest thing there is.”

### Vocabulary

**abounds** overflows; flourishes

**confronting** facing; meeting

**eerily** mysteriously; strangely

**wake** trail; aftermath

### Discussing the Short Story

1. As a child, what does Grandma see at Devil’s Rock? (Recall) *Grandma sees a man being lynched from a tree branch.*
2. Why doesn’t Grandma tell her parents what she saw? (Analysis) *Answers will vary. Students may say that she knew the word of a young girl would not mean much against the word and reputation of a wealthy farmer—a pillar of the community who was also a war hero.*
3. Do you think Grandma was wrong not to report what she had seen? Why or why not? (Analysis) *Answers will vary. Students need to support their opinion with at least one reason.*
4. In your opinion, did Edmund Catlin “get away with murder”? (Analysis) *Answers will vary. Some students will feel that Catlin got away with it because he was never tried and convicted of the crime. Others may say that Catlin’s constant fear of exposure was a punishment worse than prison.*

### Literary Focus: Character Development

*Character development* refers to the changes that a character goes through during a story. Use the following questions to discuss the character development of Grandma. *Remind students to cite evidence from the text to support their answers.* (RL.6.3, RL.8–12.3)

- How does Grandma change in the way she deals with the lynching? *At first, she is traumatized and fearful and will not talk about the incident. She gradually “confronts” the issue by writing anonymous notes. Finally, as an adult, she becomes bold enough to confront the man in person.*
- In your opinion, why does Grandma share her story with her grandchild? *Answers will vary. She may want to set the record straight. She may want to reveal the truth before she dies. She may also want to teach young people not to judge people by outer appearances.*



## Crossing the Line by Nell Bernstein, pages 24–31

Article

### Summary

This article covers three case studies of students whose privacy rights were invaded by school officials. The article explores the fine line between public security and individual rights.

Reading Hint	Thinking Skill	Extension
It might be helpful for students to review the Fourth Amendment to the Constitution (Bill of Rights), where privacy is protected from “unreasonable searches.”	Ask students to <i>define</i> what the “line” in the title means. Then have them <i>evaluate</i> at what point the line is crossed by officials and constitutional rights are violated.	<b>Writing Challenge:</b> Ask students to write at least one well-organized policy dealing with contraband or illegal behavior from the perspective of a school board member or an administrator. (W.6–12.4, WHST.6–12.4)

### Vocabulary

**contraband** illegal or smuggled goods

**contrive** create; fabricate

**deemed** considered; judged

**deteriorates** weakens; worsens

**infringing** trespassing; violating

**tarnishing** ruining; marring

### Discussing the Article

1. Do you think Charlie Gustin was in a good position to challenge the system about drug testing? Give details from the text to support your answer. (Analysis) *Answers will vary. Most students will note that Charlie was an honors student in his last year of high school. He had few marks against him and many in his favor, placing him in a good position to challenge the practice. (RI.6–12.1, RH.6–12.1)*
2. Do you think Lauren Toker succeeded or failed? (Analysis) *Answers will vary. Students may claim that Toker’s action was worthless since it didn’t change the situation. Others may feel that her handling of the situation will bring about a change in policy or at least make school authorities rethink the rules.*
3. Why do you think the lawyers for the defense in the case of the teachers’ strip search asked Brenda Canady about drug use and beach clothing? (Analysis) *Answers will vary. Most students will say that the defense meant to discredit Brenda Canady by casting her as a promiscuous drug user.*

4. Do you think most school rules treat teenagers equally and fairly? Why or why not? (Analysis) *Answers will vary. Some students may feel that school officials are merely trying to keep students safe by taking precautions such as mandatory drug testing or searches of lockers, etc. Others may say that teenagers are not treated the same as adults.*

### Literary Focus: What’s In a Phrase

The title “Crossing the Line” is an idiom that refers to a boundary or division between groups. In this case, it refers to the boundary between authority figures and high school students. Use the following questions to discuss the idiom. (RI.6–12.4, RH.6–12.4)

- How real is the boundary between school officials and students?
- In what ways do school officials cross the line?
- In what ways do students cross the line?
- How would you characterize the boundary between students and the administration in your school? Is it an *Iron Curtain*? an *Open Door*? a *Line in the Sand*?

### Summarizing

Model for students how to create an objective summary by using this article as an example. Point out that only the key ideas, which are very often the topic sentences of paragraphs, are included. (RI.6–12.2)

# Innocent Have I Been Tortured, Innocent Must I Die

Letter

by Johannes Junius, with Milton Meltzer, pages 32–35

## Summary

Johannes Junius, a 17th-century German mayor, is repeatedly tortured while the authorities insist that he name others who are involved in witchcraft. Weakened by torture, he lies and provides names. In a letter to his daughter, he claims that this lying is his only crime.

Reading Hint	Thinking Skill	Extension
Encourage students to read critically to find two levels of confession implied in this letter. What is Junius “confessing” to his daughter? (RI.6–12.1, RH.6–12.1)	<i>Evaluate</i> why Johannes Junius would not only confess to made-up acts of personal witchcraft but also falsely accuse some of his acquaintances. (RI.6–12.6)	<b>Discussion:</b> Ask students to brainstorm contemporary examples of “scapegoating” (looking for innocent people to blame).

## Vocabulary

**compulsion** force; demand

**convey** tell; relate

**desecrated** misused; corrupted

**plight** circumstances; situation

## Discussing the Letter

1. What advice does the executioner give to Junius after Junius goes through the thumb-screw torture? (Recall) *The executioner begs Junius to confess to something, whether it’s true or not. He tells Junius that the torture will go on until the authorities gain such a confession.*
2. Based on his letter, what kind of person do you believe Johannes Junius was? (Analysis) *Answers will vary. Most will say that Junius was a brave man who did the best he could in a terrible situation.*
3. In your opinion, what were the main things Junius wanted his daughter Veronica to know from the letter? (Analysis) *Answers will vary. Most students will note that Junius wanted his daughter to know why he provided the authorities with names of innocent people. Some may say that Junius wanted his daughter to know how much he loved her. (RI.6–12.3)*

## Historical Focus: McCarthyism, A Modern-Day Witch Hunt

During the Cold War era of the 1950s, distrust developed between the United States and the Soviet Union. Following the Communist takeover of Eastern Europe, China, and Korea, an almost irrational fear of Communism gripped the United States. Wisconsin senator Joseph McCarthy spearheaded an attempt to purge American society of Communist sympathizers. People were forced to testify and name the names of people who belonged to the Communist party. Those who refused to testify faced a charge of contempt of Congress or blacklisting. Many reputations were damaged and jobs lost due to McCarthy’s campaign.

Use the following questions to explore the topic of McCarthyism and witch hunts.

- In what ways do witch hunts deny people their legal rights?
- What similarities do you see between McCarthyism and the witch hunt depicted in “Innocent Have I Been Tortured, Innocent Must I Die”?
- Do you believe witch hunts and blacklists continue to this day?
- How can witch hunts be avoided?

## The Law vs. Justice by Dave Barry, pages 36–39

Satire

### Summary

Dave Barry uses his own brand of humor to skewer a legal system that is often long on Latin and short on sense.

Reading Hint	Thinking Skill	Extension
Tell students that in satire there is nearly always a serious underlying point. Encourage them to find the serious undertone in this Dave Barry selection. (See Literary Focus below.)	Ask students to evaluate Dave Barry's satire by judging the way he writes about justice. Pick out at least one sentence that best portrays his sarcastic style. (RL.8.6, RL.11–12.6)	<b>Ripe for Satire:</b> Instruct students to choose a historical event or recent issue, and then write a short (one-page) satirical essay about this topic.

### Vocabulary

**lurched** jumped; jerked

**stipulating** specifying; demanding

### Discussing the Satire

1. In your opinion, who or what is Dave Barry making fun of in the first four paragraphs of this excerpt? (Analysis) *Answers will vary. Some students may say that Barry is satirizing the legal system. Others may say that Barry is actually skewering the banality of television dramas in general and courtroom dramas in particular.*
2. In your own words, describe Dave Barry's view of lawyers. (Analysis) *Answers will vary. Sample answer: They spout Latin, talk in impressive jargon, and are paid large sums of money to do almost nothing. (RL.6–12.2)*
3. According to Barry, what were the only two crimes in frontier America? (Recall) *Assault and stealing*
4. Do you agree with Dave Barry's point of view about the legal system? Why or why not? (Analysis) *Answers will vary. Some students will agree that lawyers are overpaid, that there are too many laws, and that justice is often not served within the legal system. Others will feel that the system works pretty well and that the problems in the system are slight when compared to what they may know about the injustices in other countries.*

### Literary Focus: Satire

*Satire* is a literary form that uses wit to ridicule a social institution, human shortcoming, or a specific person. Use the following questions to guide a discussion of Barry's use of satire.

- Where does Barry think most Americans learn about the U.S. legal system? *from TV shows*
- What have been your sources of information? *Answers will vary. Classes, television, and movies will probably be mentioned.*
- Do you think TV shows depict the legal system accurately? Why or why not? *Answers will vary.*

## Could a Woman Do That? by Anita Gustafson, pages 40–49

Essay

### Summary

On August 4, 1892, Andrew and Abby Borden were murdered in their home by *someone*. Circumstantial evidence pointed to one of the daughters, Lizzie. Because at the time women were thought to be physically weak and morally incapable of violent premeditated murder, Lizzie was acquitted of all charges.

Reading Hint	Thinking Skill	Extension
To help students form opinions about Lizzie Borden's innocence or guilt, encourage them to look for clues as they read.	Tell students to <i>evaluate</i> the differences between society's view of women in the late 19th century and now.	<b>Mock Trial:</b> Have students use the information in this essay as a basis to formulate at least three questions they would like to have asked at Lizzie Borden's trial.

### Vocabulary

**congealed** solidified; thickened

**convened** met; assembled

**ferocity** fierceness; violence

**lurking** hiding; waiting

**ostracized** excluded; shunned

**rankled** irritated; bothered

### Discussing the Essay

1. What evidence was there that Lizzie Borden was guilty of this crime? (Recall and Analysis) *Answers will vary. Possible answers include: Lizzie's confusion over her whereabouts during the murder, her anger over her father's gift to his second wife, and her purchase of poison the day before.* (RI.6–12.1)
2. Would you say that Lizzie Borden got a “fair” trial? (Analysis) *Answers will vary. Most students will see that Lizzie Borden's trial judge was biased because he did not believe a woman could commit violent premeditated murder.*
3. In your opinion, would Lizzie have been acquitted if the trial were held today? Why or why not? (Analysis) *Answers will vary. Most students will say that in the years since 1892 it has been amply proven that a woman “could do that.” Recent criminal cases seem to show that women are no more or less capable of capital crimes than men are.*

### Special Focus: Fact and Opinion

An essay, although nonfiction, typically presents the author's point of view on a subject. Although Anita Gustafson presents facts taken from both primary and secondary sources, she also presents a number of opinions and speculations. Have students look for passages in the essay where Gustafson reveals her opinions. You might point out this sentence, for example.

Lizzie had no alibis other than her own statements, and *unfortunately for her*, her statements changed each time she made one . . .” (page 45, italics added)

Discuss with students the bias implicit in the words “unfortunately for her.” Ask for volunteers to find other examples of the author's point of view. (RI.6–12.6, RH.6–8.6, RH.6–8.8)

## What's Fair—What's Not?

### Critical Thinking Skill EVALUATING

1. In “Someone Who Saw,” Grandma says that Edmund Catlin was never brought to justice “in the usual sense.” **Evaluate**, or judge, if Grandma’s way of dealing with Catlin’s wrongdoing was the best method of justice or not. *Student responses will vary. Many will feel that Edmund Catlin’s punishment was light by comparison to his crime. However, others may agree with Grandma’s evaluation that Catlin’s lifelong fear of being brought to justice was a severe punishment in itself. Students may also say that if Catlin had gone to prison, he would not have supplied so much charity.*
2. Using a chart such as the one below, **evaluate** the school policies in each case study from “Crossing the Line.” Give at least one argument supporting and opposing each school policy. *Student charts will vary. Sample answers are provided below.* (RI.6–10.8)

School Policy	Arguments Supporting	Arguments Opposing
restrictive sports contracts	<i>Businesses do contracts; it does not invade students’ privacy; it’s fair.</i>	<i>A contract invades personal privacy; it goes beyond team performance to privacy.</i>
locker and bag searches	<i>Both public safety and personal responsibility are important issues.</i>	<i>It’s an invasion of privacy and implies assumption of criminal behavior.</i>
use of undercover police	<i>Public safety is a key issue in our society. We need their presence to feel safe.</i>	<i>We are not a police state. People are basically good and we need to trust others.</i>
drug tests to play sports	<i>Businesses do drug testing. It ensures public safety and “fair play.”</i>	<i>Testing gives people license to suspect anyone. It’s an invasion of privacy.</i>
breathalyzer	<i>Drinking and driving is a serious problem. Teens need to be monitored.</i>	<i>Testing implies assumption of criminal behavior. It’s an invasion of privacy.</i>
strip-searches	<i>Sometimes drastic measures are needed to give a serious message.</i>	<i>These are definitely an invasion of privacy. It is unreasonable and unfair.</i>

3. In “Law vs. Justice,” Dave Barry uses **satire** to make a point about the American legal system. In satire, a writer makes fun of people or ideas in order to make a point. Summarize one or more of the points that Barry is making and state whether or not you agree with him. *Answers will vary. Sample responses: Barry is making fun of the American justice system in general and gives specific examples such as the incredible success of TV lawyer Perry Mason, the “simplicity” of vigilante justice, the arrogance of pompous attorneys, and the overuse of complex legal terms.*
4. If you were a juror in the murder trial of Lizzie Borden, what would your verdict be? Choose three reasons to support your verdict. *Answers will vary.*

### Writing Activity: Look at It My Way

The handout on the next page provides a graphic organizer to help students with the writing activity. See whiteboard lessons AndJustice\_1.3\_Writing and AndJustice\_1.4\_CCSSRubric. See pages 59–61 for a sample rubric to use with student essays. (W.6–12.1, W.6–12.4, W.6–12.9, WHST.6–12.1, WHST.6–12.4, WHST.6–12.9)

## Writing Activity: Look at It My Way

**Directions:** Choose one judgment from the selections in Cluster One and either defend or oppose that decision. Write an argumentative speech persuading others to agree with your viewpoint. Use the chart below to organize your ideas. Begin with a clear statement of your position (claim), give at least three reasons or details to support your position, acknowledge and respond to opposing views, and close with a memorable summary statement on your stand. Include specific recommendations or examples. If you know of personal cases that you can use for comparison or support, add these examples as well. If dealing with a personal privacy issue, you may want to quote from the Fourth Amendment of the United States Constitution provided below.

**Summary of Judgment** \_\_\_\_\_

\_\_\_\_\_

**Oppose or Defend?** \_\_\_\_\_

**Position Statement** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Supporting Details or Examples** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Responses to Opposing Views** \_\_\_\_\_

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\_\_\_\_\_

**Summary Statement** \_\_\_\_\_

\_\_\_\_\_

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### ***Amendment IV***

*The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched and the persons or things to be seized.*



## Cluster One Vocabulary Test Pages 14–49

Choose the meaning of the bold word in each passage.

1. The wind held steady, tossing the hair across my face and causing the trees to moan in its **wake**. (“Someone Who Saw,” p. 23)  
Ⓐ sorrow Ⓒ aftermath  
Ⓑ awareness Ⓓ opening
2. A few schools have even strip-searched students they suspected of hiding **contraband** . . . (“Crossing the Line,” p. 25)  
Ⓐ explosives Ⓒ evidence  
Ⓑ drugs Ⓓ illegal goods
3. “That **deteriorates** the trust established between the teachers and administrators and the students . . .” (“Crossing the Line,” p. 27)  
Ⓐ improves Ⓒ neutralizes  
Ⓑ weakens Ⓓ judges
4. And so I begged, since I was in wretched **plight**, to be given one day for thought and a priest. (“Innocent Have I Been Tortured, Innocent Must I Die,” p. 34)  
Ⓐ health Ⓒ mood  
Ⓑ situation Ⓓ prison
5. . . . six have confessed against me at once . . . all false, through **compulsion**, as they have all told me . . . (“Innocent Have I Been Tortured, Innocent Must I Die,” p. 35)  
Ⓐ inward desire Ⓒ confession  
Ⓑ creation Ⓓ force
6. . . . they always came to the trials, and, after sitting quietly for about twenty minutes, **lurched** to their feet and confessed.” (“The Law vs. Justice,” p. 37)  
Ⓐ jerked Ⓒ leaned  
Ⓑ slowly stood Ⓓ painfully stood
7. I object. In his use of the word “your,” the witness is clearly **stipulating** the jurisprudence of a writ of deus ex machina. (“The Law vs. Justice,” p. 39)  
Ⓐ outlining Ⓒ specifying  
Ⓑ speaking Ⓓ insulting
8. . . . she was terrified to get them alone. The killer might be **lurking**. (“Could a Woman Do That?,” p. 44)  
Ⓐ waiting Ⓒ swaying  
Ⓑ confronting Ⓓ plotting
9. Andrew gave his daughters gifts of equal value, but the gift to his wife **rankled** . . . (“Could a Woman Do That?,” p. 45)  
Ⓐ disgraced Ⓒ irritated  
Ⓑ disappointed Ⓓ rated
10. . . . townspeople who had supported Lizzie during the trial **ostracized** her. (“Could a Woman Do That?,” p. 49)  
Ⓐ questioned Ⓒ included  
Ⓑ praised Ⓓ excluded

## CLUSTER TWO

### Analyzing

I. Present this definition to students.

In **analyzing** you break down a topic or subject into parts so that it is easier to understand.

II. Discuss with students how they already use analyzing by sharing the situations below.

**You use analysis when you**

- study the good moves of an outstanding athlete
- pick out a new hairstyle or go shopping for new clothes
- learn the rules for a new game or learn how to use new software

You might ask students to suggest other situations where analysis would be used.

III. Explain to students that they will analyze the selections in Cluster Two to try to determine who has a right to judge. Use the following steps to show how to analyze a selection.

- A. Use the reproducible “Analyzing Judges” on the next page as a blackline master, or use the interactive whiteboard version of this page, AndJustice\_2.1\_CriticalThink.
- B. Go through the directions with students. Then have volunteers read aloud the excerpts to the class.
- C. Have students analyze the items in the remainder of the chart, using both the information in the excerpt and their own thoughts and ideas about the subject.

For additional in-depth work on developing the skill of analyzing, see the whiteboard lesson AndJustice\_2.2\_CCSSThink. (*RL.6–12.1, RI.6–12.1, RH.6–12.1*)

## Analyzing Judges

**Cluster Question:** Who judges?

**Definition:** With **analysis** you break down a topic or subject into parts so that it is easier to understand.

**Directions:** How can we tell if a judgment is fair or not? One way is to analyze judges and the way they handle decisions. Read each passage below and complete the analysis chart in the right column. An example is done for you.

<p>One of three judges in Lizzie Borden's murder trial instructed the jury to ignore media coverage and excuse Lizzie's conflicting statements. He said that there was no direct evidence linking her to the crime. He also stated that a respectable woman like Lizzie couldn't have killed anyone. He also barred three witnesses from testifying that Lizzie had tried to purchase poison the day before the murders. Lizzie was found not guilty.</p>	<p><b>Who is the judge?</b> <u>one of three judges in Lizzie Borden's trial</u></p> <p><b>List three words that describe the judge.</b> _____  <u>prejudiced (in his view of "respectable women"); blind (to conflicting</u>  <u>statements); and manipulative (bars witnesses from testifying)</u></p> <p><b>In your opinion, is this judge fair? Explain your answer.</b> _____  <u>No. He prejudiced the jury in a way to assure that a "respectable</u>  <u>woman" would be acquitted.</u></p>
<p>Two women each claimed to be the mother of the same child. So they took the matter before King Solomon. He gave this ruling: "Cut the child in two and give half to one and half to the other." One woman pled with the king not to kill the child. To her the king said, "Do not kill him; you are his mother."</p>	<p><b>Who is the judge?</b> _____</p> <p><b>List three words that describe the judge.</b> _____          _____          _____</p> <p><b>In your opinion, is this judge fair? Explain your answer.</b> _____          _____          _____</p>
<p>Roy Bean, a gun-toting judge of the Old West, boasted that he was the "Law West of the Pecos." As a local justice of the peace, he held court in his own bar and whatever he decided was final. Legend says that he freed more than one murderer and supposedly even fined a corpse for carrying concealed weapons.</p>	<p><b>Who is the judge?</b> _____</p> <p><b>Three words that describe the judge.</b> _____          _____          _____</p> <p><b>In your opinion, is this judge fair? Explain your answer.</b> _____          _____          _____</p>

As you read the selections in this cluster, use the same method to analyze the people who judge.

## Cluster Two Vocabulary

Watch for the following words as you read the selections in Cluster Two. Record your own vocabulary words and definitions on the blank lines.

### **And Justice for All** pages 52–55

**administers** directs; applies

**deliberates** considers; discusses

**impose** demand; dictate

**offenders** lawbreakers; transgressors

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### **Shrewd Todie and Lyzer the Miser**

pages 56–61

**admonishingly** warningly; scoldingly

**apprentices** learners; assistants

**reproached** rebuked; reprimanded

**retorted** replied; snapped

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### **justice** pages 62–63

**futile** useless; ineffective

**perennial** constant; continual

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### **Words** pages 64–79

**conformist** agreeable or harmonious person

**disheveled** sloppy; unkempt

**foreboding** ominous; uneasy

**incredulous** unbelieving; skeptical

**perpetrated** committed; carried out

**plagiarized** copied; stole

**prestigious** well-known; distinguished

**verbatim** word for word

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# And Justice for All by Johnny D. Boggs, pages 52–55

Article

## Summary

Writer Johnny D. Boggs examines the peer court system where a jury of teenagers decide on appropriate consequences for juvenile offenders. The idea, to use peer group pressure as a positive influence, appears to be working well.

Reading Hint	Thinking Skill	Extension
Ask students to think about whether they would prefer to be judged by a teenage judge and jury or an adult court of law.	Encourage students to <i>analyze</i> what punishments might be appropriate for crimes such as shoplifting, speeding, or vandalism.	<b>Class Court:</b> Students might enjoy setting up their own teen court and deciding the punishments to fit various fictitious crimes.

## Vocabulary

**administers** directs; applies

**deliberates** considers; discusses

**impose** demand; dictate

**offenders** lawbreakers; transgressors

## Discussing the Article

1. What is the difference between conventional juvenile court and “teen” or “peer” court? (Recall) *In peer court, guilt is not a question (the teen has already been charged and admitted to something). Persons of the same age category help decide punishment and/or restitution.*
2. In teen court, what happens once a teen offender has fulfilled his or her sentence? (Recall) *His or her record is wiped clean.*
3. According to the article, what seems to be the most important thing the jurors want to know? (Recall) *Whether or not the offender has learned his or her lesson. (RI.6–12.1, RH.6–12.1)*
4. Do you think teen court would work well in your community? Why or why not? (Analysis) *Answers will vary. Many students will be convinced of the merits of teen court. Some, however, may feel that teen court would not work in their community because of various external factors such as gangs. Accept any reasonable response.*

## Special Focus: The Five Ws

One of the techniques used in newspaper or magazine writing is called the Five Ws: Who? What? When? Where? Why? Have students reread the article and answer these focus questions.

- Who is the article about?
- What is the main topic of the article?
- When do the events take place?
- Where do the events take place?
- Why is this happening? or Why is it important?

Tell students that they can use the Five Ws in almost any writing about factual events.

## Discussing the Images

Look at the images with this article and discuss which teens are acting as attorneys, jury, etc. Ask students what the images add to their understanding of the subject, and discuss how images convey that information in contrast to how the printed text conveys information. (RI.6.7, RI.8–12.7, RH.6–8.7)

# Shrewd Todie and Lyzer the Miser

by Isaac Bashevis Singer, pages 56–61

Ukrainian Folk Tale

## Summary

Three times the poor but cunning Todie persuades Lyzer the miser to lend him silver spoons. Each time Todie returns the borrowed spoons with more spoons, claiming they “give birth.” Lulled by the security of more silver, Lyzer lends Todie silver candlesticks. Todie sells the silver and tells the miser that, unfortunately, the candlesticks died.

Reading Hint	Thinking Skill	Extension
This is an ideal story to read aloud. Ask students to create character voices when reading.	There is a moral within this story. Encourage students to <i>analyze</i> as they read to see if they can state the moral. (RL.6–10.2)	<b>Everyone Loves an Underdog:</b> An underdog is a character with few advantages in life who succeeds through ingenuity and native talent. Ask students if they think Todie is an example of an underdog. Why do readers usually identify with the underdog?

## Vocabulary

**admonishingly** warningly; scoldingly

**apprentices** learners; assistants

**reproached** rebuked; reprimanded

**retorted** replied; snapped

## Discussing the Folk Tale

1. Why did Todie trick Lyzer the miser? (Recall) *Todie tricked Lyzer because Lyzer was such a greedy and miserly person and had refused to lend him money to feed his family.*
2. How does the author show Lyzer’s miserly ways? (Recall) *Students will recall that Lyzer doesn’t wear pants because he doesn’t want to wear them out. He eats dry bread and soup without flavoring because to use butter or flavorings would cost him money. He has a goat but he doesn’t feed it. (RL.8.3)*
3. Do you think the rabbi’s pronouncement was fair? Explain your answer. (Analysis) *Answers will vary. Some students will feel that the rabbi was unfair and that what Todie did was no better than stealing. They may say that Todie went into the transaction intending to cheat Lyzer. Most students, however, will see that the miser’s greed made him behave badly and that the rabbi was teaching him an important lesson.*

## Special Focus: The “Rule of Three”

The “rule of three” refers to a storytelling technique in which the last in a series of three similar events causes a reversal in fortunes for the main characters. For example, in “The Three Little Pigs,” the first two pigs lose their homes, but the third triumphs over the wolf. Have students recall examples of the rule of three in other stories or jokes.

- Why do you think the rule of three has become a traditional format for storytelling?

## Discussing the Image: Juxtaposition

The photograph of a tree growing spoons on page 61 was taken by Russian photographer Victor Brel. Although we don’t know if he had this story in mind when he set up the photograph, it is interesting to note that “Shrewd Todie and Lyzer the Miser” is a well-known folk tale in that area of the world.

Mr. Brel uses an artistic technique called *visual juxtaposition* where two dissimilar objects are placed together for visual impact. Use the following questions to prompt discussion of juxtaposition in the story and photograph.

- How might you caption the photo?
- What juxtapositions occur in the story?



**justice** by w. r. rodriguez, pages 62–63

Poem

**Summary**

A woman witnesses a young man snatching an old woman's purse. Frustrated by what she knows will be one more unpunished crime, she pushes three flowerpots off her sill. One pot knocks out the thief. Police arrest the man, but also warn the woman about littering.

Reading Hint	Thinking Skill	Extension
Students may at first be confused by the poem's lack of punctuation. Read the poem aloud, pausing briefly where it seems natural to do so.	Ask students to pay attention to the poem's tone as they read. Encourage them to <i>analyze</i> the speaker's point of view. (RL.6–12.1, RL.6.6)	<b>Discussion:</b> Discuss “vigilante justice” from the era of western expansion in this country. How does the witness in this poem compare to a gunfighter?

**Vocabulary**

**futile** useless; ineffective

**perennial** constant; continual

**Discussing the Poem**

1. Summarize what story the poet is telling. (Recall) *The apartment viewer becomes a “vigilante” by taking justice into her own hands to stop a thief.* (RL.6–12.2)
2. Why do you think the “perennial watcher” feels that it’s futile to call the police? (Analysis) *Answers will vary. Some students will say that the speaker believes that the police might beat up an innocent person for fun or will ignore information about the robbery.*
3. In your opinion, what is the central idea of this poem? (Analysis) *Answers will vary. Many students will say that there is little justice for poor or disadvantaged people; or that people take just as many risks by taking the law into their own hands as they would by ignoring crime.* (RL.6–12.2)

**Literary Focus: Stream of Consciousness**

If one were to somehow record every random thought during a typical day of a human being, the result might look something like the writing style known as *stream of consciousness*. Through such techniques as abrupt shifts in topic and lack of punctuation and capitalization, the author using this technique attempts to capture the inner voice of a character. Use the following questions to explore the use of stream of consciousness in “justice.” (RL.7.5)

- In what ways does this poem appear to be the speaker’s inner voice?
- If the speaker were to “translate” his or her inner voice into a public statement, what do you think that statement would be?
- Do you think adding punctuation and capitalization would change the meaning of this poem? Explain.

**Words** by Dian Curtis Regan, pages 64–79

Short Story

**Summary**

Andy Meeker agonizes about receiving the highest literary honor his high school can bestow, the Tabor Medal. His conscience (with some prodding from his younger sister) compels him to admit to an auditorium full of people that his award-winning piece was actually plagiarized.

Reading Hint	Thinking Skill	Extension
Ask students to imagine the two settings where action occurs in the story. Settings can influence the mood in a story. Have students watch for the shift in mood and setting. (RL.7.3, RL.11–12.3)	Tell students to <i>analyze</i> the different types of fear being confronted in this story. Identify which characters face what fears.	<b>Poetry Writing:</b> This story is in part about facing fear. Ask students to write a poem describing—but not naming—one fear they have faced. After reading the poem, have others guess the fear described.

**Vocabulary**

**conformist** agreeable or harmonious person

**disheveled** sloppy; unkempt

**foreboding** ominous; uneasy

**incredulous** unbelieving; skeptical

**perpetrated** committed; carried out

**plagiarized** copied; stole

**prestigious** well-known; distinguished

**verbatim** word for word

**Discussing the Short Story**

1. What “words” do you think the title refers to? (Analysis) *Answers will vary. Some students may say that the title refers to the words Andy stole from William Anthony Tyndale. Others may feel that the important words were Mellisa’s to Andy. Still others may say that the words were Andy’s own when he confessed his crime to a roomful of people.*
2. Do you think Andy would have jumped out the window if Mellisa hadn’t come back for him? Why or why not? (Analysis) *Answers will vary. Although some students might be unsure of Andy’s will to jump, most will see that Andy expected his sister to come back for him, and that he actually wanted to confess his problem to her.*

3. In your opinion, how does Mellisa’s opinion of her brother change over the course of the story? (Analysis) *Answers will vary. Students should see that Mellisa’s view of her brother changes from sarcastic respect and pride to fear for his safety to anger at his plagiarism to pride in his public confession.* (RL.6.3, RL.8–12.3)
4. Who is the most important “judge” in this story? (Analysis) *Answers will vary. Students may say Mellisa, the audience, the school officials, the father, or Andy himself.*

**Special Focus: Plagiarism**

Discuss with students what plagiarism is and the importance of giving credit where credit is due. Ask students why they think some people plagiarize. *Reasons may include laziness, insecurity, time issues, or the desire to appear more intelligent to others.*

## Who Judges?

### Critical Thinking Skill ANALYZING

1. State your opinion on the peer court system for trying youthful offenders. Do you feel it is effective and appropriate? *Answers will vary. Guide students to give more than one reason for their opinion.*
2. “Shrewd Todie and Lyzer the Miser” has a clear *moral*, or central idea, best summed up in the judge’s final statement: “If you accept nonsense when it brings you profit, you must also accept nonsense when it brings you loss.” **Analyze** the other three selections in this cluster and write a *moral* that best states the theme of each piece. *Student results will vary. Sample answers might appear something like this. (RL.6–12.2)*

Selection	Moral
<i>And Justice for All</i>	Sometimes the best, and toughest, judges are people of one’s own age.
<i>justice</i>	If all else fails, we must take justice into our own hands. OR No good deed goes unpunished.
<i>Words</i>	Sometimes a person’s toughest judge is himself/herself.

3. The phrase “i suppose” is repeated several times in the poem, “justice.” Why do you think w. r. rodriguez uses this poetic technique? *Students may mention that the speaker appears to be indifferent. Others may offer the idea that the speaker is attempting to see the situation from all sides. Because there is no punctuation and everything is in a “stream of consciousness” style, it may just be suggesting the run-on thoughts of a person’s mind.*
4. In “Words,” suppose that as punishment Andy had to speak in schools on the topic of plagiarism. What do you suppose he would discuss? Write an outline of at least three main points you think Andy would cover in his talks. *Answers will vary. A sample outline might be as follows:*
  - I. Plagiarism is wrong.
    - A. It is against the law; prison sentences, fines, and lawsuits may result.
    - B. It is stealing someone else’s ideas.
  - II. Plagiarism gives one a bad reputation.
    - A. Bad reputations are hard to break.
    - B. Bad reputations follow you through life.
  - III. Plagiarism can lead to other infractions or problems.
    - A. Little infractions can lead to bigger ones.
    - B. A scarred conscience can torment a person for years.

### Writing Activity: Here Comes the Judge

The handout on the next page provides a graphic organizer to help students with the writing activity. See whiteboard lessons *AndJustice\_2.3\_Writing* and *AndJustice\_2.4\_CCSSRubric*. See pages 59–61 for a sample rubric to use with student essays. (*W.6–12.2, W.6–12.4, W.6–12.9, WHST.6–12.2, WHST.6–12.4, WHST.6–12.9*)

## Writing Activity: Here Comes the Judge

**Directions:** Pretend that the position of juvenile court judge is open at your courthouse. Write a job description for this position. Make sure you include a statement of general job duties (or objectives), a list of desirable character traits, details of prior experience and education, and a description of the rewards of the job.

First complete the job description. Then use that information to write an advertisement.

### Job Description

DUTIES/OBJECTIVES \_\_\_\_\_

\_\_\_\_\_

CHARACTER TRAITS DESIRED \_\_\_\_\_

\_\_\_\_\_

EDUCATION REQUIRED \_\_\_\_\_

\_\_\_\_\_

EXPERIENCE REQUIRED \_\_\_\_\_

\_\_\_\_\_

BENEFITS \_\_\_\_\_

\_\_\_\_\_

### Advertisement

WANTED \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Cluster Two Vocabulary Test Pages 51–79

Choose the meaning of the bold word in each passage.

1. “Kids can **impose** some tough sentences,” Mr. Fredericks says. (*And Justice for All*, p. 55)  

Ⓐ discuss	Ⓒ create
Ⓑ dictate	Ⓓ deliberate
2. She **reproached** Todie bitterly, wailing, “If you can’t feed your wife and children, I will go to the rabbi and get a divorce.” (*Shrewd Todie and Lyzer the Miser*, p. 57)  

Ⓐ rebuked	Ⓒ approached
Ⓑ glared at	Ⓓ notified
3. “And what will you do with it, eat it?” Todie **retorted**. (*Shrewd Todie and Lyzer the Miser*, p. 57)  

Ⓐ cried	Ⓒ growled
Ⓑ joked	Ⓓ replied
4. “Did you not expect the candlesticks to give birth to other candlesticks?” the rabbi said **admonishingly**. (*Shrewd Todie and Lyzer the Miser*, p. 61)  

Ⓐ bitterly	Ⓒ scoldingly
Ⓑ tenderly	Ⓓ softly
5. . . . but it was too dangerous / too **futile** the silent watcher knew to call the police . . . (*justice*, p. 63)  

Ⓐ useless	Ⓒ frightening
Ⓑ dangerous	Ⓓ complicated
6. . . . one of the **perennial** watchers watched it all from her window . . . (*justice*, p. 63)  

Ⓐ constant	Ⓒ helpless
Ⓑ angry	Ⓓ elderly
7. Confused, she pictured Andy in his room, **disheveled** and depressed. (*Words*, p. 68)  

Ⓐ exhausted	Ⓒ lonely
Ⓑ nervous	Ⓓ unkempt
8. “I figured if I stole words **verbatim** from successful but dead obscure authors, I might be able to fool everybody.” (*Words*, p. 73)  

Ⓐ honestly	Ⓒ just as written
Ⓑ illegally	Ⓓ secretly
9. “I am declining this **prestigious** award.” (*Words*, p. 77)  

Ⓐ distinguished	Ⓒ solemn
Ⓑ unimportant	Ⓓ frivolous
10. “I can only say that I could not live with myself if I **perpetrated** this dishonest act.” (*Words*, p. 78)  

Ⓐ considered	Ⓒ confessed
Ⓑ committed	Ⓓ justified

## CLUSTER THREE

### Comparing and Contrasting

I. Present this definition to students.

When **comparing** you seek similarities between objects, events, or ideas. When **contrasting** you seek differences between them.

II. Discuss with students how they already use comparing and contrasting by sharing the situations below.

**You use comparison and contrast when you**

- make most decisions; for example, you compare and contrast movies before you decide which one to see
- you visit a new friend in his or her home; you might compare and contrast the lifestyle of your friend's family against your own
- compare the book to the movie based on the book

Ask students to suggest other situations where comparing and contrasting would be used.

III. Explain to students that in Cluster Three they will compare and contrast various types and levels of punishment. Use the following steps.

- Use the reproducible “Contrasting Punishment and Mercy” on the next page as a blackline master, or use the interactive whiteboard version of the page, AndJustice\_3.1\_CriticalThink.
- Have students complete **Part A** by filling in examples of strict punishment and merciful punishment. *Answers will vary. Suggested answers follow.*

Strict Punishment	Merciful Punishment
<b>Infraction:</b> An elderly driver repeatedly runs traffic lights.	
<i>His license is taken away and he is told he can never drive again.</i>	<i>His license is suspended for six months. He is required to attend a three-week driving school.</i>
<b>Infraction:</b> A man commits murder.	
<i>He is executed by lethal injection.</i>	<i>He spends the rest of his life in prison.</i>

- In **Part B**, have students choose which type of punishment (strict or merciful) they feel is best for long-term behavior change, explaining their choice.
- Tell students to use the skills of comparing and contrasting in a thoughtful and intentional way as they read the selections in Cluster 3. (RL.6–12.1, RL.6–7.9, RI.6–12.1, RI.6.9, RH.6–12.1, RH.9–10.9)

For additional in-depth work on developing the skill of comparing and contrasting, see the whiteboard lesson AndJustice\_3.2\_CCSSThink. (RL.6–7.9, RI.6.9, RH.9–10.9)

## Contrasting Punishment and Mercy

**Cluster Question:** Punishment or mercy?

**Definition:** With **comparing** you seek similarities between objects, events, or ideas. When **contrasting**, you seek differences between them.

### Part A

**Directions:** For each infraction in the chart below, list one strict punishment and one merciful punishment. The first one is completed for you as a sample.

Strict Punishment	Merciful Punishment
<b>Infraction:</b> A teenager steals a dress from a store. It is her first offense.	
<i>She is arrested and sent to a juvenile detention center.</i>	<i>She is arrested and let go with a warning. Her parents ground her for a month.</i>
<b>Infraction:</b> An elderly driver repeatedly runs traffic lights.	
<b>Infraction:</b> A man commits murder.	

### Part B

**Directions:** Using the chart above, which type of punishment do you think is best for long-term behavior change? Explain your response.

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## Cluster Three Vocabulary

Watch for the following words as you read the selections in Cluster Three. Record your own vocabulary words and definitions on the blank lines.

### **The Quality of Mercy** pages 82–86

**cloistered** sheltered; secluded

**petitioners** applicants; solicitors

**pondered** thought; meditated

**squandered** misspent; wasted

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### **Portia's Speech** page 87

**attribute** quality; characteristic

**sway** rule; control

**temporal** earthly; secular

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### **The Bishop's Candlesticks** pages 88–101

**abjectly** miserably; degradedly

**contemptuously** arrogantly; scornfully

**perdition** destruction; hell

**portly** stout; plump

**punctual** prompt; timely

**sonorous** full-sounding; resonant

**vagabonds** drifters; tramps

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### **This Isn't Kiddy Court** pages 102–109

**chaotic** disordered; confused

**laudable** admirable; praiseworthy

**palatial** magnificent; large

**precocious** clever; quick

**predator** abuser; tormentor

**rigorous** strict; harsh

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## The Quality of Mercy retold by Sharon Creeden, pages 82–86

Moroccan Folk Tale

### Summary

The young heir to a wealthy merchant spends all his inheritance and borrows from a corrupt merchant. When the young man is not able to pay back the money, the merchant demands payment or a “kilogram of flesh.” Disguising herself as a lawyer, the king’s daughter presents a just solution, winning her father’s approval and a court position.

Reading Hint	Thinking Skill	Extension
Tell students that folk tales often portray a moral lesson. Remind them to look for the lesson or moral within the story.	Ask students to <i>compare and contrast</i> the attitudes expressed in this story. For example, what are the different characters’ attitudes about money? What are the differing attitudes about justice? (RL.6–7.6)	<b>Pro/Con List:</b> Have students take each character’s attitude about spending money or dispensing justice and create a pro/con list. What is good and bad about each character’s attitude in these two areas?

### Vocabulary

**cloistered** sheltered; secluded

**petitioners** applicants; solicitors

**pondered** thought; meditated

**squandered** misspent; wasted

### Discussing the Folk Tale

- How would you best sum up the message or central idea of this story? (Analysis) *Answers will vary. Some students may focus on the young man’s irresponsibility and claim that he learned his lesson. Others will say that the lesson of the story has to do with making the punishment fit the crime.* (RL.6–12.2)
- Why do you think the princess chooses a form of justice that is impossible to carry out? (Analysis) *Answers will vary. Most students will understand that the princess knew the merchant could not cut an exact kilogram of flesh and wanted the merchant to see the harshness of his agreement.*
- Why do you think the king was at first angered by his daughter’s performance at the assembly? (Analysis) *Answers will vary. Many students will say that the king did not like being tricked, even if the outcome was more just and fair than usual.*

- What other stories about justice does this folk tale bring to mind? (Recall) *Students may mention the story of King Solomon or the fables of Aesop. Remind students that the original purpose of many folk tales or fables was to teach people to think more fairly and behave accordingly.*

### Special Focus: Oral Tradition

Remind students that in the days before widespread media and travel, stories and news were shared orally. Community values are contained in the stories of the oral tradition. For this reason, folk tales often present clear and simple morals. For example, the story of Cinderella presents the issue of fairness. Use the following questions to prompt discussion about oral traditions.

- What stories are a part of your “oral tradition”?
- Can you think of other folk tales with justice themes?
- Do you think television is a form of oral tradition? Why or why not?
- Are popular songs a form of oral tradition? Why or why not?

## Portia's Speech by William Shakespeare, page 87

Monologue

### Summary

This speech is excerpted from Shakespeare's play *The Merchant of Venice*. At this point in the play, Portia has disguised herself as a lawyer and comes to the assembly to beg for mercy in the case of her husband's best friend. Her plea for mercy, though eloquent, does not convince the judge, and she is forced to come up with another plan.

Reading Hint	Thinking Skill	Extension
The monologue's language may at first be hard for students to grasp. Encourage them to relax and listen for the main ideas rather than the particulars of the language. (RL.6–12.2)	As a pre-writing step to the paraphrase writing activity, ask students to <i>compare and contrast</i> Shakespearean language to modern words by restating in one sentence Portia's main point about justice.	<b>Discussion:</b> Tell students that in the play <i>The Merchant of Venice</i> , Portia dresses as a male lawyer to defend the life of her husband. Ask students why they think more men than women have decided justice issues.

### Vocabulary

**attribute** quality; characteristic

**sway** rule; control

**temporal** earthly; secular

### Discussing the Monologue

1. What do you think Shakespeare meant by the statement that mercy “blesseth him that gives and him that takes”? (Analysis) *Answers will vary. He may have meant that the positive feeling that comes from being shown mercy is similar to the good feeling that comes from showing mercy to others.* (RL.6–12.4)
2. To whom does Portia compare the merciful monarch at the end of the excerpt? (Recall) *God*
3. What statement does Portia make about the power of judges? (Analysis) *Answers will vary, but students will probably mention that the best judges are strong enough to show mercy.*

### Special Focus: Poetic Language

You might wish to work with students to analyze the monologue line by line. First, talk to them about the following archaic terms.

<i>doth</i>	<i>does</i>
<i>droppeth</i>	<i>drops</i>
<i>blesseth</i>	<i>blesses</i>
<i>'tis</i>	<i>it is</i>
<i>likest</i>	<i>like, similar to</i>

Then have a student restate the first two lines of the poem. For example, the first two lines might be restated to say, “Mercy shouldn’t be difficult./It should fall like gentle rain from the sky . . .”

Continue in this way through the rest of the monologue. When you finish, ask students if anything is lost in the modern rewording.

### Comparing and Contrasting Texts

Facilitate a discussion comparing and contrasting this monologue with the previous folk tale in terms of how the texts in different forms approach similar themes and topics.

(RL.6.9)

# The Bishop's Candlesticks

Drama

by Lewy Olfson, based on *Les Misérables* by Victor Hugo, pages 88–101

## Summary

A bishop shelters an ex-convict to the dismay of his servant Mademoiselle Magloire. In the night, Jean Valjean steals his host's silver and then flees. Police capture Valjean, yet the kindly bishop reports that he gave Valjean the silver as a present. The bishop tells the disbelieving Valjean to use the silver to become an honest man.

Reading Hint	Thinking Skill	Extension
Discuss the importance of the prologue in a play (it helps visualize the staging, lighting, and characterization). (RL.6–7.5)	Ask students to <i>compare</i> Valjean's years of prison punishment to the crime he committed (stealing a loaf of bread). Ask what they think a more suitable punishment might be.	<b>What If?:</b> Sometimes a good creative exercise for students is to plan a different ending to a story. What do you think would have happened if Valjean had not been caught by the police?

## Vocabulary

**abjectly** miserably; degradedly  
**contemptuously** arrogantly; scornfully  
**perdition** destruction; hell  
**portly** stout; plump  
**punctual** prompt; timely  
**sonorous** full-sounding; resonant  
**vagabonds** drifters; tramps

## Discussing the Drama

- Why did Jean Valjean spend nineteen years in prison? (Recall) *He spent five years for stealing bread and the other fourteen years for attempted escapes.*
- What preconceptions do you think the townspeople have about Jean Valjean? (Analysis) *Most students will say that because the townspeople know of Jean Valjean's status as an ex-convict, they suspect that he will commit crimes again.*
- Which character in this play best symbolizes, or represents, "justice" and which best symbolizes "mercy"? (Analysis) *Mme. Magloire represents justice; the Bishop represents mercy.*
- What do you think is his main message about justice? (Analysis) *Some students may believe that mercy is being praised over punishment. Others may believe the drama simply questions what justice really is.*  
(RL.6–12.2)

## Special Focus: Stage Directions

When playwrights want to show what is physically happening on the stage they use *stage directions*. Stage directions are the parenthetical descriptions between, and sometimes within, the lines. They may describe what a character looks like, tell where he or she is standing or moving on the stage, or point out an emotion he or she is experiencing.

Students might enjoy performing a staged reading of this excerpt. In a staged reading, the performers read from their scripts while physically carrying out the stage directions. You might have one student perform the sound effects: the gavel banging, the chimes striking eight, and so on.

## Comparing Media

Try to gather as many depictions of the bishop's candlesticks scene as you can. You can find the scene (called "Grace") from the 1998 movie starring Liam Neeson on YouTube. You can also download a free ebook of the novel from a number of different sites (the candlestick scene is in Chapter 3, Book 2). Have students compare and contrast the experience of reading and viewing the different versions, noting what each emphasizes.  
(RL.6–12.7)

# This Isn't Kiddy Court

 by Judge Judy Sheindlin, pages 102–109

Commentary

## Summary

Former New York family court judge and current star of her own Court TV program, “Judge Judy” Sheindlin suggests an eight-point plan that would provide stiffer penalties for juvenile offenders.

Reading Hint	Thinking Skill	Extension
This reading contains an introduction and eight sections. Have students preview the article by reading the numbered headings.	Have students take notes that <i>compare and contrast</i> what they know about current laws with Judge Judy's plan.	<b>Speaking Challenge:</b> Ask students to prepare and deliver one-minute speeches based on their reactions to Judge Judy's plan. (SL.6–12.4, SL.6–12.6)

## Vocabulary

**chaotic** disordered; confused  
**laudable** admirable; praiseworthy  
**palatial** magnificent; large  
**precocious** clever; quick  
**predator** abuser; tormentor  
**rigorous** strict; harsh

## Discussing the Commentary

- Why do you think the writer began her commentary with a story about her own son? (Analysis) *Answers will vary. Students should note that the author's opening anecdote provides a personal context in that she does not place herself or her own son above the law. (RI.6–8.5)*
- What contrasts does Judge Judy comment on between the prison system and the inner-city public school system? (Recall) *The prison system has state-of-the-art equipment and emphasizes weight training; the school system has facilities with broken windows, peeling paint, etc. In general, the prison seems more comfortable and more pleasant. Some students might point out that the prison system sounds like “more fun.”*
- The author of this commentary is known as a tough judge. As a young person, do you feel that some of Judge Judy's “tough” suggestions might deprive juveniles of their civil rights? Why or why not? (Analysis)

*Answers will vary. Some students may say that the plan could deprive some people of their freedoms by mandating curfews, police check-ins, etc. Others will feel that it is all right to deny the civil rights of hardened juvenile criminals because these people deprive others of their civil rights.*

## Special Focus: Outlining

This commentary is presented in outline form with numbered main ideas for easy readability. Have students use outlining to further organize and analyze the ideas presented in this commentary. For example, the first numbered item might appear something like this.

- I. Hard time good/Good time a joke
  - A. Early release from jail
    1. Should be earned
      - a. Vocational training
      - b. Academic study
  - B. Keep the unrehabilitated in jail.

After students have outlined the text, have them articulate the organizational plan for the commentary, explain how the major sections contribute to the whole, describe how ideas are developed from section to section, and evaluate whether the structure makes points clear, convincing, and engaging. (RI.6–12.5, RH. 6–12.5)

## Punishment or Mercy?

### Critical Thinking Skill COMPARING AND CONTRASTING

- Using a chart such as the one below, **compare and contrast** the judges in the three selections listed. (There may be more than one judge in a selection.) Which would you consider merciful and which seem more punitive? Then choose the judge you feel is the most fair, supporting your selection with examples.

Merciful Judges	Selection	Punitive Judges
<i>Princess</i>	The Quality of Mercy	<i>King</i>
<i>Bishop</i>	The Bishop's Candlesticks	<i>Mme. Magloire</i>
	This Isn't Kiddy Court	<i>Judge Judy</i>

- “The Quality of Mercy” ends with the phrase, “the kingdom was ruled with more kindness than justice required.” What could be the strengths and weaknesses of a judge exhibiting “more kindness”? *Answers will vary. A kind judge could be considered “soft” and might be taken advantage of by an offender with a sob story. Yet a kind judge could be open to hearing extenuating circumstances and be patient in making a decision. Accept thoughtful answers that can be supported with reasons.*
- Irony* refers to the contrast between what is expected and what really happens. In “The Bishop’s Candlesticks,” what is ironic about Jean Valjean’s pardon? *Answers will vary. Most students will realize that the Bishop’s generous response is unexpected and that Valjean can’t “steal” something that has been given to him. Others may see a deeper irony, that in “getting away” with the candlesticks, Jean Valjean has actually agreed to a much larger job—becoming a good man. (RL.8.6, RL.11–12.6)*
- Compare and contrast* the two styles of justice represented by Judge Judy’s juvenile courtroom and the peer court format in “And Justice for All” of Cluster Two. Which courtroom would you prefer to be in and why? *Answers will vary. Some may disagree strongly with Judge Judy’s national curfew suggestion. Others may agree with her “tough love” tactics. Some students may think the peer court sounds like a great idea, while others may feel uncomfortable with peers deciding their consequences. Accept any answers students can support.*

### Writing Activity: In My Own Words

The handout on the next page provides a graphic organizer to help students with the writing activity. It is also available as a whiteboard lesson, AndJustice\_3.3\_Writing. You may wish to use the Writing Activity Handout as an assessment. See also pages 59–61 for a sample rubric to use with student essays. For a rubric to evaluate this activity, see whiteboard lesson AndJustice\_3.4\_CCSSRubric. (W.6–12.4, W.6–12.9, WHST.6–12.4, WHST.6–12.9)

## In My Own Words

**Directions:** A *paraphrase* is a rewriting of an original passage.

Paraphrases are not intended to replace the original. Instead, they restate the original in a less complex style using common language and familiar word order. Sharpening your paraphrasing skills can enable you to decode outdated or difficult language.

Compare the following original passage and paraphrase from Act II, Scene II of Shakespeare's play *Romeo and Juliet*. Juliet is agonizing about Romeo being a member of the Montague family, which is despised by her own family, the Capulets. Notice how the message is similar, yet the wording is easier to understand.

Original Passage	Paraphrase
O Romeo, Romeo! wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.	O Romeo! Why are you called Romeo? If you can't forsake your family and your name, at least swear that you love me, and I'll give up my family name for you.

Write a paraphrase of "Portia's Speech" to make the monologue easier for modern readers. Feel free to use a dictionary or other resource.

### Original Speech

### My Paraphrase

The quality of mercy is not strain'd.

It droppeth as the gentle rain from heaven

Upon the place beneath. It is twice bless'd:

It blesseth him that gives and him that takes.

'Tis mightiest in the mightiest; it becomes

The throned monarch better than his crown.

His scepter shows the force of temporal power,

The attribute to awe and majesty,

Wherein doth sit the dread and fear of kings;

But mercy is above this scepted sway;

It is enthroned in the hearts of kings;

It is an attribute to God himself,

And earthly power doth then show likest God's

When mercy seasons justice.



## Cluster Three Vocabulary Test Pages 82–109

Choose the meaning of the bold word in each passage.

1. And so it was, the son **squandered** his inheritance on gifts and celebrations. (*"The Quality of Mercy,"* p. 83)  
Ⓐ saved Ⓒ wasted  
Ⓑ avoided Ⓓ used
2. The King paced and **pondered** and at last went to the garden. (*"The Quality of Mercy,"* p. 86)  
Ⓐ exercised Ⓒ prowled  
Ⓑ meditated Ⓓ consulted
3. His scepter shows the force of **temporal** power . . . (*"Portia's Speech,"* p. 87)  
Ⓐ mild Ⓒ heavenly  
Ⓑ earthly Ⓓ unfair
4. It is an **attribute** to God himself . . . when mercy seasons justice. (*"Portia's Speech,"* p. 87)  
Ⓐ attitude Ⓒ quality  
Ⓑ prayer Ⓓ concern
5. So I can tell you for a fact that this **vagabond** is the ugliest man in the world. (*"The Bishop's Candlesticks,"* p. 90)  
Ⓐ tramp Ⓒ young person  
Ⓑ robber Ⓓ executioner
6. And I must begin setting the table. One thing I can say for the Bishop—he is always **punctual**. (*"The Bishop's Candlesticks,"* p. 91)  
Ⓐ hungry Ⓒ unhappy  
Ⓑ here Ⓓ prompt
7. Ah, I understand. You wish me to use the silver candlesticks as well as the silver plates (**contemptuously**) for our guest. (*"The Bishop's Candlesticks,"* p. 94)  
Ⓐ praisingly Ⓒ scornfully  
Ⓑ proudly Ⓓ joyfully
8. Adam was a very beautiful but very **precocious** child, always looking for an angle or advantage. (*"This Isn't Kiddy Court,"* p. 103)  
Ⓐ obnoxious Ⓒ loud  
Ⓑ sickly Ⓓ clever
9. Rehabilitation is a **laudable** goal, but when you spend millions and do not even come close to reaching that goal, it is time for a new broom. (*"This Isn't Kiddy Court,"* p. 105)  
Ⓐ admirable Ⓒ possible  
Ⓑ reachable Ⓓ dangerous
10. Most kids struggle within these **chaotic** environments, with little or no support, and yet try to do the right thing. (*"This Isn't Kiddy Court,"* p. 105)  
Ⓐ strange Ⓒ inner-city  
Ⓑ disordered Ⓓ legal

# Teaching Cluster Four

The final cluster in *And Justice for All* can be presented using one or more of the following methods.

- presented by the teacher
- used for independent student learning
- used for a final assessment

Use the chart below, or the interactive whiteboard lesson AndJustice\_4.0\_Teaching, to plan.

Teacher Presentation	Independent Learning/Assessment
<p><b>For teacher-directed study you can</b></p> <ul style="list-style-type: none"><li>• pass out cluster vocabulary sheet</li><li>• set schedule for reading selections</li><li>• use appropriate discussion questions and extension activities for each selection</li><li>• administer vocabulary test</li><li>• assign research projects</li><li>• administer final essay test</li></ul>	<p><b>Students can</b></p> <ul style="list-style-type: none"><li>• plan and present a lesson over one or more of the selections in the last cluster</li><li>• prepare a vocabulary study sheet and create and administer a vocabulary test</li><li>• conduct additional research on a related topic</li><li>• respond to one or more of the questions or activities on the Responding to Cluster Four page</li></ul>

Teacher Notes

## CLUSTER FOUR

### Synthesizing

I. Present this definition to students.

In **synthesizing** you combine or rearrange statements, feelings, or ideas to provide a new or fresh perspective on a topic.

II. Discuss with students how they already use synthesizing by sharing the situations below.

**You synthesize when you**

- use what you already know to figure out the meaning of a new word
- combine several brainstorming suggestions to develop a solution to a problem
- use information from several different sources in a project

Ask students to suggest other situations where synthesizing would be used.

III. Explain to students that they will use synthesis to create a personal essay about what justice means to them. Use the following steps to show how to synthesize.

- A. Use the reproducible “Synthesizing Ideas About Justice” on the next page as a blackline master, or use the interactive whiteboard version of this pages, AndJustice\_4.1\_CriticalThink.
- B. Show how one reader created a maxim based on a quotation from this book. Point out that synthesizing is a higher-order thinking skill that often requires other thinking skills such as analysis (to find a quotation that summarizes one or more of the ideas in a piece) and summarizing (to rephrase the main idea).
- C. Have students review the selections they have already read. Then have them select a piece to work with. Using **Organizer A** as a model, have them complete **Organizer B**. If necessary, prompt students with questions such as “What is the main idea of the piece you have selected?” or “Do you remember a key phrase from the piece?” Students may need to skim their selection to find a meaningful quotation. Finally, give students time to write their maxims.
- D. When your students have completed the activity, they have begun to synthesize an answer to the essential question, “What is justice?” (*W.6–12.9, WHST.6–12.9*)

For additional in-depth work on developing the skill of synthesizing, see the interactive whiteboard lesson AndJustice\_4.2\_CCSSThinking. (*RL.6–8.9, RI.6–8.9, RH.6–12.9*)

## Synthesizing Ideas About Justice

**Essential Question:** What is justice?

**Definition:** In synthesizing you combine or rearrange statements, feelings, or ideas to provide a new or fresh perspective on a topic.

A *maxim* is a wise saying or short statement about a topic. You may have heard the familiar warning about hurrying to complete a job: “Haste makes waste.” Or you may be familiar with Benjamin Franklin’s dietary advice: “An apple a day keeps the doctor away.” Not all maxims rhyme as these two do. The following example is an ancient Latin maxim: “Extreme justice is extreme injustice.”

In a sense, a maxim is a type of synthesis or summary statement on a topic. A maxim condenses a complex situation into a short statement, apparently full of wisdom and experience. What maxims can you develop about justice now that you have read several clusters of stories, poems, and articles?

**Directions:** Organizer A shows an example of a maxim based on a portion of “The Bishop’s Candlestick.” Notice how the author of the maxim first located an interesting quotation from the drama, then rephrased the quotation to create the saying. No doubt, other maxims could be created from the same quotation.

Now review the selections you have read so far in this book. Select one that you think would yield a wise saying. Use **Organizer B** to record a quotation from your selection and your justice maxim.

**Organizer A** Selection     *The Bishop’s Candlesticks*    

Quotation	Justice Maxim
<i>“I give you the silver freely. And I want your solemn promise that you will use it to become an honest man. Promise me that you will start a new way of life.”</i> (page 101)	<i>Mercy has one expectation—that you improve your own life.</i>

**Organizer B** Selection \_\_\_\_\_

Quotation	Justice Maxim
<i>“I give you the silver freely. And I want your solemn promise that you will use it to become an honest man. Promise me that you will start a new way of life.”</i> (page 101)	

## Cluster Four Vocabulary

Watch for the following words as you read the selections in Cluster Four. Record your own vocabulary words and definitions on the blank lines.

**United States v. Susan B. Anthony**  
pages 112–122

**adamant** uncompromising; unwavering

**benevolent** good; kind

**denounced** criticized; condemned

**exhortation** persuasion; encouragement

**tirade** tongue-lashing; diatribe

**vilified** defamed; scandalized

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**Dumb Criminal Tales** pages 123–127

**brandished** waved; wielded

**demeanor** attitude; conduct

**detonate** explode; discharge

**discreet** careful; cautious

**eluding** evading, avoiding

**heist** planned robbery

**innovative** new; changed

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**The Truth About Sharks** pages 128–141

**annihilating** exterminating; eradicating

**penitent** sorrowful; repentant

**poignant** heartbreaking; emotional

**sallow** pale; sickly looking

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**Martin Luther King, Jr.** page 142

**anoint** bless; consecrate

**prose** without verse

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# The United States v. Susan B. Anthony

by Margaret Truman, pages 112–122

Biography

## Summary

Margaret Truman analyzes the fiery spirit of suffragist leader Susan B. Anthony and her arrest and trial for illegally voting in an election. The highlight of the article comes with Anthony's impassioned speech at her trial.

Reading Hint	Thinking Skill	Extension
Build understanding of Susan B. Anthony by asking students what freedoms they consider worth fighting for.	Have students <i>compare and contrast</i> the voting process and restrictions in 1872 with what they know about current voting rights.	<b>Letter to the Editor:</b> Ask students to imagine it's 1872 and they have been asked by members of the women's suffrage movement to write a letter to the editor of a newspaper defending women's right to vote. (W.6–12.1, W.6–12.4, WHST.6–12.1, WHST.6–12.4)

## Vocabulary

**adamant** uncompromising; unwavering

**benevolent** good; kind

**denounced** criticized; condemned

**exhortation** persuasion; encouragement

**tirade** tongue-lashing; diatribe

**vilified** defamed; scandalized

## Discussing the Biography

1. Why do you think Susan B. Anthony was able to enlist the aid of so many poll inspectors, legal representatives, and government officials? (Analysis) *Answers will vary. Some students may say that Anthony's intelligence, oratory skills, and belief in her cause persuaded people to join her; others may mention that Anthony was intimidating to many people and she may have bullied some of her followers.*
2. What were some of the ways Susan B. Anthony got the attention of the media? (Analysis) *Answers will vary. Students may mention that Susan B. Anthony was very good at making the large gesture—for example, going to the polls and demanding to vote. They may also recall that Anthony ran her own newspaper for a while.*

3. In your opinion, could Susan B. Anthony be classified as a hero? (Analysis) *Answers will vary. Most students will believe that Anthony's commitment to her cause and willingness to stand behind her views make her a hero.*

## Special Focus: Biography

A biography is an attempt to present factual information about a person's life. But facts, especially when dealing with historical data, are subject to interpretation. With students, determine Margaret Truman's interpretation of Susan B. Anthony's life. Use the following questions to prompt discussion. (RI.6–12.6, RH.6.6)

- What do you think Margaret Truman wants her readers to believe about Susan B. Anthony? *That she was an American hero and a "true original"*
- Where in the text do Truman's beliefs appear? *"I have to report that my original assessment of her character was much too harsh. . . ." (page 113) "But I have a sneaky feeling . . . she may actually have had a sense of humor." (page 113) etc.*

# Dumb Criminal Tales

Anecdotes

compiled by Daniel R. Butler, Leland Gregory, and Alan Ray, pages 123–127

## Summary

These anecdotes illustrate that bringing some folks to justice is sometimes too easy.

Reading Hint	Thinking Skill	Extension
Ask volunteers to read these anecdotes aloud. The bizarre and sometimes hilarious behavior of the would-be criminals should prove entertaining.	Encourage students to <i>evaluate</i> the anecdotes and determine which perpetrator rates the designation of number one dumb criminal.	<b>Mock Newscast:</b> Students might enjoy writing and delivering a mock newscast about these or other dumb criminal tales.

## Vocabulary

**brandished** waved; wielded

**demeanor** attitude; conduct

**detonate** explode; discharge

**discreet** careful; cautious

**eluding** evading; avoiding

**heist** planned robbery

**innovative** new; changed

## Discussing the Anecdotes

1. How would you describe the authors' tone (manner of expression) in these anecdotes? (Analysis) *Answers will vary. Students will probably point out that the authors' tone is sarcastic, ironic, or humorous. They are obviously ridiculing the criminals they describe. (RI.7–12.4)*
2. Why do you think the authors or editors took out the names of the actual criminals in the stories? (Analysis) *Answers will vary. Keeping names generic might be less embarrassing to the actual participants, or having no names shows that the experience is emphasized while the names are unimportant.*
3. Do you believe these anecdotes serve any kind of purpose when it comes to a serious discussion of justice? (Analysis) *Answers will vary. Make sure students support their answers with good reasons. Some may say that they are just there for entertainment value; others may say they show that crime really doesn't pay.*

## Special Focus: The Anecdote

An *anecdote* is a short narrative telling of an interesting incident or event. Writers often use anecdotes to convey larger ideas. What larger ideas do these anecdotes convey? *Answers will vary. Suggested responses include*

- *crime doesn't pay*
- *plan ahead*
- *think*

## Writing a Narrative

Have students choose one of the dumb criminal tales to elaborate on in an extended narrative. Have them determine an audience for their narrative. Encourage students to make up the details that any good narrative would have and to include such elements as an engaging context and point of view, a plot that unfolds logically, dialogue, description, transitional words, sensory language, and a conclusion that follows from and reflects on the experiences in the narrative. (W.6–12.3, W.6–12.4)



# The Truth About Sharks

by Joan Bauer, pages 128–141

Short Story

## Summary

A teenager, Beth, borrows her mom's car to run to the mall on a shopping excursion. She is delayed, however, by a security guard who falsely accuses her of shoplifting. Beth not only handles her situation with courage, but she also follows through with a demand for justice. Both an apology and a gift certificate are Beth's rewards.

Reading Hint	Thinking Skill	Extension
Early in this story, the author gives us information about the narrator, Beth. Tell students to pay attention to hints about Beth's personality, attitudes, age, and interests as they read. <i>(RL.6–12.1)</i>	Ask students to think about how the narrator might have been treated by the store security guard if she had been 30 years old and well-dressed.	<b>Write a Letter:</b> Tell students to imagine that they have been mistreated by the staff at a store. Encourage them to write a formal letter of complaint in a restrained but forceful way.

## Vocabulary

**annihilating** exterminating; eradicating

**penitent** sorrowful; repentant

**poignant** heartbreaking; emotional

**sallow** pale; sickly looking

## Discussing the Short Story

1. Why is Beth arrested? (Recall) *Beth is arrested by a store security guard because the guard feels Beth has been shoplifting.*
2. How would you characterize Beth? Refer to specific lines of dialogue or incidents in the text for your answer. (Analysis) *Students will probably point out that the narrator is a fairly typical teenager—she likes to sleep late, thinks about her appearance a lot, has a slightly adversarial relationship with her mother, and so on. (RL.6–12.3)*
3. Do you think Beth showed courage in responding to the store's treatment of her? (Analysis) *Answers will vary. Most students will feel that Beth did show courage by returning to the store to clear her name and, later, by demanding an apology.*
4. How do you think the story would have turned out if Hannah had not been there or if she had not remembered Beth? (Analysis) *Answers will vary. Many students will realize that as long as Beth's purse and coat were still in the dressing room, Beth would probably have been off the hook.*

## Special Focus: What's in a Name?

Authors sometimes use names that conjure up aspects of a character's appearance or personality. Ask students what images the name Madge P. Groton conjures.

- “Madge” sounds old-fashioned.
- Including the middle initial makes her sound self-important.
- The guttural “Groton” sounds forceful and insensitive.

Point out that the author supplies details to back up the impression the name leaves. What details about the security guard add to this characterization? *(RL.6–12.3)*

- physically strong and forceful
- sour facial expression
- glaring eyes
- abuses her authority

# Martin Luther King, Jr. by Gwendolyn Brooks, page 142

Poem

## Summary

In this powerful and moving tribute, poet Gwendolyn Brooks captures the spirit, vision, and courage of slain Civil Rights leader Martin Luther King, Jr.

Reading Hint	Thinking Skill	Extension
Students may have a difficult time with some of the images in this poem. Ask how the words “poem,” “grace,” and “music” might apply to a human being. (RL.6–12.4)	<i>Evaluate</i> why the poet considers Martin Luther King, Jr. a symbol for justice.	<b>Write a Tribute:</b> Have students create a poem about a person they admire. They can use a structure similar to the one Brooks uses in “Martin Luther King, Jr.”

## Vocabulary

**anoint** bless; consecrate

**prose** without verse

## Discussing the Poem

1. What emotions does this poem evoke for you? (Analysis) *Answers will vary. Students may mention hope, sorrow, admiration, a sense of peace, a sense of loss, and so on.*
2. What do you think the poet means when she says Martin Luther King, Jr., “tried to heal the vivid volcanoes”? (Analysis) *Answers will vary. Students will most likely say that the vivid volcanoes represent racial hatred and that Martin Luther King, Jr.’s mission was to end that hatred and replace it with equality, harmony, and justice. (RL.6–12.4)*
3. In your opinion, what were some of Martin Luther King, Jr.’s “gifts” to the world? (Analysis) *Answers will vary. Some students may say that King’s nonviolent stance, his philosophy of equal rights and fair treatment for all, and his unflinching commitment to the civil rights cause were among the gifts this man shared with the world. Accept any reasonable response.*

4. The last two lines of the poem present both a challenge and a promise. Explain. (Analysis) *Answers will vary. Some students may say that the promise is the justice to come because of King’s legacy. The challenge is to each of us to make certain that justice is served. Others may claim that the promise and the challenge are one and the same: justice for all. (RL.6–12.1, RL.6–12.4)*

## Literary Focus: Imagery and Syntax

This poem has the *imagery* (visual or figurative language) and *syntax* (word arrangements) of a sermon or a hymn. What imagery and syntax can you find that make the poem sermon-like or hymn-like?

- “went forth”
- “to anoint/the barricades of faith”
- “above the thousands and the hundred thousands”
- “So it shall be spoken./So it shall be done”

Ask students how the poet’s use of these techniques make the poem sermon- or hymn-like. (RL.6–12.4)

## Cluster Four Vocabulary Test Pages 112–142

Choose the meaning of the bold word in each passage.

1. There, at the top of the editorial page of the *Democrat and Chronicle*, was an **exhortation** to the city's residents . . . ("The United States v. Susan B. Anthony" p. 114)  

Ⓐ advertisement	Ⓒ encouragement
Ⓑ ranting	Ⓓ harsh speech
2. The *Democrat and Chronicle* . . . expressed no editorial opinion on the phenomenon, but its rival, the *Union and Advertiser*, **denounced** the women. ("The United States v. Susan B. Anthony," p. 115)  

Ⓐ condemned	Ⓒ reported
Ⓑ encouraged	Ⓓ praised
3. Susan was **adamant** about the fact that she had been denied the justice . . . ("The United States v. Susan B. Anthony," p. 120)  

Ⓐ emotional	Ⓒ timid
Ⓑ cautious	Ⓓ unwavering
4. It was dark, he was a very fast runner, and he knew the neighborhood like the back of his hand. He was sure he would have no trouble **eluding** the cops. ("Dumb Criminal Tales," p. 123)  

Ⓐ avoiding	Ⓒ attacking
Ⓑ outsmarting	Ⓓ pursuing
5. [The would-be bank robber] was just an average-looking middle-aged woman, with nothing really desperate or criminal about her appearance or **demeanor**. ("Dumb Criminal Tales," p. 124)  

Ⓐ intelligence	Ⓒ background
Ⓑ clothing	Ⓓ attitude
6. The giggles were **discreet** at first, but when he said, "Put all your money in the sack," the giggles dissolved into open laughter. ("Dumb Criminal Tales," p. 126)  

Ⓐ sorrowful	Ⓒ cautious
Ⓑ loud	Ⓓ distant
7. Who would know that beneath the greasy hair, **sallow** skin, and baggy sweats there lived a person of depth and significance? ("The Truth About Sharks," p. 131)  

Ⓐ sickly looking	Ⓒ sleepy
Ⓑ wrinkled	Ⓓ pimply
8. I walked into the hall, past Madge P. Groton, who was so **penitent** she looked like she'd bitten into a rancid lemon . . . ("The Truth About Sharks," p. 140)  

Ⓐ harsh	Ⓒ pale
Ⓑ sorrowful	Ⓓ menacing
9. I rehearsed my **poignant** speech all the way home. ("The Truth About Sharks," p. 140)  

Ⓐ wordy	Ⓒ proud
Ⓑ heartbreaking	Ⓓ joyous
10. His Dream still wishes to **anoint**/the barricades of faith and of control. ("Martin Luther King, Jr.," p. 142)  

Ⓐ bless	Ⓒ destroy
Ⓑ resist	Ⓓ rebuild

## Research, Writing, and Discussion Topics

The following are suggested topics you might research, write about, or discuss.

1. Choose two justice systems from the Timeline on pages 10–11. *Compare and contrast* these two systems of justice.
2. Conduct research on your current state laws for persons under 18 who commit a felony such as murder or grand theft.
3. *Generalize* about the reasons why people sometimes accept unjust treatment without fighting back.
4. *Define* three things in your own life that you consider unfair or unjust. For each one, write a potential solution that would be an effective compromise for everyone.
5. *Synthesize* your ideas about the concept of “justice for all” in a 20-line poem.
6. *Analyze* the ways in which bias and prejudice have played a part in the history of your area of the country.
7. *Compare and contrast* one of your own experiences with that of one of the characters in this anthology.
8. Choose a recent highly publicized criminal case. *Evaluate* the news media and the way they have reported the case.
9. *Compare and contrast* Beth’s pursuit of justice in “The Truth About Sharks” with that of the silent watcher in “justice.”
10. *Evaluate* whether you would rather be judged by persons your own age or persons more familiar with the legal process.
11. Choose your number one “Champion of Justice.” This might be someone you know personally, a public official, or a prominent figure from history. *Analyze* the reasons this person rates as your icon of justice.
12. Create a feature article such as the one the narrator in “Someone Who Saw” might have written to expose the deeds of Edmund Catlin. Use a collaborative writing environment such as Google Docs to get feedback from other students. Publish your final work on the Internet—on a social media page or your school’s Web site.
13. Using quotations and photos from newspapers and magazines, create a poster that *synthesizes* your perceptions of American justice.
14. Recall a time in your life when you backed away from (or confronted directly) a situation you perceived as unjust. *Evaluate* your actions and state what you might do differently today.

## Assessment and Project Ideas

### Extended Research Opportunities

Here are some topics that you may wish to investigate further and report on either in writing or in an oral presentation to the class.

- Changes resulting from the civil rights movement in America
- Reasons for the women's liberation movement in America
- How the United States justice system differs from that of another country
- Prison systems, past and present
- A famous court case such as the Scopes trial
- Copyright law and the penalties for plagiarism
- The history of how a current law came into being (e.g. Brady Bill for gun control)
- Capital punishment in America
- The history of the American Civil Liberties Union

### Speaking and Listening

1. Write a monologue for one of the characters in this anthology, based on his or her point of view about justice.
2. Prepare a mock trial from a well-known story such as "The Three Little Pigs" or an actual case such as school vandalism. (Mock trial scripts can be found through local bar associations.) Present it as a drama to a selected audience.
3. Present a folk tale based on a real-life experience involving unjust treatment.
4. With several classmates, perform "Shrewd Todie and Lyzer the Miser" as a short play. Keep the style exaggerated and comic.
5. With a group, pretend that you are members of the jury at Lizzie Borden's trial. Debate the evidence and discuss the issues.
6. If you could tell young children one thing about the concept of justice, what would it be? Present your statement to the class.
7. Work with classmates to debate the question of the death penalty. You might want to perform research about famous death penalty cases such as Karla Faye Tucker or Richard Speck.
8. With your classmates, create a roundtable discussion of punishment and mercy from the points of view of the various "judges" portrayed in the anthology.

### Creative Writing

1. Think about the last time you were treated fairly (or unfairly). Write a letter to the person or persons who treated you this way.
2. Write a dialogue using this scenario: Two characters are about to be questioned by police or school officials about their part in an act of vandalism. One character was involved. The other was not.

3. Write a letter from Veronica to her father in “Innocent Have I Been Tortured, Innocent Must I Die.”
4. From the point of view of a store owner, write a set of guidelines for the fair treatment of customers who are suspected of shoplifting. Specify the procedure to be used in each case.
5. Using the Five Ws (Who? What? Where? When? Why?), write a newspaper story covering a recent act of injustice in your school or community.

### **Multimedia Activities**

1. As part of a multimedia presentation, create an interactive personal timeline that shows the development of your insights about fair treatment and justice. You can start with incidents from your early childhood and move up through the present.
2. Create a political cartoon based on your opinion of the phrase “justice for all.”
3. Perform the poem “Martin Luther King, Jr.” as a dramatic reading for your class.
4. Create an illustration of one of the selections in this anthology. Your illustration should depict a character, a situation, or an overall mood or feeling.
5. Create a song or poem that presents your feelings about justice or the justice system.

## Essay Test

Using what you have learned while reading *And Justice for All* and what you already know, respond to the following question. This is an open book test. Use quotations to support your response.

**Prompt:** What is justice?



## Rubric for Project Evaluation: Grades 6–8

Apply those standards that fit the specific project. Some standards might not be used.

<b>Standards</b>	<b>Criteria</b>		
	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
<b>Research Process</b> <ul style="list-style-type: none"> <li>• Focus</li> <li>• Search</li> <li>• Sources</li> </ul>	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed usefulness of each source <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> used focused questions for research <input type="checkbox"/> used appropriate search techniques <input type="checkbox"/> used multiple print and digital sources for longer projects <input type="checkbox"/> evaluated credibility and accuracy of each source	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> relied on one or two sources only <input type="checkbox"/> did not evaluate or recognize credibility and accuracy of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>• Planning through revising</li> <li>• Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> planned, drafted, revised, or rewrote to suit purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Suitability to task, purpose, and audience</li> <li>• Coherence</li> <li>• Style</li> <li>• Sources</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> had a clear, interesting, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions well <input type="checkbox"/> used a style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated evidence from sources for a smooth flow, and cited accurately <input type="checkbox"/> used digital media strategically to enhance findings, reasoning, and evidence and to add interest	<input type="checkbox"/> had a clear, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions <input type="checkbox"/> used style appropriate for task, purpose, and audience <input type="checkbox"/> wove sources in smoothly and credited them <input type="checkbox"/> used multimedia elements to clarify, add interest, and strengthen arguments	<input type="checkbox"/> main idea was unclear and support was weak <input type="checkbox"/> organization was hard to follow <input type="checkbox"/> used too few transitions <input type="checkbox"/> used an inappropriate style <input type="checkbox"/> did not cite sources or paraphrase correctly <input type="checkbox"/> used few if any multimedia elements and they did not help strengthen the text
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Points of view</li> <li>• Suitability to task, purpose, and audience</li> <li>• Speaking voice</li> <li>• Eye contact</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> presented interesting ideas and information clearly so listeners could easily follow <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained good eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> emphasized the most important points <input type="checkbox"/> was focused and coherent <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> spoke with adequate volume <input type="checkbox"/> maintained eye contact <input type="checkbox"/> integrated multimedia	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled somewhat <input type="checkbox"/> did not present strong evidence <input type="checkbox"/> was hard to hear <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> used few if any multimedia elements

## Rubric for Project Evaluation: Grades 9–10

Apply those standards that fit the specific project. Some standards might not be used.

Standards	Criteria		
	Exceeds Standards	Meets Standards	Below Standards
<b>Research Process</b> <ul style="list-style-type: none"> <li>Focus</li> <li>Search</li> <li>Sources</li> </ul>	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed strengths and weaknesses of each source based on task, purpose, and audience <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed usefulness of each source <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> used only obvious search techniques <input type="checkbox"/> relied on just a few sources <input type="checkbox"/> did not evaluate or recognize the usefulness of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>Planning through revising</li> <li>Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>Ideas</li> <li>Clarity</li> <li>Suitability to task, purpose, and audience</li> <li>Coherence</li> <li>Style</li> <li>Sources</li> <li>Multimedia</li> </ul>	<input type="checkbox"/> had a clear, meaningful main idea developed with outstanding and rich details and evidence <input type="checkbox"/> used effective organization for task and purpose; audience appeal was high <input type="checkbox"/> used transitions well <input type="checkbox"/> used an engaging style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> had a clear, interesting, well-developed main idea <input type="checkbox"/> used effective organization for task, purpose, and audience <input type="checkbox"/> used transitions <input type="checkbox"/> used a style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated evidence from sources for a smooth flow, and cited accurately <input type="checkbox"/> used digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> main idea was somewhat unclear and was not well developed <input type="checkbox"/> organization was hard to follow in places <input type="checkbox"/> used too few transitions <input type="checkbox"/> style could have been more appropriate for task, purpose, and audience <input type="checkbox"/> included quotes from sources but did not integrate them smoothly and/or cite them accurately <input type="checkbox"/> used too few and/or irrelevant multimedia elements
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>Ideas</li> <li>Clarity</li> <li>Points of view</li> <li>Suitability to task, purpose, and audience</li> <li>Speaking voice</li> <li>Eye contact</li> <li>Multimedia</li> </ul>	<input type="checkbox"/> presented meaningful ideas and information clearly so listeners could easily follow <input type="checkbox"/> conveyed a clear and distinct perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained excellent eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> presented interesting ideas and information clearly so listeners could easily follow <input type="checkbox"/> presented relevant and well-chosen evidence <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained good eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled in places <input type="checkbox"/> not all evidence was strong <input type="checkbox"/> was hard to hear at times <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> did not tie multimedia elements closely enough to presentation

## Rubric for Project Evaluation: Grades 11–12

Apply those standards that fit the specific project. Some standards might not be used.

Standards	Criteria		
Areas of Assessment	Exceeds Standards	Meets Standards	Below Standards
<b>Research Process</b> <ul style="list-style-type: none"> <li>• Focus</li> <li>• Search</li> <li>• Sources</li> </ul>	<input type="checkbox"/> adapted research to changing understandings based on progressive learning from sources <input type="checkbox"/> used advanced search techniques, tapping into authoritative databases <input type="checkbox"/> used five or more sources, including primary sources and interviews when useful	<input type="checkbox"/> narrowed or broadened inquiry as needed <input type="checkbox"/> used advanced search techniques <input type="checkbox"/> assessed strengths and weaknesses of each source based on task, purpose, and audience <input type="checkbox"/> synthesized multiple authoritative print and digital sources	<input type="checkbox"/> researched without clear focus <input type="checkbox"/> used only obvious search techniques <input type="checkbox"/> relied on just a few sources <input type="checkbox"/> did not evaluate or recognize the usefulness of sources
<b>Writing Process</b> <ul style="list-style-type: none"> <li>• Planning through revising</li> <li>• Editing</li> </ul>	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions <input type="checkbox"/> edited creatively to enhance style and readability	<input type="checkbox"/> planned, drafted, revised, or rewrote to address key issues for purpose and audience <input type="checkbox"/> edited to eliminate all errors in language conventions	<input type="checkbox"/> did not refine work based on purpose and audience <input type="checkbox"/> attempted editing but did not correct all errors in language conventions
<b>Content</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Suitability to task, purpose, and audience</li> <li>• Coherence</li> <li>• Style</li> <li>• Sources</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> had a clear, meaningful main idea developed with complex and complete evidence <input type="checkbox"/> crafted creative, effective organization; audience appeal was high <input type="checkbox"/> used sophisticated transitions <input type="checkbox"/> used a compelling style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically <input type="checkbox"/> conveyed depth of personal interest in subject	<input type="checkbox"/> had a clear, meaningful main idea developed with outstanding and rich details and evidence <input type="checkbox"/> used effective organization for task and purpose; audience appeal was high <input type="checkbox"/> used transitions well <input type="checkbox"/> used an engaging style appropriate for task, purpose, and audience <input type="checkbox"/> selectively integrated solid evidence from multiple outstanding sources and cited accurately <input type="checkbox"/> used creative digital media strategically to enhance findings, reasoning, and evidence, and to add interest	<input type="checkbox"/> main idea was somewhat unclear and was not well developed in places <input type="checkbox"/> organization was logical but lacked transitions <input type="checkbox"/> used too few transitions <input type="checkbox"/> style could have been more appropriate for task, purpose, and audience <input type="checkbox"/> included quotes from sources but did not integrate them smoothly and/or cite them accurately <input type="checkbox"/> used multimedia elements that did not always enhance or strengthen presentation
<b>Oral Presentation</b> <ul style="list-style-type: none"> <li>• Ideas</li> <li>• Clarity</li> <li>• Points of view</li> <li>• Suitability to task, purpose, and audience</li> <li>• Speaking voice</li> <li>• Eye contact</li> <li>• Multimedia</li> </ul>	<input type="checkbox"/> presented meaningful ideas and information clearly and creatively <input type="checkbox"/> conveyed a clear, distinct, and involved perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style very well suited for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume and used gestures and movement to reinforce key points <input type="checkbox"/> maintained excellent eye contact and adjusted to audience reactions <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> presented meaningful ideas and information clearly so listeners could easily follow <input type="checkbox"/> conveyed a clear and distinct perspective <input type="checkbox"/> addressed alternate perspectives <input type="checkbox"/> used organization, development, substance, and style appropriate for the task, purpose, and audience <input type="checkbox"/> spoke expressively with adequate volume <input type="checkbox"/> maintained excellent eye contact <input type="checkbox"/> integrated digital media strategically	<input type="checkbox"/> did not clearly convey the most important points <input type="checkbox"/> rambled in places <input type="checkbox"/> not all evidence was strong <input type="checkbox"/> was hard to hear at times <input type="checkbox"/> did not keep good eye contact <input type="checkbox"/> did not tie multimedia elements closely enough to presentation

## Related Literature

Choose from the following selections to enhance and extend the themes in this *Literature & Thought* anthology. Several are included as Common Core Exemplar Texts in Appendix B of the Common Core State Standards. The letters *RL* in the brackets indicate the reading level of the book listed. *IL* indicates the approximate interest level. Perfection Learning's catalog numbers for paperback (PB) and Cover Craft (CC) versions are included for your ordering convenience.

### Challenging

**Bury My Heart at Wounded Knee** by Dee Brown. Picks apart the myth and the fact in a moving account of the days before the struggle at Wounded Knee. [RL 9 IL 10–12] PB 0941801.

**Crime and Punishment** by Fyodor Dostoyevsky. Russian classic. [RL 11 IL 10–12] PB 2794501; CC 2794502.

### Average

**Driver's Ed** by Caroline B. Cooney. Three teenagers' lives are changed forever when they thoughtlessly steal a stop sign from a dangerous intersection and a young woman is killed in an automobile accident there. [RL 6 IL 6 + ] PB 4885401; CC 4885402.

**Drummers of Jericho** by Carolyn Meyer. A Jewish girl experiences anger, loneliness, and fear when she stands up for her religious rights. [RL 7 IL 7 + ] PB 4648101; CC 4648102.

**Law & Order in the 20th Century** by Amy Leibowitz. Gives an overview of law and order in the 20th century and analyzes it by decades. [RL 7 IL 7 + ] PB 5593701; CC 5593702.

**Scorpions** by Walter Dean Myers. Friendship with young Tito provides ballast for 12-year-old Jamal as he confronts his brother's street gang, the Scorpions. [RL 6 IL 7–12] PB 4062101; CC 4062102.

**Shabanu: Daughter of the Wind** by Suzanne Fisher Staples. Set in present-day Pakistan, this is a deeply personal portrait of a young girl's struggle for identity in a culture that forbids independence by women. [RL 6.5 IL 8–12] PB 4317101; CC 4317102.

**To Kill a Mockingbird** by Harper Lee. A white lawyer in a Southern town defends a black man accused of assaulting a white woman. [RL 8.1 IL 9–12] PB 0803001; CC 0803002.

**Tunes for Bears to Dance To** by Robert Cormier. Henry Cassavant works at a grocery store, where his bigoted employer threatens to fire him unless he destroys the work of Mr. Levine, a Holocaust survivor. What can Henry do? [RL 6 IL 7 + ] PB 4619101; CC 4619102.

**What Are My Rights? 95 Questions and Answers About Teens** by Thomas A. Jacobs, J.D. A Superior Court Judge encourages teens to know their rights. Covers teen rights at home, school, work, individually, and within the legal system. [RL 7 IL 7–12] PB 5597901; CC 5597902.

### Easy

**Holes** by Louis Sachar. In a compelling novel that is both serious and funny, with a rich vein of tenderness running through it, Louis Sachar has created a narrative puzzle in which the characters cannot escape their destinies. [RL 5.8 IL 7 + ] PB 5787401; CC 5787402.

**Roll of Thunder, Hear My Cry** by Mildred D. Taylor. A Southern black family is determined to maintain their pride and independence against hard times and racial inequities. [RL 5 IL 5–9] PB 9185801; CC 9185802.

## What Do You Know?

You are about to begin a unit on the theme of justice. Mark the following statements by putting an *A* or *D* on the lines. This is not a test. Think of it as a way to find out what you feel about the themes and issues related to justice.

### Agree/Disagree

- \_\_\_\_\_ 1. Trial by jury is the fairest system of justice.
- \_\_\_\_\_ 2. Leniency is not fair to the perpetrator or the victim of crime.
- \_\_\_\_\_ 3. Strict punishments serve as deterrents to crime.
- \_\_\_\_\_ 4. Public opinion sometimes influences legal proceedings.
- \_\_\_\_\_ 5. Racism and sexism influence the American justice system.
- \_\_\_\_\_ 6. School officials have the right to search student property.
- \_\_\_\_\_ 7. Teenagers have no way to seek justice when they believe their rights have been violated.
- \_\_\_\_\_ 8. Media coverage denies a defendant of a fair trial.
- \_\_\_\_\_ 9. Wealthy people can “purchase” justice.
- \_\_\_\_\_ 10. Capital punishment should be considered a “cruel and unusual” form of punishment.

## **ANSWERS**

### **Cluster One Vocabulary Test** (page 25)

1. C; 2. D; 3. B; 4. B; 5. D; 6. A; 7. C; 8. A; 9. C; 10. D

### **Cluster Two Vocabulary Test** (page 35)

1. B; 2. A; 3. D; 4. C; 5. A; 6. A; 7. D; 8. C; 9. A; 10. B

### **Cluster Three Vocabulary Test** (page 45)

1. C; 2. B; 3. B; 4. C; 5. A; 6. D; 7. C; 8. D; 9. A; 10. B

### **Cluster Four Vocabulary Test** (page 54)

1. C; 2. A; 3. D; 4. A; 5. D; 6. C; 7. A; 8. B; 9. B; 10. A

## English Language Arts Standards » Reading: Literature » Grade 6 (RL)

### Key Ideas and Details

1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 18, 26–27, 31, 36–37, 52, 53 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	<b>SB:</b> p. 80 <b>TG:</b> pp. 21, 30, 31, 33–34, 39, 40, 41 <b>IWL:</b> 2.3, 2.4
3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	<b>TG:</b> pp. 18, 32, 52

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 40, 45, 49, 53, 54
5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	<b>TG:</b> pp. 15–16, 41 <b>IWL:</b> 1.1, 1.2
6. Explain how an author develops the point of view of the narrator or speaker in a text.	<b>TG:</b> pp. 31, 39

### Integration of Knowledge and Ideas

7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.	<b>TG:</b> pp. 15–16, 41 <b>IWL:</b> 1.1, 1.2
8. (Not applicable to literature)	(Not applicable to literature)
9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.	<b>TG:</b> pp. 40, 47–48 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grade 6 (RI)

### Key Ideas and Details

1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 20, 22, 26–27, 29, 36–37 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	<b>TG:</b> p. 19
3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).	<b>TG:</b> p. 20

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 54
5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.	<b>TG:</b> pp. 15–16, 42 <b>IWL:</b> 1.1, 1.2
6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.	<b>TG:</b> pp. 20, 22, 50

### Integration of Knowledge and Ideas

7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.	<b>TG:</b> pp. 15–16, 29 <b>IWL:</b> 1.1, 1.2
8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.	<b>SB:</b> p. 50 <b>TG:</b> pp. 23–24 <b>IWL:</b> 1.3, 1.4
9. Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).	<b>TG:</b> pp. 36–37, 47–48 <b>IWL:</b> 3.1, 3.2, 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Writing » Grade 6 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s) and organize the reasons and evidence clearly.</li> <li>b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</li> <li>e. Provide a conclusion that follows from the narrated experiences or events.</li> </ul>	<p><b>TG:</b> p. 51</p>

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## English Language Arts Standards » Writing » Grade 6 (W)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 51, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	<b>TG:</b> p. 60
6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.	<b>TG:</b> p. 55

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.	<b>TG:</b> p. 60
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
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## English Language Arts Standards » Speaking and Listening » Grade 6 (SL)

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.	TG: p. 56
2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	TG: pp. 55, 56–57
3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.	

### Presentation of Knowledge and Ideas

4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.	TG: p. 42
5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.	TG: p. 57
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	TG: p. 42

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## History/Social Studies Standards » Reading » Grades 6–8 (RH)

### Key Ideas and Details

- |  |   |
|--|---|
| 1. Cite specific textual evidence to support analysis of primary and secondary sources.  | <b>TG:</b> pp. 20, 26–27, 29, 36–37<br><b>IWL:</b> 2.1, 2.2, 3.1, 3.2 |
| 2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.   |   |
| 3. Identify key steps in a text’s description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered). |   |

### Craft and Structure

- |   |   |
|---|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. | <b>SB:</b> p. 12<br><b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 54 |
| 5. Describe how a text presents information (e.g., sequentially, comparatively, causally).  | <b>TG:</b> p. 42  |
| 6. Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).   | <b>TG:</b> pp. 22, 50   |

### Integration of Knowledge and Ideas

- |  |  |
|--|--|
| 7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts. | <b>TG:</b> pp. 29, 55                        |
| 8. Distinguish among fact, opinion, and reasoned judgment in a text.   | <b>TG:</b> p. 22                             |
| 9. Analyze the relationship between a primary and secondary source on the same topic.  | <b>TG:</b> pp. 47–48<br><b>IWL:</b> 4.1, 4.2 |

### Range of Reading and Level of Text Complexity

- |  |   |
|--|---|
| 10. By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy. |
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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

### Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style and objective tone.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. Not applicable as a separate requirement.</p>	<p>Not applicable as a separate requirement.</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p><b>SB:</b> pp. 50, 80, 110  <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4</p>
<p>5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</p>	<p><b>TG:</b> p. 60</p>
<p>6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.</p>	<p><b>TG:</b> pp. 56–57</p>

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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>TG:</b> pp. 58, 59, 60
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
<b>Range of Writing</b>	
10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Concept Vocabulary	SB: p. 12	RL.6.4	RI.6.4			RH.6–8.4	
<b>Cluster One: What’s Fair—What’s Not?</b>							
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 15–16 IWL: 1.1, 1.2		RI.6.8				
Cluster One Vocabulary	TG: p. 17	RL.6.4	RI.6.4			RH.6–8.4	
Someone Who Saw, David Gifaldi	TG: p. 18	RL.6.1 RL.6.3					
Crossing the Line, Nell Bernstein	TG: p. 19		RI.6.1 RI.6.2 RI.6.4	W.6.4		RH.6–8.1 RH.6–8.4	WHST.6–8.4
Innocent Have I Been Tortured, Innocent Must I Die, Johannes Junius, with Milton Meltzer	TG: p. 20		RI.6.1 RI.6.3 RI.6.6			RH.6–8.1	
The Law vs. Justice, Dave Barry	TG: p. 21	RL.6.2					
Could a Woman Do That?, Anita Gustafson	TG: p. 22		RI.6.1 RI.6.6			RH.6–8.6 RH.6–8.8	
Responding to Cluster One Writing Activity: Look at It My Way	SB: p. 50 TG: pp. 23–24 IWL: 1.3, 1.4		RI.6.8	W.6.1 W.6.4 W.6.9			WHST.6–8.1 WHST.6–8.4 WHST.6–8.9
Cluster One Vocabulary Test	TG: p. 25	RL.6.4	RI.6.4			RH.6–8.4	
<b>Cluster Two: Who Judges?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 26–27 IWL: 2.1, 2.2	RL.6.1	RI.6.1			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 28	RL.6.4	RI.6.4			RH.6–8.4	
And Justice for All, Johnny D. Boggs	TG: p. 29		RI.6.1 RI.6.7			RH.6–8.1 RH.6–8.7	
Shrewd Todie and Lyzer the Miser, Isaac Bashevis Singer <i>CCSS Exemplar Author</i>	TG: p. 30	RL.6.2 RL.6.3					

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
justice, w. r. rodriguez	TG: p. 31	RL.6.1 RL.6.2 RL.6.6					
Words, Dian Curtis Regan	TG: p. 32	RL.6.3					
Responding to Cluster Two Writing Activity: Here Comes the Judge	SB: p. 80 TG: pp. 33–34 IWL: 2.3, 2.4	RL.6.2		W.6.2 W.6.4 W.6.9			WHST.6–8.2 WHST.6–8.4 WHST.6–8.9
Cluster Two Vocabulary Test	TG: p. 35	RL.6.4	RI.6.4			RH.6–8.4	
<b>Cluster Three: Punishment or Mercy?</b>							
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 36–37 IWL: 3.1, 3.2	RL.6.1 RL.6.9	RI.6.1 RI.6.9			RH.6–8.1	
Cluster Three Vocabulary	TG: p. 38	RL.6.4	RI.6.4			RH.6–8.4	
The Quality of Mercy, Sharon Creeden	TG: p. 39	RL.6.2 RL.6.6					
Portia's Speech, William Shakespeare <i>CCSS Exemplar Author</i>	TG: p. 40	RL.6.2 RL.6.4 RL.6.9					
The Bishop's Candlesticks, Lewy Olfson, based on <i>Les Misérables</i> by Victor Hugo	TG: p. 41	RL.6.2 RL.6.5 RL.6.7					
This Isn't Kiddy Court, Judge Judy Sheindlin	TG: p. 42		RI.6.5		SL.6.4 SL.6.6	RH.6–8.5	
Responding to Cluster Three Writing Activity: In My Own Words	SB: p. 110 TG: pp. 43–44 IWL: 3.3, 3.4			W.6.4 W.6.9			WHST.6–8.4 WHST.6–8.9
Cluster Three Vocabulary Test	TG: p. 45	RL.6.4	RI.6.4			RH.6–8.4	

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All Standards Correlated by Selection >> Grade 6							
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>Cluster Four: Thinking on Your Own</b>							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 47–48 IWL: 4.1, 4.2	RL.6.9	RI.6.9	W.6.9		RH.6–8.9	WHST.6–8.9
Cluster Four Vocabulary	TG: p. 49	RL.6.4	RI.6.4			RH.6–8.4	
The United States v. Susan B. Anthony, Margaret Truman	TG: p. 50		RI.6.6	W.6.1 W.6.4		RH.6–8.6	WHST.6–8.1 WHST.6–8.4
Dumb Criminal Tales, Daniel R. Butler, Leland Gregory, and Alan Ray	TG: p. 51			W.6.3 W.6.4			
The Truth About Sharks, Joan Bauer	TG: p. 52	RL.6.1 RL.6.3					
Martin Luther King, Jr., Gwendolyn Brooks	TG: p. 53	RL.6.1 RL.6.4					
Cluster Four Vocabulary Test	TG: p. 54	RL.6.4	RI.6.4			RH.6–8.4	
<b>Additional Teacher Guide Resources</b>							
Research, Writing, and Discussion Topics	TG: p. 55			W.6.6 W.6.7 W.6.10	SL.6.2	RH.6–8.7	WHST.6–8.7 WHST.6–8.10
Assessment and Project Ideas	TG: pp. 56–57			W.6.7 W.6.10	SL.6.1 SL.6.2 SL.6.5		WHST.6–8.6 WHST.6–8.7 WHST.6–8.10
Answering the Essential Question	TG: p. 58			W.6.2 W.6.9			WHST.6–8.2 WHST.6–8.8
Essay Test	TG: p. 59			W.6.2 W.6.9 W.6.10			WHST.6–8.2 WHST.6–8.8 WHST.6–8.10
Rubric for Project Evaluation	TG: p. 60			W.6.4 W.6.5 W.6.8 W.6.9			WHST.6–8.4 WHST.6–8.5 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 63	RL.6.10	RI.6.10			RH.6–8.10	

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## English Language Arts Standards » Reading: Literature » Grade 7 (RL)

### Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 18, 26–27, 36–37, 52, 53 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	<b>SB:</b> p. 80 <b>TG:</b> pp. 21, 30, 31, 33–34, 39, 40, 41 <b>IWL:</b> 2.3, 2.4
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	<b>TG:</b> pp. 32, 52

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 40, 45, 49, 53, 54
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	<b>TG:</b> pp. 15–16, 31, 41 <b>IWL:</b> 1.1, 1.2
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	<b>TG:</b> p. 39

### Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	<b>TG:</b> pp. 15–16, 41 <b>IWL:</b> 1.1, 1.2
8. (Not applicable to literature)	(Not applicable to literature)
9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	<b>TG:</b> pp. 36–37, 40, 47–48 <b>IWL:</b> 3.1, 3.2, 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grade 7 (RI)

### Key Ideas and Details

- |   |   |
|---|---|
| 1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                                    | <b>TG:</b> pp. 20, 22, 26–27, 29, 31, 36–37<br><b>IWL:</b> 2.1, 2.2, 3.1, 3.2 |
| 2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.                         | <b>TG:</b> p. 19  |
| 3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). | <b>TG:</b> p. 20  |

### Craft and Structure

- |  |   |
|--|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. | <b>SB:</b> p. 12<br><b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 51, 54 |
| 5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.  | <b>TG:</b> pp. 15–16, 42<br><b>IWL:</b> 1.1, 1.2                      |
| 6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.  | <b>TG:</b> pp. 20, 22, 50   |

### Integration of Knowledge and Ideas

- |  |  |
|--|--|
| 7. Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words). | <b>TG:</b> pp. 15–16<br><b>IWL:</b> 1.1, 1.2                     |
| 8. Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.                                | <b>SB:</b> p. 50<br><b>TG:</b> pp. 23–24<br><b>IWL:</b> 1.3, 1.4 |
| 9. Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.              | <b>TG:</b> pp. 47–48<br><b>IWL:</b> 4.1, 4.2                     |

### Range of Reading and Level of Text Complexity

- |   |   |
|---|---|
| 10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy. |
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## English Language Arts Standards » Writing » Grade 7 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul>	<p><b>TG:</b> p. 51</p>

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## English Language Arts Standards » Writing » Grade 7 (W)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 51, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	<b>TG:</b> p. 60
6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.	<b>TG:</b> p. 55

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>TG:</b> p. 60
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
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## English Language Arts Standards » Speaking and Listening » Grade 7 (SL)

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. d. Acknowledge new information expressed by others and, when warranted, modify their own views.	TG: p. 56
2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	TG: pp. 55, 56–57
3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.	
<b>Presentation of Knowledge and Ideas</b>	
4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.	TG: p. 42
5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.	TG: p. 57
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	TG: p. 42

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## History/Social Studies Standards » Reading » Grades 6–8 (RH)

### Key Ideas and Details

1. Cite specific textual evidence to support analysis of primary and secondary sources.	<b>TG:</b> pp. 20, 26–27, 29, 36–37 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.	
3. Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).	

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 54
5. Describe how a text presents information (e.g., sequentially, comparatively, causally).	<b>TG:</b> p. 42
6. Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).	<b>TG:</b> pp. 22, 50

### Integration of Knowledge and Ideas

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	<b>TG:</b> pp. 29, 55
8. Distinguish among fact, opinion, and reasoned judgment in a text.	<b>TG:</b> p. 22
9. Analyze the relationship between a primary and secondary source on the same topic.	<b>TG:</b> pp. 47–48 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.
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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

### Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style and objective tone.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. Not applicable as a separate requirement.</p>	<p>Not applicable as a separate requirement.</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p><b>SB:</b> pp. 50, 80, 110  <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4</p>
<p>5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</p>	<p><b>TG:</b> p. 60</p>
<p>6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.</p>	<p><b>TG:</b> pp. 56–57</p>

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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>TG:</b> pp. 58, 59, 60
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
<b>Range of Writing</b>	
10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Concept Vocabulary	SB: p. 12	RL.7.4	RI.7.4			RH.6–8.4	
<b>Cluster One: What’s Fair—What’s Not?</b>							
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 15–16 IWL: 1.1, 1.2		RI.7.8				
Cluster One Vocabulary	TG: p. 17	RL.7.4	RI.7.4			RH.6–8.4	
Someone Who Saw, David Gifaldi	TG: p. 18	RL.7.1					
Crossing the Line, Nell Bernstein	TG: p. 19		RI.7.1 RI.7.4	W.7.4		RH.6–8.1 RH.6–8.4	WHST.6–8.4
Innocent Have I Been Tortured, Innocent Must I Die, Johannes Junius, with Milton Meltzer	TG: p. 20		RI.7.1 RI.7.3 RI.7.6			RH.6–8.1	
The Law vs. Justice, Dave Barry	TG: p. 21	RL.7.2					
Could a Woman Do That?, Anita Gustafson	TG: p. 22		RI.7.1 RI.7.6			RH.6–8.6 RH.6–8.8	
Responding to Cluster One Writing Activity: Look at It My Way	SB: p. 50 TG: pp. 23–24 IWL: 1.3, 1.4		RI.7.8	W.7.1 W.7.4 W.7.9			WHST.6–8.1 WHST.6–8.4 WHST.6–8.9
Cluster One Vocabulary Test	TG: p. 25	RL.7.4	RI.7.4			RH.6–8.4	
<b>Cluster Two: Who Judges?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 26–27 IWL: 2.1, 2.2	RL.7.1	RI.7.1			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 28	RL.7.4	RI.7.4			RH.6–8.4	
And Justice for All, Johnny D. Boggs	TG: p. 29		RI.7.1			RH.6–8.1 RH.6–8.7	
Shrewd Todie and Lyzer the Miser, Isaac Bashevis Singer <i>CCSS Exemplar Author</i>	TG: p. 30	RL.7.2					

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
justice, w. r. rodriguez	TG: p. 31	RL.7.1 RL.7.2 RL.7.5					
Words, Dian Curtis Regan	TG: p. 32	RL.7.3					
Responding to Cluster Two Writing Activity: Here Comes the Judge	SB: p. 80 TG: pp. 33–34 IWL: 2.3, 2.4	RL.7.2		W.7.2 W.7.4 W.7.9			WHST.6–8.2 WHST.6–8.4 WHST.6–8.9
Cluster Two Vocabulary Test	TG: p. 35	RL.7.4	RI.7.4			RH.6–8.4	
<b>Cluster Three: Punishment or Mercy?</b>							
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 36–37 IWL: 3.1, 3.2	RL.7.1 RL.7.9	RI.7.1 RI.7.9			RH.6–8.1	
Cluster Three Vocabulary	TG: p. 38	RL.7.4	RI.7.4			RH.6–8.4	
The Quality of Mercy, Sharon Creeden	TG: p. 39	RL.7.2 RL.7.6					
Portia's Speech, William Shakespeare <i>CCSS Exemplar</i> Author	TG: p. 40	RL.7.2 RL.7.4 RL.7.9					
The Bishop's Candlesticks, Lewy Olfsen, based on <i>Les Misérables</i> by Victor Hugo	TG: p. 41	RL.7.2 RL.7.5 RL.7.7					
This Isn't Kiddy Court, Judge Judy Sheindlin	TG: p. 42		RI.7.5 RI.7.5		SL.7.4 SL.7.6	RH.6–8.5	
Responding to Cluster Three Writing Activity: In My Own Words	SB: p. 110 TG: pp. 43–44 IWL: 3.3, 3.4			W.7.4 W.7.9			WHST.6–8.4 WHST.6–8.9

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All Standards Correlated by Selection >> Grade 7							
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Cluster Three Vocabulary Test	TG: p. 45	RL.7.4	RI.7.4			RH.6–8.4	
Cluster Four: Thinking on Your Own							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 47–48 IWL: 4.1, 4.2	RL.7.9	RI.7.9	W.7.9		RH.6–8.9	WHST.6–8.9
Cluster Four Vocabulary	TG: p. 49	RL.7.4	RI.7.4			RH.6–8.4	
The United States v. Susan B. Anthony, Margaret Truman	TG: p. 50		RI.7.6	W.7.1 W.7.4		RH.6–8.6	WHST.6–8.1 WHST.6–8.4
Dumb Criminal Tales, Daniel R. Butler, Leland Gregory, and Alan Ray	TG: p. 51		RI.7.4	W.7.3 W.7.4			
The Truth About Sharks, Joan Bauer	TG: p. 52	RL.7.1 RL.7.3					
Martin Luther King, Jr., Gwendolyn Brooks	TG: p. 53	RL.7.1 RL.7.4					
Cluster Four Vocabulary Test	TG: p. 54	RL.7.4	RI.7.4			RH.6–8.4	
Additional Teacher Guide Resources							
Research, Writing, and Discussion Topics	TG: p. 55			W.7.6 W.7.7 W.7.10	SL.7.2	RH.6–8.7	WHST.6–8.7 WHST.6–8.10
Assessment and Project Ideas	TG: pp. 56–57			W.7.7 W.7.10	SL.7.2		WHST.6–8.6 WHST.6–8.7 WHST.6–8.10
Answering the Essential Question	TG: p. 58			W.7.2 W.7.9			WHST.6–8.2 WHST.6–8.8
Essay Test	TG: p. 59			W.7.2 W.7.9 W.7.10			WHST.6–8.2 WHST.6–8.8 WHST.6–8.10
Rubric for Project Evaluation	TG: p. 60			W.7.4 W.7.5 W.7.8 W.7.9			WHST.6–8.4 WHST.6–8.5 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 63	RL.7.10	RI.7.10			RH.6–8.10	

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## English Language Arts Standards » Reading: Literature » Grade 8 (RL)

### Key Ideas and Details

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 18, 26–27, 31, 36–37, 52, 53 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	<b>SB:</b> p. 80 <b>TG:</b> pp. 21, 30, 31, 33–34, 39, 40, 41 <b>IWL:</b> 2.3, 2.4
3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	<b>TG:</b> pp. 30, 18, 32, 52

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 40, 45, 49, 53, 54
5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2
6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	<b>SB:</b> p. 110 <b>TG:</b> pp. 21, 43–44 <b>IWL:</b> 3.3, 3.4

### Integration of Knowledge and Ideas

7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	<b>TG:</b> pp. 15–16, 41 <b>IWL:</b> 1.1, 1.2
8. (Not applicable to literature)	(Not applicable to literature)
9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	<b>TG:</b> pp. 47–48 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grade 8 (RI)

### Key Ideas and Details

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 20, 22, 26–27, 29, 36–37 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	<b>TG:</b> p. 19
3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	<b>TG:</b> p. 20

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 51, 54
5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	<b>TG:</b> pp. 15–16, 42 <b>IWL:</b> 1.1, 1.2
6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	<b>TG:</b> pp. 20, 22, 50

### Integration of Knowledge and Ideas

7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	<b>TG:</b> pp. 15–16, 29 <b>IWL:</b> 1.1, 1.2
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.	<b>SB:</b> p. 50 <b>TG:</b> pp. 23–24 <b>IWL:</b> 1.3, 1.4
9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.	<b>TG:</b> pp. 47–48 <b>IWL:</b> 4.1, 4.2

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Writing » Grade 8 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented."</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented."</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul>	<p><b>TG:</b> p. 51</p>

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## English Language Arts Standards » Writing » Grade 8 (W)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 51, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 on page 52.)	<b>TG:</b> p. 60
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	<b>TG:</b> p. 55

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>TG:</b> p. 60
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
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## English Language Arts Standards » Speaking and Listening » Grade 8 (SL)

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	TG: p. 56
2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.	TG: pp. 55, 56–57
3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.	
<b>Presentation of Knowledge and Ideas</b>	
4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.	TG: p. 42
5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.	TG: p. 57
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	TG: p. 42

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## History/Social Studies Standards » Reading » Grades 6–8 (RH)

### Key Ideas and Details

- |  |   |
|--|---|
| 1. Cite specific textual evidence to support analysis of primary and secondary sources.  | <b>TG:</b> pp. 20, 26–27, 29, 36–37<br><b>IWL:</b> 2.1, 2.2, 3.1, 3.2 |
| 2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.   | <b>TG:</b> p. 19  |
| 3. Identify key steps in a text’s description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered). |   |

### Craft and Structure

- |   |   |
|---|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. | <b>SB:</b> p. 12<br><b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 54 |
| 5. Describe how a text presents information (e.g., sequentially, comparatively, causally).  | <b>TG:</b> p. 42  |
| 6. Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).   | <b>TG:</b> pp. 22, 50   |

### Integration of Knowledge and Ideas

- |  |  |
|--|--|
| 7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts. | <b>TG:</b> pp. 29, 55                        |
| 8. Distinguish among fact, opinion, and reasoned judgment in a text.   | <b>TG:</b> p. 22                             |
| 9. Analyze the relationship between a primary and secondary source on the same topic.  | <b>TG:</b> pp. 47–48<br><b>IWL:</b> 4.1, 4.2 |

### Range of Reading and Level of Text Complexity

- |  |   |
|--|---|
| 10. By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy. |
|--|---|

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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

### Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style and objective tone.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. Not applicable as a separate requirement.</p>	<p>Not applicable as a separate requirement.</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p><b>SB:</b> pp. 50, 80, 110  <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4</p>
<p>5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</p>	<p><b>TG:</b> p. 60</p>
<p>6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.</p>	<p><b>TG:</b> pp. 56–57</p>

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## History/Social Studies Standards » Writing » Grades 6–8 (WHST)

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>TG:</b> pp. 58, 59, 60
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

### Range of Writing

10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
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## All Standards Correlated by Selection >> Grade 8

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
Concept Vocabulary	SB: p. 12	RL.8.4	RI.8.4			RH.6–8.4	
<b>Cluster One: What’s Fair—What’s Not?</b>							
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 15–16 IWL: 1.1, 1.2		RI.8.8				
Cluster One Vocabulary	TG: p. 17	RL.8.4	RI.8.4			RH.6–8.4	
Someone Who Saw, David Gifaldi	TG: p. 18	RL.8.1 RL.8.3					
Crossing the Line, Nell Bernstein	TG: p. 19		RI.8.1 RI.8.4	W.8.4		RH.6–8.1 RH.6–8.4	WHST.6–8.4
Innocent Have I Been Tortured, Innocent Must I Die, Johannes Junius, with Milton Meltzer	TG: p. 20		RI.8.1 RI.8.3 RI.8.6			RH.6–8.1	
The Law vs. Justice, Dave Barry	TG: p. 21	RL.8.2 RL.8.6					
Could a Woman Do That?, Anita Gustafson	TG: p. 22		RI.8.1 RI.8.6			RH.6–8.6 RH.6–8.8	
Responding to Cluster One Writing Activity: Look at It My Way	SB: p. 50 TG: pp. 23–24 IWL: 1.3, 1.4		RI.8.8	W.8.1 W.8.4 W.8.9			WHST.6–8.1 WHST.6–8.4 WHST.6–8.9
Cluster One Vocabulary Test	TG: p. 25	RL.8.4	RI.8.4			RH.6–8.4	
<b>Cluster Two: Who Judges?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 26–27 IWL: 2.1, 2.2	RL.8.1	RI.8.1			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 28	RL.8.4	RI.8.4			RH.6–8.4	
And Justice for All, Johnny D. Boggs	TG: p. 29		RI.8.1 RI.8.7			RH.6–8.1 RH.6–8.7	

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## All Standards Correlated by Selection >> Grade 8

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
<b>Shrewd Todie and Lyzer the Miser,</b> Isaac Bashevis Singer <i>CCSS Exemplar Author</i>	<b>TG:</b> p. 30	RL.8.2 RL.8.3					
<b>justice,</b> w. r. rodriguez	<b>TG:</b> p. 31	RL.8.1 RL.8.2					
<b>Words,</b> Dian Curtis Regan	<b>TG:</b> p. 32	RL.8.3					
<b>Responding to Cluster Two</b> Writing Activity: Here Comes the Judge	<b>SB:</b> p. 80 <b>TG:</b> pp. 33–34 <b>IWL:</b> 2.3, 2.4	RL.8.2		W.8.2 W.8.4 W.8.9			WHST.6–8.2 WHST.6–8.4 WHST.6–8.9
<b>Cluster Two Vocabulary Test</b>	<b>TG:</b> p. 35	RL.8.4	RI.8.4			RH.6–8.4	
<b>Cluster Three: Punishment or Mercy?</b>							
<b>Teaching the Critical Thinking Skill:</b> Comparing and Contrasting	<b>TG:</b> pp. 36–37 <b>IWL:</b> 3.1, 3.2	RL.8.1	RI.8.1			RH.6–8.1	
<b>Cluster Three Vocabulary</b>	<b>TG:</b> p. 38	RL.8.4	RI.8.4			RH.6–8.4	
<b>The Quality of Mercy,</b> Sharon Creeden	<b>TG:</b> p. 39	RL.8.2					
<b>Portia's Speech,</b> William Shakespeare <i>CCSS Exemplar Author</i>	<b>TG:</b> p. 40	RL.8.2 RL.8.4					
<b>The Bishop's Candlesticks,</b> Lewy Olfson, based on <i>Les Misérables</i> by Victor Hugo	<b>TG:</b> p. 41	RL.8.2 RL.8.7					
<b>This Isn't Kiddy Court,</b> Judge Judy Sheindlin	<b>TG:</b> p. 42		RI.8.5		SL.8.4 SL.8.6	RH.6–8.5	
<b>Responding to Cluster Three</b> Writing Activity: In My Own Words	<b>SB:</b> p. 110 <b>TG:</b> pp. 43–44 <b>IWL:</b> 3.3, 3.4	RL.8.6		W.8.4 W.8.9			WHST.6–8.4 WHST.6–8.9

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Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Cluster Three Vocabulary Test	TG: p. 45	RL.8.4	RI.8.4			RH.6–8.4	
Cluster Four: Thinking on Your Own							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 47–48 IWL: 4.1, 4.2		RI.8.9	W.8.9		RH.6–8.9	WHST.6–8.9
Cluster Four Vocabulary	TG: p. 49	RL.8.4	RI.8.4			RH.6–8.4	
The United States v. Susan B. Anthony, Margaret Truman	TG: p. 50		RI.8.6	W.8.1 W.8.4		RH.6–8.6	WHST.6–8.1 WHST.6–8.4
Dumb Criminal Tales, Daniel R. Butler, Leland Gregory, and Alan Ray	TG: p. 51		RI.8.4	W.8.3 W.8.4			
The Truth About Sharks, Joan Bauer	TG: p. 52	RL.8.1 RL.8.3					
Martin Luther King, Jr., Gwendolyn Brooks	TG: p. 53	RL.8.1 RL.8.4					
Cluster Four Vocabulary Test	TG: p. 54	RL.8.4	RI.8.4			RH.6–8.4	
Additional Teacher Guide Resources							
Research, Writing, and Discussion Topics	TG: p. 55			W.8.6 W.8.7 W.8.10	SL.8.2	RH.6–8.7	WHST.6–8.7 WHST.6–8.10
Assessment and Project Ideas	TG: pp. 56–57			W.8.7 W.8.10	SL.8.2		WHST.6–8.6 WHST.6–8.7 WHST.6–8.10
Answering the Essential Question	TG: p. 58			W.8.2 W.8.9			WHST.6–8.2 WHST.6–8.8
Essay Test	TG: p. 59			W.8.2 W.8.9 W.8.10			WHST.6–8.2 WHST.6–8.8 WHST.6–8.10
Rubric for Project Evaluation	TG: p. 60			W.8.4 W.8.5 W.8.8 W.8.9			WHST.6–8.4 WHST.6–8.5 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 63	RL.8.10	RI.8.10			RH.6–8.10	

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## English Language Arts Standards » Reading: Literature » Grades 9–10 (RL)

### Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>TG:</b> pp. 18, 26–27, 31, 36–37, 52, 53 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<b>SB:</b> p. 80 <b>TG:</b> pp. 21, 30, 31, 33–34, 39, 40, 41 <b>IWL:</b> 2.3, 2.4
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	<b>TG:</b> pp. 18, 32, 52

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 40, 45, 49, 53, 54
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	

### Integration of Knowledge and Ideas

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).	<b>TG:</b> pp. 15–16, 41 <b>IWL:</b> 1.1, 1.2
8. (Not applicable to literature)	(Not applicable to literature)
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	

### Range of Reading and Level of Text Complexity

10. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grades 9–10 (RI)

### Key Ideas and Details

- |   |   |
|---|---|
| 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  | <b>TG:</b> pp. 20, 22, 26–27, 29, 36–37<br><b>IWL:</b> 2.1, 2.2, 3.1, 3.2 |
| 2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.      | <b>TG:</b> p. 19  |
| 3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them. | <b>TG:</b> p. 20  |

### Craft and Structure

- |   |   |
|---|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper). | <b>SB:</b> p. 12<br><b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 51, 54 |
| 5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).  | <b>TG:</b> pp. 15–16, 42<br><b>IWL:</b> 1.1, 1.2                      |
| 6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.   | <b>TG:</b> pp. 20, 22, 50   |

### Integration of Knowledge and Ideas

- |  |  |
|--|--|
| 7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.   | <b>TG:</b> pp. 15–16, 29<br><b>IWL:</b> 1.1, 1.2                 |
| 8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.  | <b>SB:</b> p. 50<br><b>TG:</b> pp. 23–24<br><b>IWL:</b> 1.3, 1.4 |
| 9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts. |  |

### Range of Reading and Level of Text Complexity

- |   |   |
|---|---|
| 10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy. |
|---|---|

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## English Language Arts Standards » Writing » Grades 9–10 (W)

### Text Type and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.</li> <li>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p><b>TG:</b> p. 51</p>

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## English Language Arts Standards » Writing » Grades 9–10 (W)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 51, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	<b>TG:</b> p. 60
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	<b>TG:</b> p. 55

### Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	<b>TG:</b> p. 60
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”). b. Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
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## English Language Arts Standards » Speaking and Listening » Grades 9–10 (SL)

### Comprehension and Collaboration

<p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>	<p>TG: p. 56</p>
<p>2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.</p>	<p>TG: pp. 55, 56–57</p>
<p>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	

### Presentation of Knowledge and Ideas

<p>4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p>	<p>TG: p. 42</p>
<p>5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>TG: p. 57</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)</p>	<p>TG: p. 42</p>

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## History/Social Studies Standards » Reading » Grades 9–10 (RH)

### Key Ideas and Details

- |   |   |
|---|---|
| 1. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.               | <b>TG:</b> pp. 20, 26–27, 29, 36–37<br><b>IWL:</b> 2.1, 2.2, 3.1, 3.2 |
| 2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text. | <b>TG:</b> p. 19  |
| 3. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.                                    |   |

### Craft and Structure

- |   |   |
|---|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.         | <b>SB:</b> p. 12<br><b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 54 |
| 5. Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.   | <b>TG:</b> p. 42  |
| 6. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts. |   |

### Integration of Knowledge and Ideas

- |   |   |
|---|---|
| 7. Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text. | <b>TG:</b> p. 55  |
| 8. Assess the extent to which the reasoning and evidence in a text support the author's claims.                                   |   |
| 9. Compare and contrast treatments of the same topic in several primary and secondary sources.                                    | <b>TG:</b> pp. 36–37, 47–48<br><b>IWL:</b> 3.1, 3.2, 4.1, 4.2 |

### Range of Reading and Level of Text Complexity

- |  |   |
|--|---|
| 10. By the end of grade 10, read and comprehend history/social studies texts in the grades 9–10 text complexity band independently and proficiently. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy. |
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## History/Social Studies Standards » Writing » Grades 9–10 (WHST)

### Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> <li>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly, supplying data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form and in a manner that anticipates the audience's knowledge level and concerns.</li> <li>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from or supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. Not applicable as a separate requirement.</p>	<p>Not applicable as a separate requirement.</p>

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## History/Social Studies Standards » Writing » Grades 9–10 (WHST)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	<b>TG:</b> p. 60
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	<b>TG:</b> pp. 56–57

### Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	<b>TG:</b> pp. 58, 59, 60
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

### Range of Writing

10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
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## All Standards Correlated by Selection >> Grades 9–10

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
Concept Vocabulary	SB: p. 12	RL.9–10.4	RI.9–10.4			RH.9–10.4	
<b>Cluster One: What’s Fair—What’s Not?</b>							
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 15–16 IWL: 1.1, 1.2		RI.9–10.8			RH.9–10.8	
Cluster One Vocabulary	TG: p. 17	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Someone Who Saw, David Gifaldi	TG: p. 18	RL.9–10.1 RL.9–10.3					
Crossing the Line, Nell Bernstein	TG: p. 19		RI.9–10.1 RI.9–10.4	W.9–10.4		RH.9–10.1 RH.9–10.4	WHST.9–10.4
Innocent Have I Been Tortured, Innocent Must I Die, Johannes Junius, with Milton Meltzer	TG: p. 20		RI.9–10.1 RI.9–10.3 RI.9–10.6			RH.9–10.1	
The Law vs. Justice, Dave Barry	TG: p. 21	RL.9–10.2					
Could a Woman Do That?, Anita Gustafson	TG: p. 22		RI.9–10.1 RI.9–10.6				
Responding to Cluster One Writing Activity: Look at It My Way	SB: p. 50 TG: pp. 23–24 IWL: 1.3, 1.4		RI.9–10.8	W.9–10.1 W.9–10.4 W.9–10.9			WHST.9–10.1 WHST.9–10.4 WHST.9–10.9
Cluster One Vocabulary Test	TG: p. 25	RL.9–10.4	RI.9–10.4			RH.9–10.4	
<b>Cluster Two: Who Judges?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 26–27 IWL: 2.1, 2.2	RL.9–10.1	RI.9–10.1			RH.9–10.1	
Cluster Two Vocabulary	TG: p. 28	RL.9–10.4	RI.9–10.4			RH.9–10.4	
And Justice for All, Johnny D. Boggs	TG: p. 29		RI.9–10.1 RI.9–10.7			RH.9–10.1	

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## All Standards Correlated by Selection >> Grades 9–10

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
<b>Shrewd Todie and Lyzer the Miser,</b> Isaac Bashevis Singer <i>CCSS Exemplar</i> Author	<b>TG:</b> p. 30	RL.9–10.2					
<b>justice,</b> w. r. rodriguez	<b>TG:</b> p. 31	RL.9–10.1 RL.9–10.2					
<b>Words,</b> Dian Curtis Regan	<b>TG:</b> p. 32	RL.9–10.3					
<b>Responding to Cluster Two</b> Writing Activity: Here Comes the Judge	<b>SB:</b> p. 80 <b>TG:</b> pp. 33–34 <b>IWL:</b> 2.3, 2.4	RL.9–10.2		W.9–10.2 W.9–10.4 W.9–10.9			WHST.9–10.2 WHST.9–10.4 WHST.9–10.9
<b>Cluster Two Vocabulary Test</b>	<b>TG:</b> p. 35	RL.9–10.4	RI.9–10.4			RH.9–10.4	
<b>Cluster Three: Punishment or Mercy?</b>							
<b>Teaching the Critical Thinking Skill:</b> Comparing and Contrasting	<b>TG:</b> pp. 36–37 <b>IWL:</b> 3.1, 3.2	RL.9–10.1	RI.9–10.1			RH.9–10.1 RH.9–10.9	
<b>Cluster Three Vocabulary</b>	<b>TG:</b> p. 38	RL.9–10.4	RI.9–10.4			RH.9–10.4	
<b>The Quality of Mercy,</b> Sharon Creeden	<b>TG:</b> p. 39	RL.9–10.2					
<b>Portia’s Speech,</b> William Shakespeare <i>CCSS Exemplar</i> Author	<b>TG:</b> p. 40	RL.9–10.2 RL.9–10.4					
<b>The Bishop’s Candlesticks,</b> Lewy Olfson, based on <i>Les Misérables</i> by Victor Hugo	<b>TG:</b> p. 41	RL.9–10.2 RL.9–10.7					
<b>This Isn’t Kiddy Court,</b> Judge Judy Sheindlin	<b>TG:</b> p. 42		RI.9–10.5		SL.9–10.4 SL.9–10.6	RH.9–10.5	
<b>Responding to Cluster Three</b> Writing Activity: In My Own Words	<b>SB:</b> p. 110 <b>TG:</b> pp. 43–44 <b>IWL:</b> 3.3, 3.4			W.9–10.4 W.9–10.9			WHST.9–10.4 WHST.9–10.9

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All Standards Correlated by Selection >> Grades 9–10							
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Cluster Three Vocabulary Test	TG: p. 45	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Cluster Four: Thinking on Your Own							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 47–48 IWL: 4.1, 4.2			W.9–10.9		RH.9–10.9	WHST.9–10.9
Cluster Four Vocabulary	TG: p. 49	RL.9–10.4	RI.9–10.4			RH.9–10.4	
The United States v. Susan B. Anthony, Margaret Truman	TG: p. 50		RI.9–10.6	W.9–10.1 W.9–10.4			WHST.9–10.1 WHST.9–10.4
Dumb Criminal Tales, Daniel R. Butler, Leland Gregory, and Alan Ray	TG: p. 51		RI.9–10.4	W.9–10.3 W.9–10.4			
The Truth About Sharks, Joan Bauer	TG: p. 52	RL.9–10.1 RL.9–10.3					
Martin Luther King, Jr., Gwendolyn Brooks	TG: p. 53	RL.9–10.1 RL.9–10.4					
Cluster Four Vocabulary Test	TG: p. 54	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Additional Teacher Guide Resources							
Research, Writing, and Discussion Topics	TG: p. 55			W.9–10.6 W.9–10.7 W.9–10.10	SL.9–10.2	RH.9–10.7	WHST.9–10.7 WHST.9–10.10
Assessment and Project Ideas	TG: pp. 56–57			W.9–10.7 W.9–10.10	SL.9–10.2		WHST.9–10.6 WHST.9–10.7 WHST.9–10.10
Answering the Essential Question	TG: p. 58			W.9–10.2 W.9–10.9			WHST.9–10.2 WHST.9–10.8
Essay Test	TG: p. 59			W.9–10.2 W.9–10.9 W.9–10.10			WHST.9–10.2 WHST.9–10.8 WHST.9–10.10
Rubric for Project Evaluation	TG: p. 60			W.9–10.4 W.9–10.5 W.9–10.8 W.9–10.9			WHST.9–10.4 WHST.9–10.5 WHST.9–10.8 WHST.9–10.9
Related Literature	TG: p. 63	RL.9–10.10	RI.9–10.10			RH.9–10.10	

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## English Language Arts Standards » Reading: Literature » Grades 11–12 (RL)

### Key Ideas and Details

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|--|--|
| 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  | <b>TG:</b> pp. 18, 26–27, 31, 36–37, 52, 53<br><b>IWL:</b> 2.1, 2.2, 3.1, 3.2            |
| 2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. | <b>SB:</b> p. 80<br><b>TG:</b> pp. 21, 30, 31, 33–34, 39, 40, 41<br><b>IWL:</b> 2.3, 2.4 |
| 3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).                           | <b>TG:</b> pp. 18, 32, 52  |

### Craft and Structure

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|--|---|
| 4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.) | <b>SB:</b> p. 12<br><b>TG:</b> pp. 17, 25, 28, 35, 38, 40, 45, 49, 53, 54 |
| 5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.   | <b>TG:</b> pp. 15–16<br><b>IWL:</b> 1.1, 1.2                              |
| 6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).   | <b>SB:</b> p. 110<br><b>TG:</b> pp. 21, 43–44<br><b>IWL:</b> 3.3, 3.4     |

### Integration of Knowledge and Ideas

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|---|--|
| 7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.) | <b>TG:</b> pp. 15–16, 41<br><b>IWL:</b> 1.1, 1.2 |
| 8. (Not applicable to literature)   | (Not applicable to literature)                   |
| 9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.  |  |

### Range of Reading and Level of Text Complexity

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|--|---|
| 10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy. |
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## English Language Arts Standards » Reading: Informational Text » Grades 11–12 (RI)

### Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	<b>TG:</b> pp. 20, 22, 26–27, 29, 36–37 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.	<b>TG:</b> p. 19
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.	<b>TG:</b> p. 20

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 51, 54
5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	<b>TG:</b> pp. 15–16, 42 <b>IWL:</b> 1.1, 1.2
6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.	<b>TG:</b> pp. 20, 22, 50

### Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.	<b>TG:</b> pp. 15–16, 29 <b>IWL:</b> 1.1, 1.2
8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).	
9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.	

### Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Writing » Grades 11–12 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</li> <li>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>

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## English Language Arts Standards » Writing » Grades 11–12 (W)

<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p><b>TG:</b> p. 51</p>
<p><b>Production and Distribution of Writing</b></p>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p><b>SB:</b> pp. 50, 80, 110  <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 51, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4</p>
<p>5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p><b>TG:</b> p. 60</p>
<p>6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	<p><b>TG:</b> p. 55</p>
<p><b>Research to Build and Present Knowledge</b></p>	
<p>7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p><b>TG:</b> pp. 55, 56–57</p>
<p>8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p>	<p><b>TG:</b> p. 60</p>

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## English Language Arts Standards » Writing » Grades 11–12 (W)

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

**SB:** pp. 50, 80, 110

**TG:** pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60

**IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

### Range of Writing

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

**SB:** pp. 50, 80, 110

**TG:** pp. 23–24, 33–34, 43–44, 47–48, 58, 59, 60

**IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

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## English Language Arts Standards » Speaking and Listening » Grades 11–12 (SL)

### Comprehension and Collaboration

<p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>	<p>TG: p. 56</p>
<p>2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	<p>TG: pp. 55, 56–57</p>
<p>3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	
<h3 style="text-align: center;">Presentation of Knowledge and Ideas</h3>	
<p>4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	<p>TG: p. 42</p>
<p>5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>TG: p. 57</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)</p>	<p>TG: p. 42</p>

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## History/Social Studies Standards » Reading » Grades 11–12 (RH)

Key Ideas and Details	
1. Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.	<b>TG:</b> pp. 20, 26–27, 29, 36–37 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.	<b>TG:</b> p. 19
3. Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.	
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 25, 28, 35, 38, 45, 49, 54
5. Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.	<b>TG:</b> p. 42
6. Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.	
Integration of Knowledge and Ideas	
7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.	<b>TG:</b> p. 55
8. Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.	
9. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.	<b>TG:</b> pp. 47–48 <b>IWL:</b> 4.1, 4.2
Range of Reading and Level of Text Complexity	
10. By the end of grade 12, read and comprehend history/social studies texts in the grades 11–CCR text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 63 include selections that are challenging, average, and easy.

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## History/Social Studies Standards » Writing » Grades 11–12 (WHST)

### Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> <li>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience's knowledge level, concerns, values, and possible biases.</li> <li>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from or supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 50  <b>TG:</b> pp. 23–24, 50  <b>IWL:</b> 1.3, 1.4</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language, domain-specific vocabulary and techniques such as metaphor, simile, and analogy to manage the complexity of the topic; convey a knowledgeable stance in a style that responds to the discipline and context as well as to the expertise of likely readers.</li> <li>e. Provide a concluding statement or section that follows from and supports the information or explanation provided (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>SB:</b> p. 80  <b>TG:</b> pp. 33–34, 58, 59  <b>IWL:</b> 2.3, 2.4</p>
<p>3. (Not applicable as a separate requirement.)</p>	<p>(Not applicable as a separate requirement.)</p>

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## History/Social Studies Standards » Writing » Grades 11–12 (WHST)

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 50, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	<b>TG:</b> p. 60
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.	<b>TG:</b> pp. 56–57

### Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	<b>TG:</b> pp. 55, 56–57
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.	<b>TG:</b> pp. 58, 59, 60
9. Draw evidence from informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

### Range of Writing

10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> pp. 50, 80, 110 <b>TG:</b> pp. 23–24, 33–34, 43–44, 47–48, 60 <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
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## All Standards Correlated by Selection >> Grades 11–12

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
Concept Vocabulary	SB: p. 12	RL.11–12.4	RI.11–12.4			RH.11–12.4	
<b>Cluster One: What’s Fair—What’s Not?</b>							
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 15–16 IWL: 1.1, 1.2		RI.11–12.8			RH.11–12.8	
Cluster One Vocabulary	TG: p. 17	RL.11–12.4	RI.11–12.4			RH.11–12.4	
Someone Who Saw, David Gifaldi	TG: p. 18	RL.11–12.1 RL.11–12.3					
Crossing the Line, Nell Bernstein	TG: p. 19		RI.11–12.1 RI.11–12.4	W.11–12.4		RH.11–12.1 RH.11–12.4	WHST.11–12.4
Innocent Have I Been Tortured, Innocent Must I Die, Johannes Junius, with Milton Meltzer	TG: p. 20		RI.11–12.1 RI.11–12.3 RI.11–12.6			RH.11–12.1	
The Law vs. Justice, Dave Barry	TG: p. 21	RL.11–12.2 RL.11–12.6					
Could a Woman Do That?, Anita Gustafson	TG: p. 22		RI.11–12.1 RI.11–12.6				
Responding to Cluster One Writing Activity: Look at It My Way	SB: p. 50 TG: pp. 23–24 IWL: 1.3, 1.4			W.11–12.1 W.11–12.4 W.11–12.9			WHST.11–12.1 WHST.11–12.4 WHST.11–12.9
Cluster One Vocabulary Test	TG: p. 25	RL.11–12.4	RI.11–12.4			RH.11–12.4	
<b>Cluster Two: Who Judges?</b>							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 26–27 IWL: 2.1, 2.2	RL.11–12.1	RI.11–12.1			RH.11–12.1	
Cluster Two Vocabulary	TG: p. 28	RL.11–12.4	RI.11–12.4			RH.11–12.4	
And Justice for All, Johnny D. Boggs	TG: p. 29		RI.11–12.1 RI.11–12.7			RH.11–12.1	

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## All Standards Correlated by Selection >> Grades 11–12

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
<b>Shrewd Todie and Lyzer the Miser,</b> Isaac Bashevis Singer <i>CCSS Exemplar</i> Author	<b>TG:</b> p. 30	RL.11–12.2					
<b>justice,</b> w. r. rodriguez	<b>TG:</b> p. 31	RL.11–12.1 RL.11–12.2					
<b>Words,</b> Dian Curtis Regan	<b>TG:</b> p. 32	RL.11–12.3					
<b>Responding to Cluster Two</b> Writing Activity: Here Comes the Judge	<b>SB:</b> p. 80 <b>TG:</b> pp. 33–34 <b>IWL:</b> 2.3, 2.4	RL.11–12.2		W.11–12.2 W.11–12.4 W.11–12.9			WHST.11–12.2 WHST.11–12.4 WHST.11–12.9
<b>Cluster Two Vocabulary Test</b>	<b>TG:</b> p. 35	RL.11–12.4	RI.11–12.4			RH.11–12.4	
<b>Cluster Three: Punishment or Mercy?</b>							
<b>Teaching the Critical Thinking Skill:</b> Comparing and Contrasting	<b>TG:</b> pp. 36–37 <b>IWL:</b> 3.1, 3.2	RL.11–12.1	RI.11–12.1			RH.11–12.1	
<b>Cluster Three Vocabulary</b>	<b>TG:</b> p. 38	RL.11–12.4	RI.11–12.4			RH.11–12.4	
<b>The Quality of Mercy,</b> Sharon Creeden	<b>TG:</b> p. 39	RL.11–12.2					
<b>Portia's Speech,</b> William Shakespeare <i>CCSS Exemplar</i> Author	<b>TG:</b> p. 40	RL.11–12.2 RL.11–12.4					
<b>The Bishop's Candlesticks,</b> Lewy Olfson, based on <i>Les Misérables</i> by Victor Hugo	<b>TG:</b> p. 41	RL.11–12.2 RL.11–12.7					
<b>This Isn't Kiddy Court,</b> Judge Judy Sheindlin	<b>TG:</b> p. 42		RI.11–12.5		SL.11–12.4 SL.11–12.6	RH.11–12.5	
<b>Responding to Cluster Three</b> Writing Activity: In My Own Words	<b>SB:</b> p. 110 <b>TG:</b> pp. 43–44 <b>IWL:</b> 3.3, 3.4	RL.11–12.6		W.11–12.4 W.11–12.9			WHST.11–12.4 WHST.11–12.9

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All Standards Correlated by Selection >> Grades 11–12							
Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
Cluster Three Vocabulary Test	TG: p. 45	RL.11–12.4	RI.11–12.4			RH.11–12.4	
Cluster Four: Thinking on Your Own							
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 47–48 IWL: 4.1, 4.2			W.11–12.9		RH.11–12.9	WHST.11–12.9
Cluster Four Vocabulary	TG: p. 49	RL.11–12.4	RI.11–12.4			RH.11–12.4	
The United States v. Susan B. Anthony, Margaret Truman	TG: p. 50		RI.11–12.6	W.11–12.1 W.11–12.4			WHST.11–12.1 WHST.11–12.4
Dumb Criminal Tales, Daniel R. Butler, Leland Gregory, and Alan Ray	TG: p. 51		RI.11–12.4	W.11–12.3 W.11–12.4			
The Truth About Sharks, Joan Bauer	TG: p. 52	RL.11–12.1 RL.11–12.3					
Martin Luther King, Jr., Gwendolyn Brooks	TG: p. 53	RL.11–12.1 RL.11–12.4					
Cluster Four Vocabulary Test	TG: p. 54	RL.11–12.4	RI.11–12.4			RH.11–12.4	
Additional Teacher Guide Resources							
Research, Writing, and Discussion Topics	TG: p. 55			W.11–12.6 W.11–12.7 W.11–12.10	SL.11–12.2	RH.11–12.7	WHST.11–12.7 WHST.11–12.10
Assessment and Project Ideas	TG: p. 56–57			W.11–12.7 W.11–12.10	SL.11–12.2		WHST.11–12.6 WHST.11–12.7 WHST.11–12.10
Answering the Essential Question	TG: pp. 58			W.11–12.2 W.11–12.9			WHST.11–12.2 WHST.11–12.8
Essay Test	TG: p. 59			W.11–12.2 W.11–12.9 W.11–12.10			WHST.11–12.2 WHST.11–12.8 WHST.11–12.10
Rubric for Project Evaluation	TG: p. 60			W.11–12.4 W.11–12.5 W.11–12.8 W.11–12.9			WHST.11–12.4 WHST.11–12.5 WHST.11–12.8 WHST.11–12.9
Related Literature	TG: p. 63	RL.11–12.10	RI.11–12.10			RH.11–12.10	

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A background collage of diverse people, including a woman with glasses, a man with a beard, and a young child, all rendered in a reddish-orange monochrome style.

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