

LITERATURE & THOUGHT

DECISIONS, DECISIONS



T E A C H E R G U I D E

Perfection Learning®

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The Common Core State Standards and *Literature & Thought*

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

Correlations aligning *Decisions, Decisions* 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

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

Additional Abbreviations

ELA	English Language Arts
HSS	History/Social Studies
SB	Student Book
TG	Teacher Guide
IWL	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 Standards Correlated by Selection](#)

Grade 7 Correlations

- [7 ELA Reading Literature](#)
- [7 ELA Reading Informational Text](#)
- [7 ELA Writing](#)
- [7 ELA Speaking and Listening](#)
- [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](#)
- [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 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 Standards Correlated by Selection](#)

Features of the Student Book

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

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 70.

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

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 all aspects of 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 *Decisions, Decisions*

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, 70
- Preface 3. 12
- Prologue 4–5. 12
- Creating Context. 9–12. 14

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

- Introduce and model the cluster thinking skill using whiteboard lesson/handout 15, 27, 38
- Pass out cluster vocabulary sheet. 17, 29, 40
- Set schedule for reading selections in first three clusters
- For each selection, use appropriate discussion questions and extension activities
 - Cluster One 13–49. 18–23
 - Cluster Two 51–85. 30–34
 - Cluster Three 87–111. 41–44
- As a class or in small groups discuss the **Responding to the Cluster** questions 50, 86, 112. 24, 35, 45
- Introduce Writing Activity with whiteboard lesson/handout 50, 86, 112. 25, 36, 46
- Administer Vocabulary Test 26, 37, 47

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 slides. 48
- Pass out cluster vocabulary sheet. 51
- Set schedule for reading selections
- For each selection, use appropriate discussion questions and extension activities 52–58
- Introduce Writing Activity with whiteboard lesson IWL 4.3
- Administer vocabulary test 59
- Assign research projects. 60–62
- Prepare for final essay test 63
- Administer final essay test 64

Independent Learning

Have students

- respond to one or more of the questions or activities on the Responding to Cluster Four page 142
- plan and present a lesson over one or more of the selections in the last cluster. 114–141
- conduct additional research on a related topic 60–62

Three Teaching Options for *Decisions, Decisions*

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 *Decisions, Decisions*.

Title	Page	Title	Page
Playing God	14	Facing Donegall Square	78
TLA	28	Ashes	88
“I would have preferred . . .”	36	Button, Button	103
The One Who Watches	42	The Front of the Bus	124
Trapped in the Desert	62	The Order of Things	128
Traveling Through the Dark	69	Obstacles	141

USING *DECISIONS, DECISIONS* WITH RELATED LITERATURE

Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (page 70 of this teacher guide). From *Decisions, Decisions* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 9–12).
- 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 *Decisions, Decisions* 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 *Decisions, Decisions*.

After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in *Decisions, Decisions* as well as the longer work.
- Ask students to compare and contrast one or more selections in *Decisions, Decisions* 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 60) or **Assessment and Project Ideas** (pages 61–62).

Related Works

The following Exemplar Texts, found in Appendix B of the Common Core State Standards, are available from Perfection Learning.

Crime and Punishment
by Fyodor Dostoyevsky.
(Grade 11)

A Doll's House by
Henrik Ibsen. (Grade 12)

Hamlet by William
Shakespeare. (Grade 11)

The Scarlet Letter by
Nathaniel Hawthorne.
(Grade 11)

The Tipping Point by
Malcolm Gladwell.
(Grade 12)

See page 68 of this guide for more related titles, including additional Common Core Exemplar Texts.

Teaching the Preface (page 3)

HOW DO I MAKE A DECISION?

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 decision making.

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 influences a decision? **ANALYZE**

CLUSTER TWO Good decision or bad decision? **EVALUATE**

CLUSTER THREE What are the possible consequences of our decisions? **PREDICT**

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

Notice that the final cluster asks students to think independently about their answer to the essential question—*How do I make a decision?*

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)

About the Poem

In Robert Frost's poem "The Road Not Taken," a traveler examines a seemingly simple decision that has far-reaching consequences in his/her life.

Discussing the Poem

- What might the traveler and the paths he or she is considering represent to Frost?
- Do you think the traveler is glad to have taken the less-traveled road? What details in the poem support your opinion?
- Why do you think the poem is called "The Road Not Taken" instead of "The Road Taken"?

What Do You Know? (Anticipation Guide)

Use the reproducible anticipation guide on page 70 of this teacher guide to assess your students' attitudes toward the theme of decisions. Explain that their initial ideas might change as they explore the topic more deeply. You might want to have students complete the survey again at the end of their thematic study to see how their opinions have changed.

True or False

- _____ 1. Running away from a bad situation is sometimes the best choice.
- _____ 2. You should always put the needs of others first when making a decision.
- _____ 3. Most people like their decisions to be made for them.
- _____ 4. A true friend supports another friend's decision, even if the decision is wrong or dangerous.
- _____ 5. Deciding not to offer help to someone is always wrong.
- _____ 6. It's never too late to change one's mind.
- _____ 7. If you are fighting for a cause that is justified, you have the right to make decisions that may harm others.
- _____ 8. Decisions define character.
- _____ 9. In general, you should avoid decisions that involve risk.
- _____ 10. There is no such thing as an innocent decision; even the smallest decision has the potential to be far-reaching.
- _____ 11. One of the few freedoms that can never be taken away is the freedom to decide how you are going to react to a situation.
- _____ 12. If you feel a decision is right, you should go with it no matter what the circumstances.

Teaching the Creating Context Section (pages 9–12)

Use these Creating Context features to assess students' prior knowledge and build background about decisions.

“Prisoner’s Dilemma”: The Decision Game (pages 9–10)

This essay presents a scenario from a well-known game in which players earn points for the decisions they make. It goes on to suggest difficult dilemmas students may encounter and ends with the idea that the decisions people make in such situations can define their characters.

Discussing the Essay

- What do you think most players in the scenario described in the essay would decide? What would your decision be?
- What guides do you use for making decisions?
- Do you agree that the decisions one makes can define one’s character? If so, provide an example.

Concept Vocabulary (page 12)

The terms on these pages are important to understanding the selections on decisions.

Discussing Concept Vocabulary

- Discuss terms that may be new to students.
- Have students add new concept words as they read the anthology.

CLUSTER ONE

Analyzing

I. Present this definition to students.

Analyzing is breaking down a topic or subject into parts so that it is easier to understand.

II. Discuss with students how they already use analysis 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

Have students suggest other situations where analysis might be used.

III. Explain to students that in this activity they will analyze one of their own decisions. Then they will begin to create a partial list of factors that can influence decisions.

A. Use the reproducible “Analyzing Decision Making” on the next page as a blackline master or use the interactive whiteboard lesson, Decisions_1.1_CriticalThink.

B. Lead students through the directions, reminding them that this activity requires them to imagine that they are the first prisoner in the scenario. In addition, it requires them to decide whether they will inform on their fellow spy or remain loyal to him/her.

C. Allow students time to reread pages 9–10 of this anthology and to consider their decision.

D. After students have noted their decision, instruct them to list the factors that influenced their decision under List #1. Then solicit as many factors as possible from students and list the different factors on the whiteboard or on an overhead transparency. Remind students to create a second list of factors that other students mention under List #2. Finally, ask students to suggest other factors that might influence a decision and add them to List #2.
Suggestions: desires of others; self-interest; welfare of others; risks involved; short-term consequences; long-term consequences; right vs. wrong

E. Tell students that they now have the beginnings of a list of factors that can influence a decision. As they progress through the anthology, allow students to revisit List #2, adding factors that influence various characters’ decisions as they read. (RL.6–12.1, RI.6–12.1, RL.6–8.3, RI.6–8.3)

For additional in-depth work on developing the skill of analyzing, see the interactive whiteboard lesson, Decisions_1.2_CCSSThinking. (RL.6–12.1, RL.6–12.2, RL.6–12.3)

Analyzing Decision Making

Cluster Question: What influences a decision?

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

Directions: In this activity, you will analyze a decision, creating a list of the factors that influenced that decision. Begin by rereading the scenario presented in the essay “*Prisoner’s Dilemma*”: *The Decision Game* on pages 9–10 of *Decisions, Decisions*. As the essay instructs, imagine that you are the first spy and that you are forced to make the decision to inform on or remain loyal to your fellow spy. When you’ve finished rereading the scenario, take a few moments to think about the dilemma. Consider it from as many angles as possible. Then make a decision either to inform or remain loyal. Write your decision on the lines provided below. Next, make a list of the factors that influenced your decision. When you are finished, compare your list of factors to other students’ lists. Make a second list of factors that other students mentioned. To that list, add any additional factors that you can think of that might influence decisions. (Example: the desires of others)

My decision: _____

List #1

Factors that influenced my decision

List #2

Additional factors that could influence a decision

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.

Playing God pages 14–26

inaudible muffled; indistinct

relented softened; yielded

righteous blameless; without fault

vigorously forcefully; intensely

Dusting page 27

anonymous unknown; without identity

jeweled embellished; caused to glow

luminous radiant; full of light

TLA pages 28–35

designates indicates; signifies

diligence persistence; earnestness

eerie weird; mysterious

quarry pit; excavation

ruthlessness cruelty; mercilessness

veered turned sharply; swerved

“I would have preferred . . .” pages 36–39

affirming confirming; accepting

precedent model; example

Waiting for the Barbarians pages 40–41

imposing impressive; dignified

replete complete; abundant

The One Who Watches pages 42–49

Playing God by Ouida Sebestyen, pages 14–26

Short Story

Summary

Josh attempts to run away from a bad situation at home but is delayed when he finds a box of abandoned puppies. After managing to give all but one away, he returns home with the puppy and is able to begin reconciliation with his family.

Reading Hint	Thinking Skill	Extension
Alert students to look for the contrast between Josh's words and his unspoken thoughts. (RL.8–10.3)	Ask students to <i>analyze</i> the title "Playing God." How does it apply to the story? (RL.6–12.1, RL.6–12.2)	Debate: Have students debate Josh's philosophy: <i>You do it to them before they do it to you. You don't just stand there on the reject pile, smiling like it doesn't hurt.</i> (SL.6–12.1, SL.6–12.4)

Vocabulary

inaudible muffled; indistinct

relented softened; yielded

righteous blameless; without fault

vigorously forcefully; intensely

Discussing the Short Story

1. Why is Josh running away? (Recall) *His situation at home is bad, and his best friend is moving away soon.*
2. How is Laurel different from Josh? (Analysis) *Answers will vary, but students will probably suggest that Laurel is more mature than Josh; she recognizes that Josh is feeling sorry for himself. Also, Laurel is more responsible in that she feels the need to return to her duties at the library; Josh, on the other hand, is running away from home.* (RL.9–10.3, RL.7.6)
3. What does Josh learn about risk-taking and commitment from the homeless man and the poet? (Analysis) *Answers will vary. Students may say that Josh learns that risk-taking and commitment are worth the benefits one may receive from them.*
4. A *symbol* is an object that has two levels of meaning. How are the puppies symbolic of Josh's situation? (Analysis) *Answers will vary. Like the puppies, Josh feels he is being abandoned by his parents and by Laurel. The responsibility required to take care of a puppy reminds Josh that not only is he the*

responsibility of his parents but also they are his responsibility, and both parties must take care of each other. (RL.6–12.4)

Special Focus: Fate

Fate is something that happens to a person that is beyond the person's control. Fate is sometimes considered the opposite of *free will*, in which the person controls his or her own actions.

With students, examine if fate or free will has the stronger influence on Josh in the situations below.

- Tumult develops in Josh's home life, and he learns Laurel is going to move.
- As Josh leaves home, he finds abandoned puppies on the riverbank.
- A homeless man appears and wants one of the puppies Josh is trying to give away.
- Josh goes to the library and meets the homeless man and the elderly poet, who in turn influence the way he looks at risk-taking and commitment.
- Josh keeps one of the dogs, which may ultimately create a bridge between him and his father.

Dusting by Julia Alvarez, page 27

Poem

Summary

The speaker, a young child, enjoys writing his or her name in the dust on the furniture. Mother follows behind, dusting away the writing. The speaker disapproves of the mother's actions and vows not to be "anonymous" like her.

Reading Hint	Thinking Skill	Extension
Alert students that the poet uses unusual verbs in the poem—words usually found in noun form. Point out "jeweled" and "surfaced." (RL.6–12.4)	Ask students to <i>analyze</i> the decision the child in the poem makes. What does the decision tell readers about the child? (RL.8–10.3)	Bond or Battleground? Point out to students that a routine task such as dusting or running errands can become emotionally important if it serves as either a bond or battleground between a parent and child. What attitudes and actions on the part of both parties help to determine the atmosphere created by such tasks?

Vocabulary

anonymous unknown; without identity

jeweled embellished; caused to glow

luminous radiant; full of light

Discussing the Poem

1. Who are the characters in this poem, and what are they doing? (Recall) *The characters are the child and the mother. The child is writing his or her name in the dust on the furniture. The mother is following behind, dusting the furniture and erasing the child's writing.*
2. What do you think is significant about the child's writing? (Analysis) *Answers may vary. Some students may believe that by writing his or her name, the child is asserting a unique identity.*
3. Why do you think the speaker believes that Mother is "anonymous"? Cite textual evidence to support your response. (Analysis) *Answers may vary. Students may offer that Mother does not attempt to leave a mark of her own anywhere but cleans any evidence of herself away. (RL.6–12.1, RL.8.3)*

Special Focus: Making Your Mark

Tell students that making your mark can mean identifying yourself to those around you and even changing the world.

In the poem, the child literally makes marks by writing his or her name in the dust on the furniture. In reality, the child is saying to the world, "I'm here. I'm important. Pay attention to me."

Ask students why they think the child rejects the mother's anonymity and tries to make a mark in the world.

Discussing the Image

- What do you think the fingerprint symbolizes?
- Do you think the image works with this poem? Why or why not?
- What are some other ways the poem could have been illustrated?

TLA by Jane McFann, pages 28–35

Short Story

Summary

Before the story begins, 16-year-old Holly was involved in an auto accident that killed her boyfriend Jake and left her with serious injuries. Afterward, confronted by grief and painful memories, she considers suicide, but her will to live gives her the strength she needs to move forward with her life.

Reading Hint	Thinking Skill	Extension
Point out to students that the italicized words are supposed to be Jake's words to Holly.	Ask students to <i>analyze</i> Holly and Jake's relationship. Was it true love? (RL.6–12.1)	Writing an Epilogue: Tell students that an <i>epilogue</i> is a continuation of a story. Have them write a short epilogue that explains what happens to Holly after the story ends. (W.6–12.3)

Vocabulary

designates indicates; signifies

diligence persistence; earnestness

eerie weird; mysterious

quarry pit; excavation

ruthlessness cruelty; mercilessness

veered turned sharply; swerved

Discussing the Short Story

- As the story opens, what has Holly just finished doing? (Recall) *Holly has just finished making up the schoolwork she missed during her two-month absence after a car accident.*
- Why does Holly blame herself for Jake's death? (Recall) *Holly believes that if she had insisted that Jake wear his seat belt, he might have survived.*
- How does Holly punish herself for her part in Jake's death? (Recall) *Holly refuses to take painkillers because she feels the pain is "necessary." She forces herself to face the painful memories in the yearbook and allows the holly leaves she is holding to puncture her skin.*
- Why do you think Holly decides to drop the yearbook over the cliff? (Analysis) *Answers may vary. Students may offer that the yearbook represents Holly's life with Jake. Holly realizes that if she is to get on with her life without Jake, she must eliminate things that keep her tied to him.*

- Do you think Jake would have wanted Holly to jump off the cliff? (Analysis) *Answers may vary. Some students may say that if Jake really loved Holly, he would have wanted her to continue living. Others may point out that he was selfish in not wanting her to go away to school, so he might have wanted to keep her with him even at the cost of her life.*

Special Focus: Taking Control

This story is packed with both large and small decisions. In groups, have students list the decisions that both Holly and Jake made as individuals during their senior year. Then discuss the following as a class. (SL.6–12.1)

- Which of Holly's and Jake's decisions are potentially life-changing?
- Is there any way to determine what decisions are significant and which are not at the time we are making them?
- What decisions might you make this week that could still matter five years from now?

"I would have preferred to carry through"

Speech

by Richard M. Nixon, pages 36–39

Summary

In this excerpt from his resignation speech, former President Nixon explains his decision to leave the presidency.

Reading Hint	Thinking Skill	Extension
Remind students that this is an excerpt from Nixon's speech; therefore, some statements may be interpreted out of context.	Have students <i>analyze</i> Nixon's only admission of guilt: that he used bad judgment. Is Nixon saying that right and wrong did not play a part in his decisions?	Press Conference Reporter: Ask students to imagine that they are reporters at Nixon's press conference. Have them write down one or two questions they would ask him at the conclusion of his speech.

Vocabulary

affirming confirming; accepting

precedent model; example

Discussing the Speech

1. Summarize Nixon's explanation for resigning the presidency. (Recall) *Nixon says he does not have enough support in Congress to be an effective president. (RI.6–12.2)*
2. Why do you think Nixon's family urged him to continue? (Analysis) *Answers will vary. Some students may say that perhaps Nixon's family refused to believe he had done anything wrong. Others might offer that his family may have believed that if the impeachment failed, the scandal would eventually die down and things would return to normal.*
3. Why would Nixon tell his opponents he feels no bitterness toward them? (Analysis) *Answers may vary. Some of the answers students might offer are: Nixon is trying to make amends for his actions; he is attempting to calm the anger of the nation; he wants to make himself look better. (RI.6.6, RI.9–10.6)*

Historical Focus: Political Decision Making

Decisions that politicians make can impact an entire nation and even the world. Nixon's decision to turn the presidency over to Gerald Ford is an example of such a decision. One month after Ford took office, he, too, made a momentous decision: despite public disapproval, Ford granted Nixon "a full, free, and absolute pardon . . . for all offenses against the United States . . ."

Discuss political decision making with students using the following questions.

- Do students believe that politicians should always put personal interests aside in making decisions?
- Should important decisions (such as Ford's pardoning of Nixon) be made by individuals? Or should these decisions be reached by a group of knowledgeable persons?
- Should a politician allow his or her personal ethics to affect a decision?
- How should an unpopular political decision be enforced?
- What are some controversial political decisions that have been made in the past few years? How has the public responded to these decisions?

Waiting for the Barbarians by Constantin Cavafy, pages 40–41

Poem

Summary

The poem is written in a question/answer format in the voice of citizens of a city-state. They question why their leaders have stopped leading, the answer being “the barbarians are coming today.” The people and leaders feel lost when the barbarians fail to come, presumably because they hoped that the barbarians would have offered solutions to their problems.

Reading Hint	Thinking Skill	Extension
Have students read the poem aloud, with the questions asked by a “speaker” and the refrains recited by a “chorus.” Ask them to listen for the poem’s musical qualities.	Have students <i>analyze</i> the main idea of the poem, that letting others decide is often easier than taking responsibility for our own decisions. Do they agree or disagree? (RL.6–12.2)	Poetry Writing: Ask students to use the “why” and “because” format of this selection to write their own poems about any aspect of decision making.

Vocabulary

imposing impressive; dignified

replete complete; abundant

Discussing the Poem

1. What are the speaker’s concerns about the government? (Recall) *Government officials are suddenly doing nothing “official”; instead, they are donning their best clothing and jewelry.* (RL.6.6)
2. Why are the officials displaying such behavior? (Recall) *They believe the city is about to be invaded and the government overthrown; therefore, the officials have suspended their political activities and are merely waiting.*
3. Why don’t the “distinguished orators” of the city appeal to the invaders? (Recall) *It is the general consensus that the invaders, being barbarians, are not capable of discussing issues intelligently.*
4. Why are the people of the city serious and confused, rather than relieved, when the barbarians do not come? (Analysis) *Answers may vary. Students may offer that the people no longer know what the future holds for them.*

5. How were the barbarians a kind of solution for the people? Cite textual evidence to support your response. (Analysis) *Answers may vary. Some students may suggest that the pending invasion permitted the people to neglect their own affairs. Now they must take responsibility and make decisions instead of being told what to do.* (RL.6–12.1)

Special Focus: Taking Responsibility

Sometimes indecision is a kind of decision. If you put off making a decision so long that it gets made for you, you’ve decided by *not* deciding. Taking responsibility and making a choice can be difficult when you aren’t sure what to do. Discuss the issue of indecision by using the following questions.

- Why is it sometimes easier to do nothing than to make a decision?
- If we choose to do nothing, are we responsible for what happens? Why or why not?
- Why do some people find taking responsibility so difficult?

The One Who Watches by Judith Ortiz Cofer, pages 42–49

Short Story

Summary

Fifteen-year-old Doris is bothered by her friend Yolanda's reckless behavior but is hesitant to confront her for fear of being disloyal and perhaps losing her friendship. She struggles with the situation until Yolanda blatantly shoplifts in front of her; at that point, Doris must decide if the friendship is worth the risk involved.

Reading Hint	Thinking Skill	Extension
Suggest that students try to decipher the Spanish words based on context before referring to the footnotes. (RL.6–12.4)	Have students <i>analyze</i> the friendship between the two characters in the story. What is it based on? Is it a true friendship?	Creating Dialogue: Place students in groups of two. Have one student pretend to be Doris and the other, Yolanda. Then have the partners create the dialogue the two girls might have had the next day at school.

Vocabulary

No vocabulary words

Discussing the Short Story

1. What are some decisions Doris makes because of Yolanda's influence? (Recall) *Doris skips school and goes along with Yolanda when she pretends to be a model for the fashion show.*
2. Why do you think Doris chooses to spend so much time with Yolanda? Support your response with textual evidence. (Analysis) *Answers may vary. Some students may offer that Doris is lonely because her parents are preoccupied with their careers. Others may point out that Doris is a quiet and reserved person who is fascinated by Yolanda's vivid personality. (RL.6–12.1)*
3. How do you think Yolanda's family life influences her decision making? (Analysis) *Answers may vary. Yolanda's mother works weekends and is not there to supervise her daughter. Yolanda has no father figure to offer support and authority or to check up on her. Her reckless behavior may be a way of getting attention or calling for help. (RL.9–10.3)*
4. What does Yolanda's attitude toward "scared people" reveal about her? (Analysis) *Answers may vary. Students may suggest that Yolanda is a scary, almost*

dangerous person, who has little tolerance for those with whom she doesn't agree.

5. Why do you think Doris decides to run away from the store when Yolanda is about to be caught shoplifting? (Analysis) *Answers may vary. She is afraid of being caught and punished along with Yolanda. She has decided that the friendship with Yolanda is not worth it.*

Special Focus: Going Against One's Peers

Doris risks losing a friend by making the decision to run when Yolanda gets caught. Ask students the following questions about going against one's peers.

- How did Doris handle her disapproval of Yolanda's activities? How might she have handled the situation better?
- Do you agree with Yolanda that scared people blame others for their troubles?
- When, if ever, is it acceptable to "snitch" on a friend?
- If you don't like a friend's activities, do you tell your friend so? Why or why not?
- Would you want your friend to tell you if he or she disapproved of an activity you were doing?

What Influences a Decision?

Critical Thinking Skill: ANALYZING

1. Use a chart to **analyze** a decision the main character makes in each selection. List the decisions; then look for influences cited in the text. An example has been done for you.

(RL.6–12.1, RL.6–12.2, RI.6–12.1, RI.6–12.2)

Character	Decision	Influences
Josh in “Playing God”	to leave home	<i>Laurel’s upcoming move; unhappy home situation</i>
Speaker in “Dusting”	<i>not to be like Mother</i>	<i>the mother’s reluctance to leave her own mark on the world</i>
Holly in “TLA”	<i>to go on with life</i>	<i>the knowledge that she has more growing to do</i>
Richard Nixon in “I would have preferred to carry through”	<i>to resign from the presidency</i>	<i>lack of support in Congress; a desire to avoid impeachment process</i>
Doris in “The One Who Watches”	<i>to end her friendship with Yolanda</i>	<i>Yolanda’s dangerous behavior; the love Doris’s family has to offer</i>

2. In “I would have preferred to carry through,” Richard Nixon makes a decision that went against his personal wishes. Why do you think he makes this decision? *Most students will probably say that Nixon realized that he had no political support; therefore, he could not continue a political career. Students may also point out that Nixon probably knew that the nation wanted—and expected—him to resign and to refuse to do so would have probably ended in his impeachment and removal from office.*
3. Choose one of the following subtitles for “Waiting for the Barbarians”: *It’s Easier to Let Someone Else Decide* or *So We Can Avoid Responsibility*. Explain your choice. *Either subtitle can be supported by the observation that the citizens are doing nothing to prevent the takeover of their city. This lack of action indicates that they would rather hand over their city to another ruling force than go about the business of running it themselves.*
4. Most decisions involve both positive and negative consequences. In “The One Who Watches,” for example, Doris makes a decision that will keep her out of trouble but will cost her a friendship. **Analyze** a decision from another selection and list both the positive and negative effects. *Answers will vary.*
5. Of all the characters in this cluster, who makes the most difficult decision? Why? *Students may choose Richard Nixon, pointing out that the entire world watched him resign from one of the most powerful and prestigious positions on earth. Others may suggest that Holly from “TLA” made the most difficult decision because by choosing to live, she knew she was facing months or even years of both physical and emotional pain.*

Writing Activity: Analyzing the Decision-Making Process

The handout on the next page provides a graphic organizer to help students with the writing activity. It is also available as an interactive whiteboard lesson, Decisions_1.3_Writing. You may also wish to use the Writing Activity Handout as an assessment. See pages 65–67 or the whiteboard lesson Decisions_1.4_CCSSRubric for a sample rubric to evaluate this activity.

(W.6–12.2, W.6–12.4, W.6–12.7)

Analyzing the Decision-Making Process

Directions: A thought-provoking quotation is often called a *maxim*. Read the two maxims about decision making below. Notice how one reader has analyzed them by reflecting on how she makes decisions. Now reflect on your own decision making and write your own responses to the maxims below.

Maxim #1

We can try to avoid making choices by doing nothing, but even that is a decision. —Gary Collins

Analysis

When I put off making a difficult decision, it's often because I want to avoid hurting someone.

Maxim #2

One's mind has a way of making itself up in the background, and it suddenly becomes clear what one means to do. —A. C. Benson

Analysis

I like to sleep on it when I have an important decision to make.

Cluster One Vocabulary Test Pages 13–50

Choose the meaning of the bold word in each passage.

1. She didn't answer, but her eyelids blinked fast. He **relented**. (*"Playing God," p. 16*)
Ⓐ followed Ⓒ yielded
Ⓑ looked away Ⓓ refused
2. She headed toward the man so **vigorously** that Josh thought she was going to grab his cookies. (*"Playing God," p. 21*)
Ⓐ forcefully Ⓒ greedily
Ⓑ carefully Ⓓ angrily
3. The grain surfaced in the oak and the pine grew **luminous**. (*"Dusting," p. 27*)
Ⓐ hazy Ⓒ warm
Ⓑ fragrant Ⓓ radiant
4. There's something almost **eerie** about a silent school long after the school day has ended, emptied of the shouting, thudding bodies. (*"TLA," p. 29*)
Ⓐ mysterious Ⓒ fascinating
Ⓑ suspicious Ⓓ intriguing
5. All of my teachers had complimented me on my **diligence** in making up the two months' worth of work that I had missed. (*"TLA," p. 29*)
Ⓐ attitude Ⓒ ability
Ⓑ persistence Ⓓ intelligence
6. There was a power there, a **ruthlessness** that pulled him closer, and me with him. (*"TLA," p. 31*)
Ⓐ anger Ⓒ eagerness
Ⓑ mercilessness Ⓓ temptation
7. As long as there was such a base, I felt strongly that it was necessary to see the constitutional process through to its conclusion, that to do otherwise would be unfaithful to the spirit of that deliberately difficult process and a dangerously destabilizing **precedent** for the future. (*"I would have preferred to carry through," p. 38*)
Ⓐ model Ⓒ mistake
Ⓑ issue Ⓓ problem
8. So, let us all now join together in **affirming** that common commitment and in helping our new President succeed for the benefit of all Americans. . . . (*"I would have preferred to carry through," p. 39*)
Ⓐ guaranteeing Ⓒ accepting
Ⓑ denying Ⓓ humoring
9. He has even prepared a scroll to give him, **replete** with titles . . . (*"Waiting for the Barbarians," p. 41*)
Ⓐ engraved Ⓒ burdened
Ⓑ complete Ⓓ embossed
10. He has even prepared a scroll to give him, replete with titles, with **imposing** names. (*"Waiting for the Barbarians," p. 41*)
Ⓐ false Ⓒ official
Ⓑ foreign Ⓓ impressive

CLUSTER TWO

Evaluating

I. Present this definition to students:

Evaluating is the process of making a judgment based on information, standards, or criteria.

II. Discuss with students how they already use evaluation 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 they will be evaluating the decisions of some of the characters from the selections in Cluster One. Use the following steps to show students how to evaluate.

- A. Use the reproducible “Evaluating Decisions” on the next page as a blackline master or use the interactive whiteboard lesson, Decisions_2.1_CriticalThink.
- B. Tell students that one way to evaluate a decision is to examine its short- and long-term effects and then make a judgment based on these effects. Refer students to the example provided. Tell them to note how one reader evaluated a decision made by Josh in “Playing God.” First, the reader examined the short- and long-term effects of his decision. Then, based on these effects, the reader judged, or evaluated, whether the decision was good or bad.
- C. Instruct students to evaluate the character of their choice from the selections in Cluster One, following the steps described in the directions.
- D. Suggest that students use such criteria to evaluate the decisions made by some of the characters in the remaining clusters. (RL.6–12.1, RI.6–12.1)

For additional in-depth work on developing the skill of evaluating, see the interactive whiteboard lesson, Decisions_2.2_CCSSThinking. (RL.6–12.1, RL.6–12.2, RL.6–12.3)

Evaluating Decisions

Cluster Question: Good decision or bad decision?

Evaluating: **Evaluating** is the process of making a judgment based on standards or criteria.

Directions: One way to evaluate a decision is to examine its short- and long-term effects and then make a judgment based on these effects. In this activity, you will evaluate decisions made by some of the characters from the selections in Cluster One. Begin by choosing a character from one of the selections. Write the selection title and the character's name in the spaces provided below. Next, note a decision that the character made and the factors that influenced the decision. Then list the short- and long-term effects of the decision. (You may have to guess at those effects that are not given in the story.) Finally, based on these effects, judge, or evaluate, whether the decision is good or bad. An example has been done for you.

Selection: "Playing God"

Character: Josh

Decision: He decides to leave home.

Factors that influenced the decision: He is unhappy at home, and his friend Laurel is moving away.

Short-term effect(s): Laurel is hurt and tries to talk Josh out of leaving.

Long-term effect(s): Josh will have to provide for himself. His parents will probably be upset and worried. Laurel will be hurt by Josh's actions for a long time.

Was the decision good or bad? bad

Selection: _____

Character: _____

Decision: _____

Factors that influenced the decision: _____

Short-term effect(s): _____

Long-term effect(s): _____

Was the decision good or bad? _____

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.

A Kind of Murder pages 52–61

contempt scorn; disdain

despairing hopeless; doomed

genial cheerful; friendly

meager sparse; inadequate

shambling shuffling; hobbling

squeamish uneasy; nervous

Trapped in the Desert pages 62–68

derelict abandoned; broken-down

desolate barren; dismal

fleeting passing; temporary

inevitable inescapable; unavoidable

irrevocable unchangeable; unalterable

irrationally without reason; illogically

momentum force; speed

plaintive mournful; pleading

unhinged unstable; unbalanced

Traveling Through the Dark page 69

Long Walk to Forever pages 70–77

consternation dismay; confusion

merits strong points; assets

perspective angle; view

Facing Donegall Square pages 78–85

bravado show of bravery; courage

inconspicuous unnoticeable; blending into the background

momentous important; significant

A Kind of Murder by Hugh Pentecost, pages 52–61

Short Story

Summary

Hugh Pentecost, a student at Morgan Military Academy, initially stands up for Mr. Warren, a new teacher whom the other students take delight in ridiculing. As a result, Pentecost is ostracized by his peers. The second time Mr. Warren needs his help, Pentecost deserts him. Later Hugh regards his actions as a kind of murder.

Reading Hint	Thinking Skill	Extension
Mr. Warren's weaknesses are emphasized in the story. Suggest that students look for his strengths as well. After they read, discuss those strengths. (RL.9–10.3)	Have students <i>evaluate</i> Old Beaver's decision to hire Mr. Warren. What were the factors involved?	Dialogue: Have students write a dialogue between Pentecost, once he is a grown man, and Major Durand, the sadistic gym teacher who took pleasure in humiliating Mr. Warren. Ask students to imagine the two men meeting accidentally and having a conversation. Volunteers can perform their dialogues for the class. (SL.6–12.1)

Vocabulary

contempt scorn; disdain

despairing hopeless; doomed

genial cheerful; friendly

meager sparse; inadequate

shambling shuffling; hobbling

squeamish uneasy; nervous

Discussing the Short Story

1. What “secret” do Pentecost and Sammy discover about Mr. Warren? (Recall) *The two boys discover that Mr. Warren is hard of hearing.*
2. How does Mr. Warren manage to get a second chance at the academy? (Recall) *Warren risks his life to save the school dog from drowning, seemingly proving his bravery.*
3. Do you agree with Mr. Warren's statement that the boys in study hall are high-spirited rather than cruel? Explain. (Analysis) *Answers will vary. Some students may offer that the boys' behavior is typical; therefore, they are simply high-spirited. Others will counter that to have continued the behavior was cruel. (RL.6–12.1, RL.8.3)*

4. Why do you think the boys in study hall begin teasing Mr. Warren again after the dog incident? (Analysis) *Answers will vary. Some students will suggest that once the sensation of the rescue wore off, the boys naturally returned to their “typical” behavior. Others may say that the boys were testing the teacher to see if he was indeed as brave as he appeared on the lake.*

Special Focus: To Help or Not to Help?

Present the following questions to students to help them *evaluate* Pentecost's decisions.

- In your experience, is it ever acceptable not to help someone? Why?
- Why did Pentecost feel the need to help Mr. Warren the first time?
- What were the results of his helping the teacher?
- Would you have helped him?
- By helping Mr. Warren the first time, did Pentecost “owe” it to the teacher to help him again? Why or why not?
- Why did Pentecost refuse to come to Mr. Warren's aid the second time?
- Would you have helped the teacher? Explain.
- Was Pentecost indeed the “murderer” of Mr. Warren? Why or why not?

Trapped in the Desert by Gary Beeman, pages 62–68

First-Person Account

Summary

The author and his 16-year-old friend Jim Tworney become unexpectedly marooned in the desert. Beeman's resourcefulness saves them, but the near miss makes him realize how thoughtless decisions can lead to disaster.

Reading Hint	Thinking Skill	Extension
Point out that the author is writing his account of the misadventure some time after it occurred.	Using a chart, have students <i>evaluate</i> the decisions Gary makes, from the beginning of the story to the end. All in all, how would they rate Gary as a decision maker?	Decision Making: Ask students to put themselves in the boys' places. What decisions would they have made?

Vocabulary

derelict abandoned; broken-down
desolate barren; dismal
fleeting passing; temporary
inevitable inescapable; unavoidable
irrevocable unchangeable; unalterable
irrationally without reason; illogically
momentum force; speed
plaintive mournful; pleading
unhinged unstable; unbalanced

Discussing the First-Person Account

- How do Gary and Jim come to be trapped in the desert? (Recall) *On their way to a ghost settlement, Gary leaves the gravel road and drives into deep sand, where his car becomes stuck.*
- Why does it take Gary so long to realize the seriousness of their situation? (Recall) *Gary doesn't think anything dangerous can happen to him and Jim. Also, dehydration causes his mental condition to deteriorate quickly, and he is not thinking clearly.*
- Summarize what saves the two young men. (Analysis) *Answers will vary. Students will probably agree that Gary's persistence saves them. He refuses to give up even when the situation seems hopeless; he continues to persist until he finds a solution to their problem. (RL.6–12.2)*

Literary Focus: Suspense

Tell students that when an author deliberately withholds information from the reader, he or she is using *suspense*. Suspense is a writing technique used to generate interest and make the reader want to read on.

Readers know from the beginning of “Trapped in the Desert” that Gary lives, because he writes the account. Ask the following questions to explore the nature of suspense.

(RL.8.6)

- How does the author inject suspense into the story?
- Does the suspense make readers want to see what happens? How?
- Would the story have been more suspenseful if written in the third person? Explain.
- Is there an element of suspense in decision making? Explain.

Traveling Through the Dark by William Stafford, page 69

Poem

Summary

While driving one night, the speaker encounters a recently killed deer on the highway. For the safety of other drivers, the speaker regretfully decides to roll the doe and her unborn fawn off the road into the canyon below.

Reading Hint	Thinking Skill	Extension
Tell students to note that a form of the verb “to swerve” is used twice in the poem. (See question 4 below.)	Have students <i>evaluate</i> the reasoning behind the speaker’s decision. (RI.6–8.8)	Class Discussion: Ask students if they have ever had to make a difficult, but necessary, decision. Were they ever bothered by the decision later? Do they think the speaker was bothered by his decision?

Vocabulary

No vocabulary words

Discussing the Poem

- Why does the speaker in the poem stop by the side of the road? (Recall) *He finds a dead deer on the edge of the road and decides to roll the deer into the canyon below before it causes an accident.*
- Who is the “group” the speaker refers to? (Analysis) *Answers will vary. Students will probably agree that the group includes the speaker, the doe, and the unborn fawn.*
- What do you think the speaker means when he says that he “thought hard for us all”? Cite textual evidence to support your response. (Analysis) *Answers will vary. Some students might offer that the speaker means that he considered the doe, the fawn, and himself. Others may say that “us all” refers to all of humankind. (RL.6–12.1, RL.8.3, RL.6.5)*
- Compare the two uses of “swerve” in the poem. (Analysis) *Answers will vary. “Swerve” is first used in its common physical sense: if drivers swerve around the carcass of a deer, they may hit an oncoming car on the narrow road. The second use refers to a mental swerving: the speaker considers deviating from what he has started to do. (RL.6–12.4)*

Literary Focus: Symbols

Remind students that a *symbol* is an object that has two levels of meaning. For example, a lion is a jungle animal, but it can also symbolize strength and bravery. Use the following questions to discuss symbolism in the poem.

- What might the doe symbolize in the poem? *The doe might symbolize the wilderness.*
- What might the fawn symbolize? *The fawn may symbolize the fragility of life.*
- What might the speaker’s car symbolize? *The car might be a symbol of civilization, allowing people to travel through nature without really being part of it. It might also symbolize the cruelty of humans toward nature, since a car is probably what caused the death of the deer in the first place.*

Long Walk to Forever by Kurt Vonnegut, Jr., pages 70–77

Short Story

Summary

A week before her wedding, young Catharine is greeted at her door by Newt, her former childhood playmate. Newt persuades Catharine to break her engagement and marry him.

Reading Hint	Thinking Skill	Extension
Tell students to keep the title of the story in mind as they read. Later, ask them how the title might foreshadow the ending. (RL.9–12.5)	Have students <i>evaluate</i> the consequences of Newt's decision to visit Catharine. What risks are involved?	Class Discussion: Catharine bases her decision to change her life on whether Newt turns around at the end of the story. What do students think about this method of decision making? What if all decisions were based on the actions of others?

Vocabulary

consternation dismay; confusion

merits strong points; assets

perspective angle; view

Discussing the Short Story

1. Why is Newt visiting Catharine? (Recall) *He wants to try to stop her from marrying someone else because he loves her.*
2. Why do you think Newt keeps repeating the phrase “One foot in front of the other, through leaves, over bridges”? (Analysis) *Answers will vary. Newt might be trying to hint at the way Catharine can choose to change her future: one step at a time, with each step leading her away from her current situation and down a new path with him.* (RL.8.3, RL.6–12.4)
3. How does Newt get Catharine to examine her feelings? (Analysis) *He gives her plenty of time to reflect on the situation and never demands anything of her.*
4. Why does Newt make a point of calling Catharine’s fiancé “Henry Stewart Chasens”? (Analysis) *Answers will vary. Some students may say that by using the pompous, silly-sounding name, Newt is trying to reduce his rival in Catharine’s eyes.*

Special Focus: Superstition

Point out to students that for Catharine to base such a fundamental decision on whether Newt turns around borders on the superstitious. Present the following questions to prompt discussion on superstition. (SL.6–12.1)

- Do you think acting on the advice of your daily horoscope or flipping a coin is a good way to make a decision? Why or why not?
- Why do you think some people rely on these methods?
- Do you think there is a difference between making a decision based on intuition, which is a hunch or feeling, and making one based on superstition? Explain.

Facing Donegall Square by Maria Testa, pages 78–85

Short Story

Summary

While shopping in the war-torn city of Belfast, Julie, an American teenager, is charmed by a young student and spends the morning with him. After they part, she realizes that he is responsible for a bomb that has exploded in the area. Julie has the opportunity to turn in the boy but decides instead to spare him.

Reading Hint	Thinking Skill	Extension
Tell students that Seamus is a Gaelic name and is pronounced <i>Shaymus</i> .	Ask students to <i>evaluate</i> the decisions the different characters make in the story. Which of the characters is the most reckless in his/her decision making?	Alternate Ending: Have students imagine that Julie makes the decision to tell the soldier where Seamus is hiding. Discuss what some of the consequences might be.

Vocabulary

bravado show of bravery; courage

inconspicuous unnoticeable; blending into the background

momentous important; significant

Discussing the Short Story

- How does Julie meet Seamus? (Recall) *While she is stepping off the curb into heavy traffic, Seamus “comes to her rescue” and pulls her onto the sidewalk to safety.*
- Why do the security guards at the shops Julie and Seamus enter watch the boy so closely? Support your response with textual evidence. (Analysis) *Unbeknownst to Julie, the guards may already have reason to suspect Seamus. Also, his uniform’s emblem identifies him as a Catholic, which may make the guards consider him a threat to security. (RL.6–12.1)*
- Why do you think Seamus decides to spend the day with Julie? (Analysis) *Answers will vary. Some students may believe that Seamus is set to plant his bomb at a predetermined time and is simply passing the time pleasantly with a girl. Others may suspect he is using Julie to make himself look like part of a harmless couple.*

- Explain the meaning of the title and what it reveals about the central theme of the story. *Answers will vary. Some possible reasons she faces the square are*
 - to give herself a sense of direction, both geographical and moral
 - to experience the safety of a known landmark after her potentially messy and dangerous entanglement with Seamus
 - as a metaphor for facing the consequences of her decision (RL.6–12.2, RL.6–12.4)

Special Focus: Word Choice

It has been said that “One man’s terrorist is another man’s freedom fighter.” Freedom fighters believe that, in order to free their people, they are morally obligated to commit acts of violence against their oppressors. Other people think that people who plant bombs in an area where civilians can be hurt, no matter what their motivations, are terrorists.

Have students discuss which word they would choose to describe Seamus. Was Seamus a terrorist or a freedom fighter? Does Julie’s decision make her one or the other? Explain.

Good Decision or Bad?

Critical Thinking Skill: EVALUATING

1. Authors usually choose titles carefully to convey meaning. What do you think the title “A Kind of Murder” means? Explain your reasoning. *Students may offer that by turning his back on Mr. Warren the second time, Pentecost was sealing the teacher’s fate. They could speculate that Pentecost’s decision triggered Warren’s resignation from the school, and a feeling of failure that may last the rest of his life.*
2. In each story listed below, the main character must make at least one decision. Using a chart such as the one below, describe a decision each character makes and **evaluate** it, assessing whether it was a good or bad decision. (RL.6–12.8)

Character	Decision	Why It Was Good or Bad
Narrator in “A Kind of Murder”	not to help Mr. Warren the second time	<i>Good: Mr. Warren is an adult and should be encouraged to fight his own battles. Bad: Pentecost was giving in to peer pressure instead of helping a fellow human being; Pentecost has lived with guilt since the incident.</i>
Gary in “Trapped in the Desert”	to leave the main highway	<i>Bad: The boys are tired and have a limited supply of water; it is growing dark; the desert is an unforgiving, treacherous place.</i>
Speaker in “Traveling Through the Dark”	to push the doe into the canyon	<i>Good: The speaker makes the highway safer for others; the chances of saving the fawn are small; nature, though sometimes cruel, must take its course.</i>
Catharine in “Long Walk to Forever”	to call off her wedding	<i>Good: Her decision proves that Catharine does not love her fiancé, so the decision would probably be a good one.</i>
Julie in “Facing Donegall Square”	not to turn in Seamus	<i>Good: Seamus is fighting for a cause and should be allowed to continue. Bad: Seamus is a dangerous person who thinks hurting others is justified.</i>

3. Decisions are seldom all good or all bad. Select one of the decisions you **evaluated** in question two, and identify what changes might have occurred to turn this from a good to a bad decision or vice versa. *Answers will vary. Accept any answers students can justify.*
4. The **mood** of a piece of writing is its primary feeling or atmosphere. For example, a thriller is usually suspenseful and a comedy is often lighthearted. How would you describe the mood of the poem “Traveling Through the Dark”? *Some students will offer that the mood of the poem is sad in that the speaker reluctantly pushes the doe into the canyon, knowing that in doing so the fawn will die. Others will see the mood as rational—the speaker has a duty to do and, after only a moment’s hesitation, does it.*
5. In “Facing Donegall Square,” the narrator tells *what* she does but not *why* she does it. Why do you think she lets Seamus go free instead of pointing him out to the police? *The time Julie spends getting to know Seamus that morning has made him a real person in her eyes, not a terrorist. A second interpretation is that Julie is a shallow person who doesn’t even consult her conscience but spares Seamus simply because she thinks he’s attractive.*

Writing Activity: How to Make a Decision

The handout on page 36 provides a graphic organizer to help students with the writing activity. It is also available as an interactive whiteboard lesson, Decisions_2.3_Writing. You may wish to use the Writing Activity Handout as an assessment. See pages 65–67 or the whiteboard lesson Decisions_2.4_CCSSRubric for a sample rubric to evaluate this activity. (W.6–12.2, W.6–12.4)

Writing Activity: How to Make a Decision

Directions: Imagine that you are writing an article on how to make good decisions for your school newspaper. A good how-to article captures the reader’s attention with a “hook,” a vivid example or anecdote. In the box below, list some examples of decisions made by real people you know or by characters in this book. Then fill in the rest of the organizer to prepare for writing your how-to article.

Hook
Examples of people making decisions
Strategies for decision making
Steps for making decisions
Conclusion

Now, on a separate sheet of paper, write your how-to article. You might consider ending your article with a word of encouragement for your readers—assure them that if they follow these steps, they, too, can make good decisions.

Cluster Two Vocabulary Test Pages 51–86

Choose the meaning of the bold word in each passage.

1. He had a **genial**, want-to-be-liked smile. (*"A Kind of Murder," p. 54*)
Ⓐ shy Ⓒ friendly
Ⓑ subtle Ⓓ frightened
2. Major Durand was filled with **contempt** for everyone but Major Durand. (*"A Kind of Murder," p. 56*)
Ⓐ goodwill Ⓒ tolerance
Ⓑ scorn Ⓓ impatience
3. He must have gone straight to his room, thrown his **meager** belongings into the battered old suitcase, and taken off on foot into the night. (*"A Kind of Murder," p. 60*)
Ⓐ valuable Ⓒ secret
Ⓑ personal Ⓓ sparse
4. I was only 18, and I didn't understand how a moment of thoughtlessness in the midsummer desert can lead you, step by **irrevocable** step, to disaster. (*"Trapped in the Desert," p. 63*)
Ⓐ unchangeable Ⓒ reckless
Ⓑ dangerous Ⓓ foolish
5. All through that long, frustrating night we jacked up the car, rearranged the ties, reversed a few feet until the **inevitable** slip. (*"Trapped in the Desert," p. 64*)
Ⓐ fatal Ⓒ inescapable
Ⓑ dangerous Ⓓ frustrating
6. Again I had that horrible, **fleeting** comprehension of my unhinged state of mind. (*"Trapped in the Desert" p. 66*)
Ⓐ permanent Ⓒ passing
Ⓑ depressing Ⓓ disgusting
7. And within another mile—less than seven from the **desolate** sandbowl where we'd faced a terrible death—we came to a modern roadside cafe. (*"Trapped in the Desert," p. 68*)
Ⓐ dangerous Ⓒ dry
Ⓑ barren Ⓓ cruel
8. To her **consternation**, she realized that what she had said was true, that a woman couldn't hide love. (*"Long Walk to Forever," p. 74*)
Ⓐ dismay Ⓒ sorrow
Ⓑ joy Ⓓ credit
9. Catharine watched him grow smaller in the long **perspective** of shadows and trees, knew that if he stopped and turned now, if he called to her, she would run to him. (*"Long Walk to Forever," p. 77*)
Ⓐ series Ⓒ row
Ⓑ column Ⓓ view
10. If I wandered back behind the bombing scene, I might be relatively **inconspicuous**. (*"Facing Donegall Square," p. 84*)
Ⓐ safe Ⓒ unnoticeable
Ⓑ free Ⓓ unsuspected

CLUSTER THREE

Predicting

I. Present this definition to students.

Predicting is the process of telling in advance what is going to happen in the future, often using information you already have.

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

You use prediction when you

- foretell how a movie is going to end
- foretell how you did on an exam in school
- foretell how your parents will react to something

Ask students to suggest other situations where prediction is used.

III. Explain to students that in Clusters One and Two, they met characters who made important decisions about their circumstances. Using the information given in the selections, students can predict what will happen to some of these characters “in the future.” Use the following steps to show students how to predict.

- A. Use the reproducible “Making a Prediction” on the next page as a blackline master or use the interactive whiteboard lesson Decisions_3.1_CriticalThink.
- B. Tell students that for this activity, they will imagine that they are fortune-tellers who will predict what happens to a character from Cluster One or Two.
- C. Take students through the example, pointing out how one reader made a prediction for Holly in “TLA” based on information the reader learned about Holly in the selection. Then have students write their own prediction. Emphasize that the prediction they make must be based on textual evidence. *(RL.6–12.1, RI.6–12.1)*

For additional in-depth work on developing the skill of predicting, see the interactive whiteboard lesson, Decisions_3.2_CCSSThinking. *(RL.6–12.1, RI.6–12.1)*

Making a Prediction

Cluster Question: What are the possible consequences of our decisions?

Predicting: **Predicting** is the process of telling in advance what is going to happen in the future, often using information you already have.

Directions: Fortune-tellers are in the business of making predictions. Sometimes their predictions are very general and can, therefore, apply to anyone. Sometimes, however, fortune-tellers base their predictions on things they already know. In the course of talking to you, a fortune-teller might discover that you really like school. The fortune-teller might predict, then, that you will be very successful in school and will go on to college—a safe prediction since students who like school are generally successful there and want to continue their education.

In this activity, you will be the fortune-teller—you will make a prediction for a character in Cluster One or Two. You will base your prediction on information you already know about the character. Begin by reading the example below. Notice how one reader made a prediction for Holly in “TLA.” In the space provided, make your own prediction for another character. Remember, your prediction must be based on information you learned about the character as you read the selection.

Selection: “TLA”

Character: Holly

Prediction: Holly will go on to attend the college 700 miles away that offered her a scholarship. She will do well in school and will be successful in her career. Holly will go on with her life, but she will never forget Jake and will be reminded of him each spring when the honeysuckle blooms.

Information on which prediction is based: Jake dies and Holly no longer feels obligated to attend the local university. Holly is voted Most Likely to Succeed in high school and is offered a scholarship. Even though grieving and in physical pain, Holly makes up her work and graduates with her class. Holly makes the decision to go on with her life despite Jake’s death, but she tells Jake that she will never leave him “as long as there is honeysuckle.”

Selection: _____

Character: _____

Prediction: _____

Information on which prediction is based: _____

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.

Ashes pages 88–96

allegedly supposedly; assumed to be

jeopardize risk; endanger

negotiation discussion; agreement

pondered considered; thought about

Certain Choices page 97

Moving into the Mainstream pages 98–102

acclimated accustomed; adapted

Button, Button pages 103–111

countered returned; argued

eccentric weird; bizarre

furor turmoil; commotion

indemnity payment; compensation

monetarily involving money

scoffing jeering; sneering

Ashes by Susan Beth Pfeffer, pages 88–96

Short Story

Summary

Ashes, whose parents are divorced, faces a dilemma when her beloved father asks her to “borrow” her mother’s emergency money to keep him out of trouble with a “business associate.”

Reading Hint	Thinking Skill	Extension
Tell students to watch for recurring elements in the story such as the moon, the sun, the weather, etc. (See the Literary Focus below.)	Ask students what they think Ashleigh will decide to do based on any clues they perceive in the story.	Possible Consequences: Discuss with students the possible consequences that await Ashleigh, depending on what decision she makes. How could her relationship with each parent change?

Vocabulary

allegedly supposedly; assumed to be

jeopardize risk; endanger

negotiation discussion; agreement

pondered considered; thought about

Discussing the Short Story

1. What led to Ashleigh’s parents’ divorce? (Recall) *Ashleigh’s parents are very different people. Her mother is ambitious and practical while her father is a dreamer. By the time Ashleigh turned six, her mother could no longer tolerate her father’s lack of responsibility, and she divorced him.*
2. What request does Ashleigh’s father make of her? (Recall) *He asks her to give him her mother’s emergency money as a loan that he will pay back within a couple of days.*
3. Analyze how Ashleigh’s parents’ divorce has shaped her as a person, citing textual evidence to support your response. (Analysis) *Answers will vary. Students may suggest that the divorce seems to have enabled Ashleigh to take an objective view of each of her parents, recognizing both their strengths and their faults. (RL.6–12.1, RL.9–10.3)*
4. What clues does the story give about the character of Ashleigh’s father? (Analysis) *Answers may vary. Students might suggest that his shifty behavior at the diner and the fact that he owes money to dangerous people seem to suggest that Ashleigh’s father may be hiding an undesirable side of himself from his daughter. (RL.8–10.3)*
5. Why do you think Ashes considers giving her father the money? (Analysis) *Answers may vary. Some students might offer that Ashes cares about what happens to her father; she has had experience with his dealings with shady characters before and knows the danger to him is real. Others may say that she hopes the money will enable him to succeed at something.*

Literary Focus: Motifs

Tell students that a *motif* is a recurrent image or idea in a piece of literature. In this story, for example, Ashleigh often associates the elements—the sun, the moon and the weather—with her visits with her father.

- How does the weather change throughout the story?
- What do these changes symbolize?
- What motif other than weather could the author have used to symbolize Ashleigh’s changing feelings toward her father and the situation he puts her in?

Certain Choices by Richard Shelton, page 97

Poem

Summary

The speaker tells of a friend who died from heroin addiction and then goes on to reflect on how the choices people make lead them down certain paths from which there is no return.

Reading Hint	Thinking Skill	Extension
Have students read the selection aloud, noting the matter-of-fact tone of the poem.	Ask students why they think the author repeats the phrase “certain choices.” (RL.6–12.4)	Pair, Share, Compare: Have students pair up and make a list of important and difficult choices that face their peer group. Then ask them to share and compare their lists.

Vocabulary

No vocabulary words

Discussing the Poem

- How did the speaker’s friend die? (Recall) *The speaker’s friend was killed by his own heroin addiction.*
- What two choices does the speaker focus on in the poem? (Recall) *He/she focuses on the choice to do drugs and the choice of one’s friends.*
- What does the speaker mean in the lines, “After he had made certain choices, there were no others available”? (Analysis) *Answers will vary. Students may suggest that the speaker is saying that once you head down a certain path in your life, there is no turning back. (RL.6–12.4, RL.6.5)*
- What message is the speaker sending to readers? (Analysis) *Answers will vary. Some possible messages: to stay away from drugs; to consider your choices carefully because some choices cannot be “unchosen”; to be aware that when you choose someone to be your friend, you run the risk of losing him or her. (RL.6–12.2)*

Special Focus: Respecting Choices

In friendships, people seldom see eye to eye on everything. Sometimes they “agree to disagree.” In fact, the differences between friends are often part of what keeps a friendship lively and fun. But sometimes friends disagree because one thinks the other’s choices are risky or wrong.

Use the following questions to prompt discussion.

- What could the speaker in the poem have done to change his friend’s self-destructive behavior?
- When is it appropriate to confront a friend about behaviors or choices?
- Under what circumstances should friends “agree to disagree”?

Moving into the Mainstream by Slade Anderson, pages 98–102 Personal Narrative

Summary

Slade discusses his life as a visually impaired teenager and how his transfer from a school for blind students to a mainstream high school was a risk that eventually improved the quality of his life.

Reading Hint	Thinking Skill	Extension
Inform students that “mainstreaming” in educational terms means placing a student with any kind of special need in a typical classroom.	<i>Predict</i> how Slade’s adulthood will be different as a result of his decision to transfer to Murrow High School.	Character-Defining Decisions: Have students list the decisions Slade made. What do those decisions tell them about his character? (RL.9–10.3)

Vocabulary

acclimated accustomed; adapted

Discussing the Personal Narrative

1. Evaluate Slade’s reasoning for wanting to attend Murrow High School rather than the New York Institute for Special Education? (Evaluate) *Students may point out that Slade feels sheltered and restricted at the institute and wants to join the mainstream of life. (RI.6–12.8)*
2. What are some of the problems Slade encounters at Murrow? (Recall) *His blindness causes him to get around more slowly and be late for classes, and some of the students are uncomfortable with his blindness.*
3. Why does Slade prefer going to Murrow even though in some ways his life is more difficult? (Recall) *He feels it is worth going to more trouble to feel like a typical teenager.*
4. Analyze why Slade’s experience at Murrow turns out well. Cite textual evidence to support your response. (Analysis) *Answers will vary. Students will probably point out that Slade’s attitude is positive; he has high hopes that seem to keep him going, he takes setbacks in stride, and he looks at the situation realistically. (RL.6–12.1)*

Special Focus: Taking Risks

Remind students that the poem “The Road Not Taken” in the Prologue of this book explores the idea of taking risks. When the speaker is faced with a crossroads and chooses to take “the road less traveled,” he or she is taking a personal risk.

Slade found himself at a “crossroads” when he realized he was no longer happy at the institute. He faced the difficult choice of staying at the special school or transferring to Murrow. He had to weigh the risk of failing in the sighted world against staying safe but unchallenged in his previous school.

Use the following questions to discuss risk-taking with students.

- Why do people take risks?
- What would happen if no one took risks?
- Under what circumstances is a risk not worth taking?
- What strategies do students use to make important decisions or decisions that involve risk?

Button, Button by Richard Matheson, pages 103–111

Short Story

Summary

Norma Lewis is intrigued and her husband, Arthur, is disgusted when Mr. Steward arrives at their door with a bizarre offer: if they push a button on a box Mr. Steward gives them, someone they don't know will die and they will receive \$50,000. When Arthur is away, Norma pushes the button and soon after receives news of Arthur's death. She realizes in horror that she caused Arthur's death—and that she never really knew him.

Reading Hint	Thinking Skill	Extension
Tell students that a careful consideration of the meaning of the word “know” as they encounter it in the story will help them <i>predict</i> the ending. (RL.6–12.4)	Ask students to <i>predict</i> what would have happened had Arthur, on impulse, pushed the button.	What Next? With students, <i>predict</i> the immediate consequences of Norma's rash action. What happens right after the story ends? What will become of Norma?

Vocabulary

countered returned; argued

eccentric weird; bizarre

furor turmoil; commotion

indemnity payment; compensation

monetarily involving money

scoffing jeering; sneering

Discussing the Short Story

1. What strange money-making opportunity does Mr. Steward offer Arthur and Norma? (Recall) *If Arthur and Norma will agree to push a button, thus killing someone somewhere in the world, they will be given \$50,000.*
2. How does Norma's reaction to Mr. Steward's offer differ from Arthur's? (Recall) *Norma is curious about the strange offer; Arthur is appalled by the idea of taking anyone's life. (RL.7.6)*
3. Why do you think Norma decides to call Mr. Steward? (Analysis) *Answers will vary. Some students will offer that Norma's curiosity gets the better of her. Others will say that she doesn't really believe that pushing the button will take someone's life. Still others will argue that she does it for the money.*

4. In what way does “Button, Button” draw from the classic myth “Pandora's Box”? (Analysis) *Answers will vary. Students may recall that in the myth, Pandora, like Norma, was overcome by curiosity. Pandora opened the box and Norma pushed the button in part to see what would happen. The result in both cases was horrible. (RL.8.9)*

Special Focus: Rationalizing

When we *rationalize*, we offer reasons for our actions that sound good. Rationalizations, however, are usually not true—we use them to hide from the truth.

Use the following questions to discuss rationalization with students.

- What are some specific rationalizations that Norma makes?
- Why is it dangerous to make rationalizations?

What Are the Possible Consequences of Our Decisions?

Critical Thinking Skill: PREDICTING

1. In “Ashes,” Ashleigh has to decide if she will “borrow” \$200 from her mother at her father’s request. List the pros and cons of her choices; then **predict** which choice she will make. Finally, **predict** the consequences of each choice. **Pros to borrowing the money:** *Ashleigh’s dad will appreciate her; he may have a chance at success; he may be safe from the loan sharks he’s dealing with.* **Cons:** *Ashleigh’s mother may need the money if an emergency arises; her father may not pay it back; if her mother finds out, she may lose trust in Ashleigh.* **Pros to not borrowing the money:** *Ashleigh will not feel guilty for taking her mother’s emergency money; her father will learn that he cannot use his daughter to bail him out of tight situations and may stop getting himself into those situations.* **Cons:** *Ashleigh’s father may be angry and discontinue their visits; Ashleigh may feel guilty for not helping her father. Students’ predictions will vary.*
2. The diagram in the student book on page 112 shows the traditional structure of a story: beginning, rising action, turning point, falling action, and conclusion. Some nontraditional stories do not follow this pattern, however. Using a similar graphic, show how the plot develops in “Button, Button” and “Ashes.” Decide which of the stories is traditional and which is nontraditional. Which do you prefer?
“Button, Button”: **Beginning:** Mr. Steward offers Norma and Arthur Lewis the opportunity to make \$50,000 if they will push the button on the device he gives them. The catch is that it will result in the death of someone they don’t know. They refuse and Mr. Steward takes the box. **Rising action:** Norma calls Mr. Steward out of curiosity; he returns the box. Norma is tempted by the offer, but Arthur is appalled. **Turning point:** Later that day, Norma pushes the button. **Falling action:** When Norma learns Arthur has been killed, she is horrified to learn that she will receive \$50,000 from Arthur’s life insurance policy. **Conclusion:** Mr. Steward calls and asks Norma if she really knew her husband.
“Ashes”: **Beginning:** Ashleigh recalls details about her parents’ divorce and reviews her parents’ shortcomings and strong points. Ashleigh goes to her father’s apartment for their weekly visit. **Rising action:** Ashleigh’s dad takes her to a restaurant where he watches the door nervously. He asks her to “borrow” the money from her mother’s emergency fund. He takes her home and waits for her down the street with instructions to bring him the money. Ashleigh enters the apartment she lives in with her mother and stares at the money. This story has no **turning point, falling action, or conclusion.**
3. A **moral** is the point or lesson of a story. For example, the moral of the fable “The Tortoise and the Hare” could be “slow and steady wins the race.” Stories often have more than one meaning, and different readers may take different lessons from the same story. Write a moral for your favorite selection in this cluster. *Answers will vary. (RL.6–12.2)*
4. Slade Anderson in “Moving into the Mainstream” decides to attend a school with both sighted and blind students. **Predict** how this decision might affect his future. *Students may predict that as a result of attending Murrow High School, Slade will be more independent and will get along better with people and in the “real world.” He may also learn to trust his own instincts and not let others decide what is best for him.*

Writing Activity: The Rest of the Story

The handout on page 46 provides a graphic organizer for the writing activity. It is also available as an interactive whiteboard lesson, Decisions_3.3_Writing. See pages 65–67 or the whiteboard lesson Decisions_3.4_CCSSRubric for a sample rubric to evaluate this activity. (W.6–12.3)

Writing Activity: The Rest of the Story

Directions: In several paragraphs, continue one of the stories you have read so far, focusing on possible consequences of a decision a character makes or is about to make. For example, you might describe Ashleigh's thoughts as she makes her final choice, or you might show what becomes of Norma and the box in "Button, Button."

Use the chart below to gather information for your story's ending. In the logical scenario box, make notes for an ending that would make sense in the context of the story.

Selection:
Character:
Decision he or she has made or is about to make:
Some of the possible consequences of the decision:
Logical scenario:

To Move Beyond the Story

- take into account what has already happened
- consider the character and personalities of the people involved
- suggest a scenario that is logical within the context of the story

Cluster Three Vocabulary Test Pages 87–112

Choose the meaning of the bold word in each passage.

1. I was in bed, **allegedly** asleep, when they went at it. (*Ashes*, p. 90)
Ⓐ doubtfully Ⓒ innocently
Ⓑ supposedly Ⓓ dutifully
2. We were both silent as we **pondered** Mom. (*Ashes*, p. 92)
Ⓐ prayed for Ⓒ thought about
Ⓑ cursed Ⓓ worried about
3. He nodded as though we'd just completed a difficult **negotiation**. (*Ashes*, p. 93)
Ⓐ ceremony Ⓒ disagreement
Ⓑ task Ⓓ discussion
4. "I wouldn't **jeopardize** our time together, honey." (*Ashes*, p. 95)
Ⓐ endanger Ⓒ take for granted
Ⓑ enjoy Ⓓ give up
5. My friend Chris helped me get **acclimated** to the school. (*Moving into the Mainstream*, p. 100)
Ⓐ adapted Ⓒ close
Ⓑ admitted Ⓓ introduced
6. "It could prove very valuable," he told her. "**Monetarily?**" she challenged. (*Button, Button*, p. 104)
Ⓐ sentimentally Ⓒ involving money
Ⓑ genuinely Ⓓ legally
7. She made a **scoffing** sound. "That's crazy." (*Button, Button*, p. 107)
Ⓐ hoarse Ⓒ giggling
Ⓑ sniffling Ⓓ sneering
8. "Maybe some **eccentric** millionaire is playing games with people," she said. (*Button, Button*, p. 108)
Ⓐ friendly Ⓒ weird
Ⓑ generous Ⓓ cruel
9. "How about a baby boy in Pennsylvania?" Arthur **countered**. (*Button, Button*, p. 108)
Ⓐ added Ⓒ pleaded
Ⓑ argued Ⓓ suggested
10. All this **furor** over a meaningless button. (*Button, Button*, p. 110)
Ⓐ turmoil Ⓒ temptation
Ⓑ danger Ⓓ fascination

Teaching Cluster Four

The final cluster in *Decisions, Decisions* 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 whiteboard lesson, *Decisions_4.0_Teaching*, to plan.

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

Teacher Notes

CLUSTER FOUR

Synthesizing and Integrating

I. Present this definition to students:

Synthesizing and **integrating** means examining all the things you have learned and combining them to form a richer and more meaningful view.

II. Share with students how they already use synthesis and integration in their everyday lives by sharing the situations below.

You synthesize/integrate 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
- develop a consensus of opinion based on everyone's ideas

Ask students to suggest other situations where synthesis/integration is used.

III. Explain to students that they will be using synthesis to express their own feelings about decision making. Use the following steps to show students how to synthesize.

- A. Use the handout “Creative Synthesis” on the next page as a blackline master or use the interactive whiteboard lesson, *Decisions_4.1_CriticalThink*.
- B. Tell students that they will be composing a creative piece such as a poem, song, letter, editorial, or journal entry to synthesize their feelings about decision making.
- C. To begin prewriting for their creative product, have students note three powerful quotations from any of the selections in Clusters One, Two, and Three.
- D. Tell students to create a synthesis statement based on the three quotations. Remind them that their synthesis statement should combine or rearrange the three quotations to provide a new perspective on decision making.
- E. Instruct students to use the context of their synthesis statement as a basis for their creative piece.
- F. Next, have students select one of the characters from Cluster One, Two, or Three. Tell them that they will be writing their creative piece from the viewpoint of that character. Note: Allow students to write in their own voice if they wish. (*W.6–12.3, W.6–12.9*)

For additional in-depth work on developing the skill of synthesizing and integrating sources, see the interactive whiteboard lesson, *Decisions_4.2_CCSSThinking*. (*RI.6–12.7*)

Creative Synthesis

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

Directions: In this book, you have read several authors' views on why it is important to make good decisions, what to consider when making decisions, and what the consequences of decisions can be. Now it's your turn to express your feelings about decision making in a creative project such as a poem, song, letter, editorial, or journal entry. You might use the steps below to prewrite for your creative piece.

Using Quotations: Copy three meaningful or powerful quotations from one or more of the selections in Clusters One, Two, or Three. Then write a short synthesis statement about the quotations. Your synthesis statement should combine or rearrange the quotations to provide a new perspective on decision making. Use the context of your synthesis statement as a basis for your creative piece.

Quotations:
Synthesis Statement: _____

Remember, a strong synthesis

- begins with a careful analysis of details
- develops into a rearrangement of the material
- shares a distinctly personal viewpoint in new way

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.

The Price of Life pages 114–121

appalling horrifying; disgusting

balked stopped; halted

floundered stumbled; struggled

humbled shamed; humiliated

intrusive bothersome; disturbing

irrelevant insignificant; unrelated

liable responsible; accountable

simultaneously at the same time

skeptical doubtful; suspicious

spontaneous involuntary; reflexive

i'll never pages 122–123

levered removed; emptied

The Front of the Bus pages 124–127

belies misrepresents; disguises

complied obeyed; agreed

poignant intense; heartfelt

The Order of Things page 128

Gifted pages 129–131

complex involved; complicated

generalizing speaking in broad terms;
categorizing

magnitude size; dimensions

obligations responsibilities; duties

probing intense; in-depth

ultimate greatest; supreme

The Dandelion Garden . . . pages 132–140

admonished scolded; corrected

frivolous meaningless; trivial

infinite enormous; unending

intricate involved; complicated

pretensions showiness; claims of importance

profound wise; deep

ravages damages; destruction

singular unusual; exceptional

visionary dreamy; mystical

Obstacles page 141

sufficient ample; enough

The Price of Life by Pamela Grim, pages 114–121

Article

Summary

Dr. Grim makes the difficult decision to send John Simon, a stroke victim, to a hospital that is better equipped for treating him but that does not accept Simon's insurance.

Reading Hint	Thinking Skill	Extension
Assure students that they don't have to understand the medical terms to get the gist of the story.	Readers are well into the story before the narrator's voice switches from third to first person, revealing that the story is being told by the doctor in the case. Why do students think the narrator chooses to tell the story in this way? (RL.6–7.6, RI.6–7.6)	Pros and Cons: Pamela Grim has chosen a job that forces her to make life-and-death decisions on a daily basis. What are the pros and cons of such a career?

Vocabulary

appalling horrifying; disgusting

balked stopped; halted

floundered stumbled; struggled

humbled shamed; humiliated

intrusive bothersome; disturbing

irrelevant insignificant; unrelated

liable responsible; accountable

simultaneously at the same time

skeptical doubtful; suspicious

spontaneous involuntary; reflexive

Discussing the Article

1. Why is John Simon receiving medical treatment? (Recall) *He suffered an apparent stroke during a work-related seminar.*
2. Why does Dr. Grim want to send Simon to University Hospital? (Recall) *University Hospital is better equipped to diagnose the cause of Simon's stroke.*
3. Summarize what interferes with Mr. Simon's treatment. (Recall) *The hospital's helicopter and Lifeline team are out on assignments, and University Hospital will not accept Simon's insurance. (RL.6–12.2, RI.6–12.2)*

4. Cite textual evidence to explain why the doctor at University Hospital—where Dr. Grim wants to send Simon—sounds relieved when Dr. Grim insists on sending Simon there even though there might be a financial problem. (Analysis) *Answers will vary. Students might suggest that the doctor at University Hospital wants to help save Simon but isn't willing to be personally responsible. (RL.6–12.1, RI.6–12.1)*

Literary Focus: Situational Irony

With students, return to the first paragraph of the article and reread it. The fact that Mr. Simon is a health insurance executive is a perfect example of situational irony. Mr. Simon worked in an industry fraught with problems that almost cost him his life. Use the following prompts to encourage discussion.

- How might this experience impact Mr. Simon's feelings about his job?
- Imagine how Mr. Simon might approach decision making differently at work after this experience.
- What changes to the medical insurance system do you think Mr. Simon might recommend?

i'll never by Todd Moore, pages 122–123

Poem

Summary

The speaker tells of his/her bewilderment when a hunting buddy chooses not to shoot a timber wolf because the buddy thinks he hears the wolf “singing.”

Reading Hint	Thinking Skill	Extension
Alert students that this poem is written without punctuation. Also, point out that “cd” means “could” and that “wdn’t” means “wouldn’t.”	Ask students why the poet might have chosen to write this poem from the point of view of a person who can’t understand Thompson’s decision. (RL.6.6)	Point of View: Imagine with students the poem told from Thompson’s point of view.

Vocabulary

levered removed; emptied

Discussing the Poem

1. What in the text tells readers that the speaker wants Thompson to shoot the wolf? (Recall) *The speaker says he/she can feel the steel from the rifle and the embrace of man and gun.* (RL.6–12.1)
2. What emotions does the speaker experience when Thompson decides not to shoot the wolf? (Analysis) *Answers will vary. Students will probably say that the speaker seems both puzzled and disappointed.*
3. Why might the wolf’s singing keep Thompson from shooting it? (Analysis) *Answers may vary. Some students may offer that the wolf’s singing gives it human qualities, making the idea of killing it unthinkable.*
4. Why do you think the speaker will never understand Thompson’s decision? (Analysis) *Answers may vary. The speaker may not believe Thompson’s claims that the wolf was singing. Or even if the speaker does believe Thompson, the excitement of hunting may be more important to him/her than communing with animals.*

Literary Focus: Stream of Consciousness

Explain to students that the poem is written in the *stream of consciousness* style. The speaker reveals the contents of his/her mind through a continuous flow of words, images, and ideas, each one running into the other with no punctuation.

Use the following questions to discuss the poem. (RL.7.5, SL.6–12.1, W.6–12.4)

- Why might the poet have chosen to use a stream of consciousness style?
- Why might the poet have chosen to express this situation in a poem rather than in a story?
- How might a story version differ from the poem version?
- Rewrite the poem in paragraph format, adding the appropriate punctuation. Does the “story” lose anything in the paragraph version?
- When is it acceptable for a writer to break the rules of Standard English?

The Front of the Bus by Rosa Parks, pages 124–127

Autobiography

Summary

In this excerpt from her autobiography, Rosa Parks relives her famous bus ride that sparked the Civil Rights Movement of the 1950s and '60s.

Reading Hint	Thinking skill	Extension
Point out for students where the headnote ends and the autobiography begins.	Rosa Parks is often portrayed as a very simple woman who refused to give up her seat because she was physically exhausted. Ask students what the real reason was. Why do they think the legend is different from the reality? (RL.7.9)	Defining Character: Based on this excerpt from her autobiography, have students list five words that define Parks' character. (RL.9–10.3)

Vocabulary

belies misrepresents; disguises

complied obeyed; agreed

poignant intense; heartfelt

Discussing the Autobiography

1. Why has Rosa Parks been avoiding James Blake, the bus driver? (Recall) *Blake asked Parks to get off his bus 12 years earlier; since then she has felt uncomfortable about confronting him again.*
2. How does Ms. Parks end up on Blake's bus on the evening of December 1? (Recall) *Ms. Parks neglects to look at the driver when she boards the bus; by the time she realizes it's Blake, she has already paid her fare.*
3. Why do you think the other three African Americans give up their seats when Mr. Blake asks them to? (Analysis) *Answers will vary. Some students will suggest that the three are afraid of Blake. Others will say that they probably do not want to make trouble. Still others may point out that since Blake has to ask them twice to move, perhaps they intend to stay seated but then are intimidated by the man.*

Special Focus: Short Term, Long Term

Most people are faced with difficult decisions at one time or another in their lives. One of the strategies for deciding whether a particular decision is the right one is to compare the short-term and long-term consequences. With students, discuss the following.

- If Rosa Parks had considered the long-term consequences of her decision, what do you think she would have imagined them to be? How might this have impacted her decision not to give up her seat?
- What do you think James Blake thought the short-term consequences of his decision to have Parks arrested were? If he had considered the long-term consequences, what might he have imagined them to be? How would this have impacted his decision?

The Order of Things by Michel Foucault, page 128

Prose Poem

Summary

This four-line philosophical piece explores the concept of cause and effect, maintaining that while people usually know what they do, they are not always aware of the consequences of their actions.

Reading Hint	Thinking Skill	Extension
Due to its density, this short piece is more difficult than it seems. Have students paraphrase it before discussing it.	Ask students to give an example of an apparently simple act that could have far-reaching consequences.	Are there examples of Foucault's statement in the selections in this book? Explain.

Vocabulary

No vocabulary words

Discussing the Prose Poem

1. According to the speaker, people know what they do. What are some examples of things the speaker might be referring to? (Analysis) *Answers will vary. The speaker may be referring to activities such as working, shopping, eating, playing, studying, etc.*
2. Why do people do what they do? (Analysis) *Answers will vary. For the most part, people do things because they want to, because they are expected to, because they are forced to, or because think they should.*
3. Why are the last two lines of the poem so thought-provoking? (Analysis) *Answers will vary. Students may offer that the two lines leave the reader with an unanswered question: What has what I've done done? (RL.8.3, RL.6.5)*
4. How does the title, "The Order of Things," convey a central idea of the poem? (Analysis) *Answers may vary. Order may refer to the way in which one thing is continually happening in response to another. Or it may be the author's ironical way of saying the opposite, that the way one thing influences another can lead to disorder or chaos. (RL.6–12.2)*

Special Focus: Applying the Philosophy

This poem makes a simple yet profound point: every action has a reaction. With students, pick a person who is the subject of an article in a daily newspaper. Together

- find out what the person did.
- speculate on why the person did it.
- decide what the person's actions "did" or might "do."

Discussing the Image

Ask students why they think the image on page 128 was chosen to accompany this piece. What other symbols could be used to show the way one thing affects another?

Gifted by Dave Barry, pages 129–131

Newspaper Column

Summary

In this humor column, Barry discusses how gift-giving becomes more complicated when one becomes an adult. He concludes by implying that the best gifts are understanding and respect.

Reading Hint	Thinking Skill	Extension
Ask students to watch for evidence of Barry's skill in finding the humor in commonplace situations. (RI.6.6)	If money were no object, what gift would students get for their best friend's next birthday and why?	Making a List: Have students create a list of intangible gifts they'd like to give to or get from key people in their lives.

Vocabulary

comple involved; complicated

generalizing speaking in broad terms; categorizing

magnitude size; dimensions

obligations responsibilities; duties

probing intense; in-depth

ultimate greatest; supreme

Discussing the Newspaper Column

1. What was Barry's philosophy of gift-giving when he was a child? (Recall) *Once you find a gift within your price range, stick with it.*
2. Summarize why Barry thinks gift-giving becomes more complicated when one becomes an adult. (Recall) *One usually has more gifts to buy as an adult and feels obligated to buy something the other person wants, which is not always easy to figure out.* (RI.6–12.2)
3. Why do you think men receive gifts like cologne instead of the types of gifts Barry says they want? (Analysis) *Answers will vary. Students may offer that at gift-giving times, people feel it is more appropriate to give something that can be unwrapped rather than an intangible gift such as allowing a man to be left alone or having the car serviced.*

4. Why do you think Barry says that some women might prefer a piece of jewelry or a bottle of expensive perfume over an appliance? (Analysis) *Answers will vary. Students might suggest that Barry believes that a woman might be apt to believe that a gift represents the gift-giver's feelings toward her; therefore, the more intimate the gift, the more intense the giver's feelings.*

Special Focus: Deciding What to Give

A common saying about gift-giving is "It's the thought that counts." Use the following to discuss gift-giving and receiving with students.

- Make up your own wise saying that reflects your philosophy of gift-giving or receiving.
- Why do people worry so much about the gifts they give others?
- What kinds of things can a gift tell you about the gift-giver?
- What should you do if you are given an inappropriate gift? Provide examples from your own life.
- Which is worse: giving or getting a gift that is off the mark?

The Dandelion Garden: A Modern Fable for Elderly Children

Fable

by Budge Wilson, pages 132–140

Summary

Five-year-old Hamlet plants an intricate dandelion garden each spring. By his twelfth year, however, he becomes discouraged that almost no one appreciates his efforts and turns his attention to more practical things such as building engines.

Reading Hint	Thinking Skill	Extension
Tell students that the main character's name is a reference to the Shakespearean character Hamlet, whose sanity is in question in the famous play. Have them look for the parallels between the two Hamlets. (RL.8.9)	<i>Predict</i> what would have become of Hamlet had the old man reached him a year earlier. Could the story still be classified as a fable?	Abandoned Ideas: Do you think Hamlet is happy with his decision not to grow dandelions? Why or why not?

Vocabulary

admonished scolded; corrected

frivolous meaningless; trivial

infinite enormous; unending

intricate involved; complicated

pretensions showiness; claims of importance

profound wise; deep

ravages damages; destruction

singular unusual; exceptional

visionary dreamy; mystical

Discussing the Fable

1. What plans does Hamlet's father have for him? (Recall) *He intends for Hamlet to be an important person.*
2. How does Hamlet disappoint his father? (Recall) *Hamlet plants a garden instead of pursuing what his father thinks are the normal interests of boys.*
3. What is the parallel, or similarity, between Hamlet and the dandelions? (Analysis) *Answers will vary. Students may offer that the parallel is that they both lose their beauty after a time. (RL.9–10.5)*

4. Why do you think that in his twelfth year Hamlet decides not to grow the dandelion garden? (Analysis) *Answers will vary. Some students will say that Hamlet is entering adulthood and perceives his garden as childish. Others may say he has reached an age when he cares more about what others think of him than of his own desires.*

Literary Focus: Fable

Tell students that a *fable* is a story with a moral, or lesson about life. Below are several possible morals from “The Dandelion Garden.” With students, discuss which moral they think *best* applies to the story. Accept any answer students can support. (RL.6–12.2)

- Beauty will thrive, despite your attempts to ignore it.
- Being in the majority does not make you right.
- Do not allow practicality to make you blind to beauty.
- If you let others decide what is right for you, you will never be truly happy.

Obstacles (From *Man's Search for Meaning*)

by Viktor E. Frankl, page 141

Maxim

Summary

This famous survivor of a Nazi concentration camp defines what he considers the last freedom of human beings—"to choose one's attitude in any given set of circumstances."

Reading Hint	Thinking Skill	Extension
Before students read, explain that Viktor Frankl is a survivor of the concentration camps.	Ask students why they think Frankl titled his piece "Obstacles." (RL.6–12.1)	Examining the Selection: Ask students if they agree with Frankl's belief that a person can always choose his or her attitude. Are there circumstances when even that freedom is denied?

Vocabulary

sufficient ample; enough

Discussing the Maxim

- How did the men that Frankl remembers in his maxim behave toward others in the concentration camps? (Recall) *They made a point of comforting others and sharing their food with them.*
- According to Frankl, what choice did the men make? (Recall) *These men chose to adopt a caring attitude in their circumstances.*
- Based on textual evidence, why do you think these few men were able to behave as they did, given the circumstances? (Analysis) *Answers will vary. Students might suggest that these men realized that being bitter was self-destructive and that reaching out to others gave them a sense of inner peace. (RL.6–12.1)*
- What other choices of behavior could those men have made? (Analysis) *Answers will vary. Students might suggest that instead of reaching out to fellow prisoners, the men could have become self-absorbed, focusing on the injustices done to them and scrambling to survive, even at the expense of others.*

- What effect do you think the men's actions had on the rest of the prisoners? (Analysis) *Answers will vary. Some students will point out that the fact that Frankl remembers them years later indicates that they had a profound effect on him. Other students might suggest that these men may have given some of their fellow inmates enough hope and encouragement to survive.*

Literary Focus: Maxims

Explain to students that "Obstacles" is a *maxim*, an expression of a general truth or a principle of conduct. With them, discuss the following maxims about decision making.

- There is no solution. Seek it lovingly.
- You must do the thing you think you cannot do.
- Better to light a candle than to curse the darkness.
- Nothing is more difficult, and therefore more precious, than to be able to decide.

Cluster Four Vocabulary Test Pages 113–142

Choose the meaning of the bold word in each passage.

1. In medicine we have grown so accustomed to the splendid luxury of cost being no object that any financial restraint seems **intrusive**. (*"The Price of Life," p. 120*)
(A) necessary (C) bothersome
(B) shocking (D) ridiculous
2. This financial concern, however, was more like **appalling**. (*"The Price of Life," p. 120*)
(A) dangerous (C) humorous
(B) horrifying (D) pitiful
3. It occurred to me that I might be **liable** for the cost of this man's stay. (*"The Price of Life," p. 120*)
(A) responsible (C) fired
(B) bargaining (D) unaccountable
4. That **poignant** version belies the college-educated Parks's long history as a knowledgeable, committed activist. (*"The Front of the Bus" p. 125*)
(A) heartfelt (C) prejudiced
(B) innocent (D) uninformed
5. Meeting the gift needs of a single modern child requires an effort of roughly the same **magnitude** as the Normandy Invasion. (*"Gifted" p. 130*)
(A) violence (C) passion
(B) intensity (D) size
6. Although low in funds, the father was high in **pretensions**, and named his son Hamlet. (*"The Dandelion Garden . . ." p. 133*)
(A) doubts (C) showiness
(B) spirituality (D) greed
7. "He is our firstborn, and I intend that he shall be **profound** and inscrutable and undeniably great." (*"The Dandelion Garden . . .," p. 133*)
(A) wise (C) well-known
(B) rich (D) generous
8. In greatest secrecy, Hamlet planted his garden, more **intricate** and magnificent than ever before. (*"The Dandelion Garden . . ." p. 136*)
(A) beautiful (C) overflowing
(B) involved (D) fertile
9. "This is a very **frivolous** purpose," replied the clergyman, "and cannot be regarded as of any significance." (*"The Dandelion Garden . . ." p. 138*)
(A) sinful (C) important
(B) difficult (D) trivial
10. They may have been few in number, but they offer **sufficient** proof that everything can be taken from a man but one thing: The last of his freedoms—to choose one's attitude in any given set of circumstances, to choose one's own way. (*"Obstacles," p. 141*)
(A) enough (C) hopeful
(B) necessary (D) weak

Research, Writing, and Discussion Topics

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

1. Risk is an important element in decision making. *Analyze* the characters from the anthology's selections and decide which two took the biggest risks.
2. *Analyze* how Yolanda in "The One Who Watches" treats others. Tell why you would or would not feel comfortable being Yolanda's friend.
3. *Analyze* this statement from "A Kind of Murder": "It doesn't take courage to stand up and let yourself get punched in the nose, boy. It takes courage to walk away." State your opinion about whether you agree or disagree. Give at least two reasons for your answer.
4. Conduct research on the Watergate scandal. *Evaluate* President Gerald Ford's decision to pardon Richard Nixon.
5. *Evaluate* whether a course on decision making would be a good addition to your school's curriculum.
6. Using your own experience and what you've learned in this book, *evaluate* the influence that friends and family can have on decisions.
7. Find a poem or story about decision making. Write a review that *evaluates* whether the piece would make a good addition to this anthology.
8. Of all the people you know, whose advice would you ask for in making an important decision? Use *evaluation* to develop your criteria for choosing this person.
9. Choose two of the decisions you've read about, a good one and a bad one. *Evaluate* why each was good or bad.
10. *Predict* five important decisions you will make in the next ten years. Then *predict* what factors might influence your decision making.
11. In a paragraph, *predict* the future for one of the following characters in the book: Josh in "Playing God," Holly in "TLA," Doris in "The One Who Watches," Julie in "Facing Donegall Square," and Slade in "Moving into the Mainstream."
12. Find at least three different sources of information about decision making. Using *synthesis*, combine the information into a report or display.
13. Based on the selections in this book, use *synthesis* to come up with a list of common lessons people might learn from making tough decisions.
14. Think of times in your life when you have had to make important decisions. From those memories and what you've learned in this book, *synthesize* a description of how the decision-making process feels emotionally, physically, and intellectually.

Assessment and Project Ideas

Extended Research Opportunities

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

- Montgomery Bus Boycott
- Watergate
- teenage suicide
- astrology
- intuition
- superstition

Speaking and Listening

1. Working with other students, use poems, songs, and other written documents to create and perform a dramatic montage that explores decision making.
2. Write and present a dramatic monologue in which a character from this anthology talks about the decision he or she made.
3. Write a group of original poems that focus on decisions, then present the poems to the class.
4. Adapt one of the stories in this anthology into a radio play.
5. Combine poems and passages from this anthology into a Readers Theater that shows how people make decisions.
6. Write and perform a song about decision making.
7. Debate the following statement: "It is only important if it will matter five years from now."
8. Interpret a writing about decision making such as the "to be or not to be" speech in Shakespeare's *Hamlet* for the class. Prepare an introduction that explains why you chose this piece and what it says to you.
9. Conduct a mock talk show with the makers of famous decisions as the guests.

Creative Writing

1. Pretend you are Richard Nixon's daughter or wife. Write your diary entry for the day he delivered his resignation speech.
2. Write a poem about a tough decision titled "On the Other Hand."
3. Pretend that you are a student activist of the '50s and write a petition for others to sign in support of the Montgomery Bus Boycott.
4. Write a dialogue between the two warring sides of Hugh Pentecost's character in "A Kind of Murder": the side that wants to defend Mr. Warren and the side that wants to be popular.
5. Write a dialogue between one of the struggling characters in this anthology and a school counselor or trusted friend.
6. Find several *aphorisms*, or wise sayings, about decision making. Include quotations from this book. Organize your favorite aphorisms into a collection.
7. Choose a quotation about decision making. Explain why you agree or disagree with the quotation.
8. Write a poem in response to one of the selections in this anthology.

9. Write a series of letters from a decision maker to a friend during a period when a decision must be made.
10. Suppose you are writing an advice column for your school newspaper. Write a response to a student who wants to think and act independently yet be accepted by others at the same time.

Multimedia Projects

1. Make a collage with personal decision making as its theme.
2. Design a poster based on one of your favorite sayings about decision making.
3. Create an illustration for one of the selections in this anthology.
4. Create a multimedia presentation that highlights an important decision in history and how it impacted other aspects of politics, culture, or society. Use audio clips, images, songs, and quotations in your presentation.
5. With a small group, produce a video modeled after a news show's round table discussion. Choose a political topic relevant to your local community and debate both sides of the issue.

Answering the Essential Question

To help students prepare for the essay test on the following page, you may wish to reinforce the critical thinking skills presented in this book as students work through the mental tasks they must complete to answer the essential question. They can discuss the following questions either in small groups or as a whole class.

Analyzing

- Analyze this quote attributed to Mark Twain: “Good decisions come from experience. Experience comes from bad decisions.” Use textual evidence from this anthology to defend or oppose the quote.
- Analyze the decision-making processes used by characters in the anthology. Did some do a better job thinking through their decisions than others?

Evaluating

- Evaluate an important decision you've made in your own life. Was it informed by facts or emotions? Was it made quickly or after much thought? What other factors contributed to your decision? What factors did you not consider that you should have?

Predicting

- Choose an important political decision that has been made in your area, your state, or in the country in the last ten years. *Predict* how society would be altered if the decision had been different.

Synthesizing

- How can you apply the understandings you have achieved from answering the previous questions to the essential question of this book: How do I make a decision?

You may also wish to share the Rubric for Informative/Explanatory Writing (see interactive whiteboard lesson, Decisions_4.4_CCSSRubric) before students begin their test. (W.6–12.2, W.6–12.9)

Essay Test

Using what you have learned while reading *Decisions, Decisions* and what you already know, respond to the prompt below. Note: This is an open-book test. Use quotations and details from the selections to support your response.

Prompt: How do I make a decision?

Rubric for Project Evaluation: Grades 6–8

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

Standards	Criteria		
<i>Areas of Assessment</i>	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
Research Process <ul style="list-style-type: none"> • Focus • Search • 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"/> 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
Writing Process <ul style="list-style-type: none"> • Planning through revising • Editing 	<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
Content <ul style="list-style-type: none"> • Ideas • Clarity • Suitability to task, purpose, and audience • Coherence • Style • Sources • Multimedia 	<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
Oral Presentation <ul style="list-style-type: none"> • Ideas • Clarity • Points of view • Suitability to task, purpose, and audience • Speaking voice • Eye contact • Multimedia 	<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		
Areas of Assessment	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
Research Process <ul style="list-style-type: none"> • Focus • Search • Sources 	<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
Writing Process <ul style="list-style-type: none"> • Planning through revising • Editing 	<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
Content <ul style="list-style-type: none"> • Ideas • Clarity • Suitability to task, purpose, and audience • Coherence • Style • Sources • Multimedia 	<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
Oral Presentation <ul style="list-style-type: none"> • Ideas • Clarity • Points of view • Suitability to task, purpose, and audience • Speaking voice • Eye contact • Multimedia 	<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		
	<i>Exceeds Standards</i>	<i>Meets Standards</i>	<i>Below Standards</i>
Areas of Assessment Research Process <ul style="list-style-type: none"> Focus Search Sources 	<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
Writing Process <ul style="list-style-type: none"> Planning through revising Editing 	<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
Content <ul style="list-style-type: none"> Ideas Clarity Suitability to task, purpose, and audience Coherence Style Sources Multimedia 	<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
Oral Presentation <ul style="list-style-type: none"> Ideas Clarity Points of view Suitability to task, purpose, and audience Speaking voice Eye contact Multimedia 	<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 (RL.6–12.10, RI.6–12.10)

Choose from the following selections to enhance and extend the themes in this anthology. Several included are exemplar texts from 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 are included, when available, for your ordering convenience.

Challenging

Crime and Punishment by Fyodor Dostoyevsky. A man agonizes with himself over whether to commit a murder if it will bring about a greater good. [RL 11 IL 10 +] Paperback 2794501; Cover Craft 2794502.

A Doll's House by Henrik Ibsen. Nora Helmer once secretly committed a crime to save her husband's life. Now she is being blackmailed for it, and the whole situation is going to change her view of her marriage and her life. [RL 9 IL 9 +] Paperback 2813701; Cover Craft 2813702.

Hamlet by William Shakespeare. The prince of Denmark seeks revenge on his uncle Claudius for murdering his father and marrying his mother. [RL 9 IL 9 +] Paperback 0344001; Cover Craft 0344002.

A Hope in the Unseen: An American Odyssey from the Inner City by Ron Suskind. Suskind expands his two Pulitzer Prize-winning *Wall Street Journal* feature articles that follow Cedric Jennings through one of the toughest D.C. high schools into Brown University and chronicles the struggles along the way. [RL 9 IL 9 +] Paperback 5768801; Cover Craft 5768802.

The Tipping Point: How Little Things Can Make a Big Difference by Malcolm Gladwell. Gladwell explores why certain ideas and messages spread like epidemics and how to use that information to impact the future. [RL 11 IL 9 +]

Average

The Contender by Robert Lipsyte. Novel about a young African American boy's struggle to grow up in Harlem and become a fighter. [RL 8 IL 7–12] Paperback 0207001; Cover Craft 0207002.

A Day No Pigs Would Die by Robert Newton Peck. The story of growing up on a Shaker farm touches with simplicity the whole cycle of life and death. [RL 7 IL 6–9] Paperback 9054601; Cover Craft 9054602.

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 +] Paperback 4885401; Cover Craft 4885402.

The Examination by Malcolm Bosse. Historical fiction about two very different brothers who, during the Ming dynasty, travel from their tiny village to far-off Beijing. Paints a 16th-century China rich in detail. [RL 8 IL 9 +] Paperback 5486001; Cover Craft 5486002.

Nothing but the Truth by Avi. A 9th-grader's suspension for singing the National Anthem during homeroom becomes a national news story. [RL 6 IL 6–12] Paperback 4406501; Cover Craft 4406502.

The Seamstress: A Memoir of Survival by Sara Tuvel Bernstein with Louise Loots Thornton. Holocaust memoir of a courageous woman who survives, among other persecutions and tortures, Ravensbrück women's concentration camp and pulls her sister and friend through with her, mainly by sheer will. [RL 8 IL 8 +] Paperback 5946501; Cover Craft 5946502.

The Weirdo by Theodore Taylor. In this environmental thriller, 17-year-old Chip Clewt fights to save the black bears in the Powhatan National Wildlife Refuge. [RL 6.1 IL 5–10] Paperback 4544601; Cover Craft 4544602.

Easy

The Dark Side of Nowhere by Neal Shusterman. Fourteen-year-old Jason faces an identity crisis after discovering that he is the son of aliens who stayed on earth following a botched invasion mission. [RL 5.6 IL 7 +] Paperback 5734301; Cover Craft 5734302.

The Last Safe Place on Earth by Richard Peck. Todd, 15, thinks life in the quality community of Walden Woods is perfect until his dream girl, Laurel, reveals the forces of censorship at work in his town. [RL 5.5 IL 5–9] Paperback 4886501; Cover Craft 4886502.

The Second Bend in the River by Ann Rinaldi. Rebecca Galloway, a pioneer girl, falls in love with Tecumseh, the Shawnee chief, and must choose a future with him or on her family homestead. [RL 5 IL 4–8] Paperback 5786301; Cover Craft 5786302.

What Do You Know?

You are about to begin a unit on the theme of decisions. Mark the following true/false statements by putting a *T* or *F* 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 decisions.

True or False

- _____ 1. Running away from a bad situation is sometimes the best choice.
- _____ 2. You should always put the needs of others first when making a decision.
- _____ 3. Most people like their decisions to be made for them.
- _____ 4. A true friend supports another friend's decision, even if the decision is wrong or dangerous.
- _____ 5. Deciding not to offer help to someone is always wrong.
- _____ 6. It's never too late to change one's mind.
- _____ 7. If you are fighting for a cause that is justified, you have the right to make decisions that may harm others.
- _____ 8. Decisions define character.
- _____ 9. In general, you should avoid decisions that involve risk.
- _____ 10. There is no such thing as an innocent decision; even the smallest decision has the potential to be far-reaching.
- _____ 11. One of the few freedoms that can never be taken away is the freedom to decide how you are going to react to a situation.
- _____ 12. If you feel a decision is right, you should go with it no matter what the circumstances.

ANSWERS**Cluster One Vocabulary Test** (page 26)

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

Cluster Two Vocabulary Test (page 37)

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

Cluster Three Vocabulary Test (page 47)

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

Cluster Four Vocabulary Test (page 59)

1. C; 2. B; 3. A; 4. A; 5. D; 6. C; 7. A; 8. B; 9. D; 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.	SB: p. 50 TG: pp. 15–16, 18, 19, 20, 22, 23, 24–25, 27–28, 30, 31, 32, 34, 38–39, 41, 52, 53, 54, 58, 63 IWL: 1.1, 1.2, 1.3, 1.4, 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.	SB: pp. 50, 112 TG: pp. 15–16, 19, 22, 24–25, 27–28, 31, 34, 42, 45–46, 52, 55, 57, 58 IWL: 1.3, 1.4, 3.3, 3.4
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.	SB: p. 112 TG: pp. 15–16, 20, 22, 27–28, 45–46 IWL: 1.1, 1.2, 3.3, 3.4

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.	SB: p. 12 TG: pp. 17, 18, 19, 23, 26, 29, 32, 33, 34, 37, 40, 41, 42, 44, 47, 51, 53, 55, 59
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.	TG: pp. 32, 42, 55
6. Explain how an author develops the point of view of the narrator or speaker in a text.	TG: pp. 18, 31, 52, 53

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.	
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.	SB: p. 50 TG: pp. 24–25, 60 IWL: 1.3, 1.4

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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on pages 68–69 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.	SB: p. 50 TG: pp. 15–16, 21, 24–25, 27–28, 38–39, 43, 52, 63 IWL: 1.1, 1.2, 1.3, 1.4, 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.	SB: p. 50 TG: pp. 21, 24–25, 52, 56 IWL: 1.3, 1.4
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).	TG: pp. 15–16 IWL: 1.1, 1.2

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.	SB: p. 12 TG: pp. 17, 26, 29, 37, 40, 47, 51, 56, 59
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.	
6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.	TG: pp. 21, 56

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.	TG: pp. 49–50, 52, 55, 63 IWL: 4.1, 4.2
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.	SB: p. 86 TG: pp. 35–36, 43 IWL: 2.1, 2.2, 2.3, 2.4
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).	TG: pp. 60, 63

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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on pages 68–69 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> <ol style="list-style-type: none"> Introduce claim(s) and organize the reasons and evidence clearly. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons. Establish and maintain a formal style. Provide a concluding statement or section that follows from the argument presented. 	<p>TG: pp. 61–62</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> <ol style="list-style-type: none"> 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. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. Use appropriate transitions to clarify the relationships among ideas and concepts. Use precise language and domain-specific vocabulary to inform about or explain the topic. Establish and maintain a formal style. Provide a concluding statement or section that follows from the information or explanation presented. 	<p>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64 IWL: 1.3, 1.4, 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> <ol style="list-style-type: none"> 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. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. Provide a conclusion that follows from the narrated experiences or events. 	<p>SB: p. 112 TG: pp. 20, 45–46, 49–50, 60, 61–62 IWL: 3.3, 3.4, 4.1, 4.2</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.)	SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64, 65–67 IWL: 1.3, 1.4, 2.3, 2.4
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.	TG: pp. 61–62, 65–67
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.	TG: pp. 61–62

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.	SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62 IWL: 1.3, 1.4, 2.3, 2.4
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.	TG: pp. 60, 61–62, 64
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	TG: pp. 49–50, 60, 61–62, 64 IWL: 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.	TG: pp. 60, 61–62, 64
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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: pp. 18, 20, 22, 23, 30, 33, 34, 42, 43, 56, 58, 60, 61–62, 63
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. 61–62, 63
3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.	TG: pp. 61–62

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: pp. 18, 60, 61–62, 63
5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.	TG: pp. 61–62
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	TG: pp. 61–62, 63

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All Standards Correlated by Selection >> Grade 6

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>
Concept Vocabulary	SB: p. 12	RL.6.4	RI.6.4		
Cluster One: What Influences a Decision?					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.6.1 RL.6.2 RL.6.3	RI.6.1 RI.6.3		
Cluster One Vocabulary	TG: p. 17	RL.6.4	RI.6.4		
Playing God, Ouida Sebestyen	TG: p. 18	RL.6.1 RL.6.4 RL.6.6			SL.6.1 SL.6.4
Dusting, Julia Alvarez <i>CCSS Exemplar Author</i>	TG: p. 19	RL.6.1 RI.6.2 RL.6.4			
TLA, Jane McFann	TG: p. 20	RL.6.1 RL.6.3		W.6.3	SL.6.1
"I would have preferred to carry through," Richard M. Nixon	TG: p. 21		RI.6.1 RI.6.2 RI.6.6		
Waiting for the Barbarians, Constantin Cavafy	TG: p. 22	RL.6.1 RL.6.2 RL.6.3			SL.6.1
The One Who Watches, Judith Ortiz Cofer <i>CCSS Exemplar Author</i>	TG: p. 23	RL.6.1 RL.6.4			SL.6.1
Responding to Cluster One Writing Activity: Analyzing the Decision-Making Process	SB: p. 50 TG: pp. 24–25 IWL: 1.3, 1.4	RL.6.1 RL.6.2 RL.6.9	RI.6.1 RI.6.2	W.6.2 W.6.4 W.6.7	
Cluster One Vocabulary Test	TG: p. 26	RL.6.4	RI.6.4		
Cluster Two: Good Decision or Bad Decision?					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 27–28 IWL: 2.1, 2.2	RL.6.1 RI.6.2 RL.6.3	RI.6.1		
Cluster Two Vocabulary	TG: p. 29	RL.6.4	RI.6.4		
A Kind of Murder, Hugh Pentecost	TG: p. 30	RL.6.1			SL.6.1
Trapped in the Desert, Gary Beeman	TG: p. 31	RL.6.1 RL.6.2 RL.6.6			
Traveling Through the Dark, William Stafford	TG: p. 32	RL.6.1 RL.6.4 RL.6.5			

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All Standards Correlated by Selection >> Grade 6

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>
Long Walk to Forever, Kurt Vonnegut, Jr.	TG: p. 33	RL.6.4			SL.6.1
Facing Donegall Square, Maria Testa	TG: p. 34	RL.6.1 RL.6.2 RL.6.4			SL.6.1
Responding to Cluster Two Writing Activity: A How-To Article: Making Good Decisions	SB: p. 86 TG: pp. 35–36 IWL: 2.3, 2.4		RI.6.8	W.6.2 W.6.4 W.6.7	
Cluster Two Vocabulary Test	TG: p. 37	RL.6.4	RI.6.4		
Cluster Three: What are the Possible Consequences of Our Decisions?					
Teaching the Critical Thinking Skill: Predicting	TG: pp. 38–39 IWL: 3.1, 3.2	RL.6.1	RI.6.1		
Cluster Three Vocabulary	TG: p. 40	RL.6.4	RI.6.4		
Ashes, Susan Beth Pfeffer	TG: p. 41	RL.6.1 RL.6.4			
Certain Choices, Richard Shelton	TG: p. 42	RL.6.2 RL.6.4 RL.6.5			SL.6.1
Moving into the Mainstream, Slade Anderson	TG: p. 43		RI.6.1 RI.6.8		SL.6.1
Button, Button, Richard Matheson	TG: p. 44	RL.6.4			
Responding to Cluster Three Writing Activity: The Rest of the Story	SB: p. 112 TG: pp. 45–46 IWL: 3.3, 3.4	RL.6.2 RL.6.3		W.6.3	
Cluster Three Vocabulary Test	TG: p. 47	RL.6.4	RI.6.4		
Cluster Four: Thinking on Your Own					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 49–50 IWL: 4.1, 4.2		RI.6.7	W.6.3 W.6.9	
Cluster Four Vocabulary	TG: p. 51	RL.6.4	RI.6.4		
The Price of Life, Pamela Grim	TG: p. 52	RL.6.1 RL.6.2 RL.6.6	RI.6.1 RI.6.2 RI.6.7		
i'll never, Todd Moore	TG: p. 53	RL.6.1 RL.6.4 RL.6.6			
The Front of the Bus, Rosa Parks	TG: p. 54	RL.6.1			

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All Standards Correlated by Selection >> Grade 6

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>
The Order of Things, Michel Foucault	TG: p. 55	RL.6.2 RL.6.4 RL.6.5	RI.6.7		
Gifted, Dave Barry	TG: p. 56		RI.6.2 RI.6.4 RI.6.6		SL.6.1
The Dandelion Garden: A Modern Fable for Elderly Children, Budge Wilson	TG: p. 57	RL.6.2			
Obstacles (from <i>Man's Search for Meaning</i>), Viktor Frankl	TG: p. 58	RL.6.1 RL.6.2			SL.6.1
Cluster Four Vocabulary Test	TG: p. 59	RL.6.4	RI.6.4		
Additional Teacher Guide Resources					
Research, Writing, and Discussion Topics	TG: p. 60	RL.6.9	RI.6.9	W.6.2 W.6.3 W.6.4 W.6.7 W.6.8 W.6.9 W.6.10	SL.6.1 SL.6.4
Assessment and Project Ideas	TG: pp. 61–62			W.6.1 W.6.2 W.6.3 W.6.4 W.6.5 W.6.6 W.6.7 W.6.8 W.6.9 W.6.10	SL.6.1 SL.6.2 SL.6.3 SL.6.4 SL.6.5 SL.6.6
Answering the Essential Question	TG: p. 63	RL.6.1	RI.6.1 RI.6.7 RI.6.9		SL.6.1 SL.6.2 SL.6.4 SL.6.6
Essay Test	TG: p. 64			W.6.2 W.6.4 W.6.8 W.6.9 W.6.10	
Rubrics for Project Evaluation	TG: pp. 65–67			W.6.4 W.6.5	
Related Literature	TG: pp. 68–69	RL.6.10	RI.6.10		

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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.	SB: p. 50 TG: pp. 15–16, 18, 19, 20, 22, 23, 24–25, 27–28, 30, 31, 32, 34, 38–39, 41, 52, 53, 54, 58, 63 IWL: 1.1, 1.2, 1.3, 1.4, 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.	SB: pp. 50, 112 TG: pp. 15–16, 19, 22, 24–25, 27–28, 31, 34, 42, 45–46, 52, 55, 57, 58 IWL: 1.3, 1.4, 3.3, 3.4
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	TG: pp. 15–16, 20, 22, 27–28 IWL: 1.1, 1.2

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.	SB: p. 12 TG: pp. 17, 18, 19, 23, 26, 29, 32, 33, 34, 37, 40, 41, 42, 44, 47, 51, 53, 55, 59
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	TG: pp. 22, 53
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	TG: pp. 18, 44, 52

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).	
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.	TG: p. 54

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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on pages 68–69 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.	SB: p. 50 TG: pp. 15–16, 21, 24–25, 27–28, 38–39, 43, 52, 63 IWL: 1.1, 1.2, 1.3, 1.4, 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.	SB: p. 50 TG: pp. 21, 24–25, 52, 56 IWL: 1.3, 1.4
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).	TG: pp. 15–16 IWL: 1.1, 1.2

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.	SB: p. 12 TG: pp. 17, 26, 29, 37, 40, 47, 51, 56, 59
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.	
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.	

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).	TG: pp. 49–50, 52 IWL: 4.1, 4.2
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.	SB: p. 86 TG: pp. 35–36, 43 IWL: 2.1, 2.2, 2.3, 2.4
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.	TG: pp. 60, 63

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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on pages 68–69 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"> a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented. 	<p>TG: pp. 61–62</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"> 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. b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented. 	<p>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64 IWL: 1.3, 1.4, 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"> 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. b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e. Provide a conclusion that follows from and reflects on the narrated experiences or events. 	<p>SB: p. 112 TG: pp. 20, 45–46, 49–50, 60, 61–62 IWL: 3.3, 3.4, 4.1, 4.2</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.)	SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64, 65–67 IWL: 1.3, 1.4, 2.3, 2.4
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.	TG: pp. 61–62, 65–67
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.	TG: pp. 61–62

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.	SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62 IWL: 1.3, 1.4, 2.3, 2.4
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.	TG: pp. 60, 61–62, 64
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	TG: pp. 49–50, 60, 61–62, 64 IWL: 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.	TG: pp. 60, 61–62, 64
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English Language Arts Standards » Speaking and Listening » Grade 7 (SL)

Comprehension and Collaboration

<p>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.</p> <p>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.</p> <p>b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p>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.</p> <p>d. Acknowledge new information expressed by others and, when warranted, modify their own views.</p>	<p>TG: pp. 18, 20, 22, 23, 30, 33, 34, 42, 43, 56, 58, 60, 61–62, 63</p>
<p>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.</p>	<p>TG: pp. 61–62, 63</p>
<p>3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</p>	<p>TG: pp. 61–62</p>

Presentation of Knowledge and Ideas

<p>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.</p>	<p>TG: pp. 18, 60, 61–62, 63</p>
<p>5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.</p>	<p>TG: pp. 61–62</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>TG: pp. 61–62, 63</p>

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All Standards Correlated by Selection >> Grade 7

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>
Concept Vocabulary	SB: p. 12	RL.7.4	RI.7.4		
Cluster One: What Influences a Decision?					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.7.1 RL.7.2 RL.7.3	RI.7.1 RI.7.3		
Cluster One Vocabulary	TG: p. 17	RL.7.4	RI.7.4		
Playing God, Ouida Sebestyen	TG: p. 18	RL.7.1 RL.7.4 RL.7.6			SL.7.1 SL.7.4
Dusting, Julia Alvarez <i>CCSS Exemplar Author</i>	TG: p. 19	RL.7.1 RL.7.2 RL.7.4			
TLA, Jane McFann	TG: p. 20	RL.7.1 RL.7.3		W.7.3	SL.7.1
“I would have preferred to carry through,” Richard M. Nixon	TG: p. 21		RI.7.1 RI.7.2		
Waiting for the Barbarians, Constantin Cavafy	TG: p. 22	RL.7.1 RL.7.2 RL.7.3 RL.7.5			SL.7.1
The One Who Watches, Judith Ortiz Cofer <i>CCSS Exemplar Author</i>	TG: p. 23	RL.7.1 RL.7.4			SL.7.1
Responding to Cluster One Writing Activity: Analyzing the Decision-Making Process	SB: p. 50 TG: pp. 24–25 IWL: 1.3, 1.4	RL.7.1 RL.7.2	RI.7.1 RI.7.2	W.7.2 W.7.4 W.7.7	
Cluster One Vocabulary Test	TG: p. 26	RL.7.4	RI.7.4		
Cluster Two: Good Decision or Bad Decision?					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 27–28 IWL: 2.1, 2.2	RL.7.1 RL.7.2 RL.7.3	RI.7.1		
Cluster Two Vocabulary	TG: p. 29	RL.7.4	RI.7.4		
A Kind of Murder, Hugh Pentecost	TG: p. 30	RL.7.1			SL.7.1
Trapped in the Desert, Gary Beeman	TG: p. 31	RL.7.1 RL.7.2			
Traveling Through the Dark, William Stafford	TG: p. 32	RL.7.1 RL.7.4			

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All Standards Correlated by Selection >> Grade 7

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>
Long Walk to Forever, Kurt Vonnegut, Jr.	TG: p. 33	RL.7.4			SL.7.1
Facing Donegall Square, Maria Testa	TG: p. 34	RL.7.1 RL.7.2 RL.7.4			SL.7.1
Responding to Cluster Two Writing Activity: A How-To Article: Making Good Decisions	SB: p. 86 TG: pp. 35–36 IWL: 2.3, 2.4		RI.7.8	W.7.2 W.7.4 W.7.7	
Cluster Two Vocabulary Test	TG: p. 37	RL.7.4	RI.7.4		
Cluster Three: What are the Possible Consequences of Our Decisions?					
Teaching the Critical Thinking Skill: Predicting	TG: pp. 38–39 IWL: 3.1, 3.2	RL.7.1	RI.7.1		
Cluster Three Vocabulary	TG: p. 40	RL.7.4	RI.7.4		
Ashes, Susan Beth Pfeffer	TG: p. 41	RL.7.1 RL.7.4			
Certain Choices, Richard Shelton	TG: p. 42	RL.7.2 RL.7.4			SL.7.1
Moving into the Mainstream, Slade Anderson	TG: p. 43		RI.7.1 RI.7.8		SL.7.1
Button, Button, Richard Matheson	TG: p. 44	RL.7.4 RL.7.6			
Responding to Cluster Three Writing Activity: The Rest of the Story	SB: p. 112 TG: pp. 45–46 IWL: 3.3, 3.4	RL.7.2		W.7.3	
Cluster Three Vocabulary Test	TG: p. 47	RL.7.4	RI.7.4		
Cluster Four: Thinking on Your Own					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 49–50 IWL: 4.1, 4.2		RI.7.7	W.7.3 W.7.9	
Cluster Four Vocabulary	TG: p. 51	RL.7.4	RI.7.4		
The Price of Life, Pamela Grim	TG: p. 52	RL.7.1 RL.7.2 RL.7.6	RI.7.1 RI.7.2 RI.7.7		
i'll never, Todd Moore	TG: p. 53	RL.7.1 RL.7.4 RL.7.5			

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All Standards Correlated by Selection >> Grade 7

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>
The Front of the Bus, Rosa Parks	TG: p. 54	RL.7.1 RL.7.9			
The Order of Things, Michel Foucault	TG: p. 55	RL.7.2 RL.7.4			
Gifted, Dave Barry	TG: p. 56		RI.7.2 RI.7.4		SL.7.1
The Dandelion Garden: A Modern Fable for Elderly Children, Budge Wilson	TG: p. 57	RL.7.2			
Obstacles (from <i>Man's Search for Meaning</i>), Viktor Frankl	TG: p. 58	RL.7.1 RL.7.2			SL.7.1
Cluster Four Vocabulary Test	TG: p. 59	RL.7.4	RI.7.4		
Additional Teacher Guide Resources					
Research, Writing, and Discussion Topics	TG: p. 60		RI.7.9	W.7.2 W.7.3 W.7.4 W.7.7 W.7.8 W.7.9 W.7.10	SL.7.1 SL.7.4
Assessment and Project Ideas	TG: pp. 61–62			W.7.1 W.7.2 W.7.3 W.7.4 W.7.5 W.7.6 W.7.7 W.7.8 W.7.9 W.7.10	SL.7.1 SL.7.2 SL.7.3 SL.7.4 SL.7.5 SL.7.6
Answering the Essential Question	TG: p. 63	RL.7.1	RI.7.1 RI.7.9		SL.7.1 SL.7.2 SL.7.4 SL.7.6
Essay Test	TG: p. 64			W.7.2 W.7.4 W.7.8 W.7.9 W.7.10	
Rubrics for Project Evaluation	TG: pp. 65–67			W.7.4 W.7.5	
Related Literature	TG: pp. 68–69	RL.7.10	RI.7.10		

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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. | SB: p. 50
TG: pp. 15–16, 18, 19, 20, 22, 23, 24–25, 27–28, 30, 31, 32, 34, 38–39, 41, 52, 53, 54, 58, 63
IWL: 1.1, 1.2, 1.3, 1.4, 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. | SB: pp. 50, 112
TG: pp. 15–16, 19, 22, 24–25, 27–28, 31, 34, 42, 45–46, 52, 55, 57, 58
IWL: 1.3, 1.4, 3.3, 3.4 |
| 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. | TG: pp. 15–16, 18, 19, 20, 22, 27–28, 30, 32, 33, 41, 55
IWL: 1.1, 1.2 |

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. | SB: p. 12
TG: pp. 17, 18, 19, 23, 26, 29, 32, 33, 34, 37, 40, 41, 42, 44, 47, 51, 53, 55, 59 |
| 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. | TG: p. 53 |
| 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. | TG: p. 31 |

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. | |
| 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. | TG: pp. 44, 57 |

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. | SB: The anthology includes texts of varying levels of complexity.
TG: Suggestions for additional readings on pages 68–69 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. | SB: p. 50
TG: pp. 15–16, 21, 24–25, 27–28, 38–39, 43, 52, 63
IWL: 1.1, 1.2, 1.3, 1.4, 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. | SB: p. 50
TG: pp. 21, 24–25, 52, 56
IWL: 1.3, 1.4 |
| 3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). | TG: pp. 15–16
IWL: 1.1, 1.2 |

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. | SB: p. 12
TG: pp. 17, 26, 29, 37, 40, 47, 51, 56, 59 |
| 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. | |
| 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. | |

Integration of Knowledge and Ideas

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| 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. | TG: pp. 49–50
IWL: 4.1, 4.2 |
| 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. | SB: p. 86
TG: pp. 35–36, 43
IWL: 2.1, 2.2, 2.3, 2.4 |
| 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. | TG: pp. 60, 63 |

Range of Reading and Level of Text Complexity

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| 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. | SB: The anthology includes texts of varying levels of complexity.
TG: Suggestions for additional readings on pages 68–69 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> <ol style="list-style-type: none"> Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. Establish and maintain a formal style. Provide a concluding statement or section that follows from and supports the argument presented. 	<p>TG: pp. 61–62</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> <ol style="list-style-type: none"> 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. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. Use precise language and domain-specific vocabulary to inform about or explain the topic. Establish and maintain a formal style. Provide a concluding statement or section that follows from and supports the information or explanation presented. 	<p>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64 IWL: 1.3, 1.4, 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> <ol style="list-style-type: none"> 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. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. 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. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. Provide a conclusion that follows from and reflects on the narrated experiences or events. 	<p>SB: p. 112 TG: pp. 20, 45–46, 49–50, 60, 61–62 IWL: 3.3, 3.4, 4.1, 4.2</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.)	SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64, 65–67 IWL: 1.3, 1.4, 2.3, 2.4
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.)	TG: pp. 61–62, 65–67
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.	TG: pp. 61–62

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.	SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62 IWL: 1.3, 1.4, 2.3, 2.4
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.	TG: pp. 60, 61–62, 64
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”).	TG: pp. 49–50, 60, 61–62, 64 IWL: 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.	TG: pp. 60, 61–62, 64
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English Language Arts Standards » Speaking and Listening » Grade 8 (SL)

Comprehension and Collaboration

<p>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.</p> <p>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.</p> <p>b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p>c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.</p> <p>d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.</p>	<p>TG: pp. 18, 20, 22, 23, 30, 33, 34, 42, 43, 56, 58, 60, 61–62, 63</p>
<p>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.</p>	<p>TG: pp. 61–62, 63</p>
<p>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.</p>	<p>TG: pp. 61–62</p>
<h3 style="text-align: center;">Presentation of Knowledge and Ideas</h3>	
<p>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.</p>	<p>TG: pp. 18, 60, 61–62, 63</p>
<p>5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.</p>	<p>TG: pp. 61–62</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>TG: pp. 61–62, 63</p>

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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>
Concept Vocabulary	SB: p. 12	RL.8.4	RI.8.4		
Cluster One: What Influences a Decision?					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.8.1 RL.8.2 RL.8.3	RI.8.1 RI.8.3		
Cluster One Vocabulary	TG: p. 17	RL.8.4	RI.8.4		
Playing God, Ouida Sebestyen	TG: p. 18	RL.8.1 RL.8.3 RL.8.4			SL.8.1 SL.8.4
Dusting, Julia Alvarez <i>CCSS Exemplar Author</i>	TG: p. 19	RL.8.1 RL.8.2 RL.8.3 RL.8.4			
TLA, Jane McFann	TG: p. 20	RL.8.1 RL.8.3		W.8.3	SL.8.1
"I would have preferred to carry through," Richard M. Nixon	TG: p. 21		RI.8.1 RI.8.2		
Waiting for the Barbarians, Constantin Cavafy	TG: p. 22	RL.8.1 RL.8.2 RL.8.3			SL.8.1
The One Who Watches, Judith Ortiz Cofer <i>CCSS Exemplar Author</i>	TG: p. 23	RL.8.1 RL.8.4			SL.8.1
Responding to Cluster One Writing Activity: Analyzing the Decision-Making Process	SB: p. 50 TG: pp. 24–25 IWL: 1.3, 1.4	RL.8.1 RL.8.2	RI.8.1 RI.8.2	W.8.2 W.8.4 W.8.7	
Cluster One Vocabulary Test	TG: p. 26	RL.8.4	RI.8.4		
Cluster Two: Good Decision or Bad Decision?					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 27–28 IWL: 2.1, 2.2	RL.8.1 RL.8.2 RL.8.3	RI.8.1		
Cluster Two Vocabulary	TG: p. 29	RL.8.4	RI.8.4		
A Kind of Murder, Hugh Pentecost	TG: p. 30	RL.8.1 RL.8.3			SL.8.1

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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>
Trapped in the Desert, Gary Beeman	TG: p. 31	RL.8.1 RL.8.2 RL.8.6			
Traveling Through the Dark, William Stafford	TG: p. 32	RL.8.1 RL.8.3 RL.8.4			
Long Walk to Forever, Kurt Vonnegut, Jr.	TG: p. 33	RL.8.3 RL.8.4			SL.8.1
Facing Donegall Square, Maria Testa	TG: p. 34	RL.8.1 RL.8.2 RL.8.4			SL.8.1
Responding to Cluster Two Writing Activity: A How-To Article: Making Good Decisions	SB: p. 86 TG: pp. 35–36 IWL: 2.3, 2.4		RI.8.8	W.8.2 W.8.4 W.8.7	
Cluster Two Vocabulary Test	TG: p. 37	RL.8.4	RI.8.4		
Cluster Three: What are the Possible Consequences of Our Decisions?					
Teaching the Critical Thinking Skill: Predicting	TG: pp. 38–39 IWL: 3.1, 3.2	RL.8.1	RI.8.1		
Cluster Three Vocabulary	TG: p. 40	RL.8.4	RI.8.4		
Ashes, Susan Beth Pfeffer	TG: p. 41	RL.8.1 RL.8.3 RL.8.4			
Certain Choices, Richard Shelton	TG: p. 42	RL.8.2 RL.8.4			SL.8.1
Moving into the Mainstream, Slade Anderson	TG: p. 43		RI.8.1 RI.8.8		SL.8.1
Button, Button, Richard Matheson	TG: p. 44	RL.8.4 RL.8.9			
Responding to Cluster Three Writing Activity: The Rest of the Story	SB: p. 112 TG: pp. 45–46 IWL: 3.3, 3.4	RL.8.2		W.8.3	
Cluster Three Vocabulary Test	TG: p. 47	RL.8.4	RI.8.4		

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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>
Cluster Four: Thinking on Your Own					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 49–50 IWL: 4.1, 4.2		RI.8.7	W.8.3 W.8.9	
Cluster Four Vocabulary	TG: p. 51	RL.8.4	RI.8.4		
The Price of Life, Pamela Grim	TG: p. 52	RL.8.1 RL.8.2	RI.8.1 RI.8.2		
i'll never, Todd Moore	TG: p. 53	RL.8.1 RL.8.4 RL.8.5			
The Front of the Bus, Rosa Parks	TG: p. 54	RL.8.1			
The Order of Things, Michel Foucault	TG: p. 55	RL.8.2 RL.8.3 RL.8.4			
Gifted, Dave Barry	TG: p. 56		RI.8.2 RI.8.4		SL.8.1
The Dandelion Garden: A Modern Fable for Elderly Children, Budge Wilson	TG: p. 57	RL.8.2 RL.8.9			
Obstacles (from <i>Man's Search for Meaning</i>), Viktor Frankl	TG: p. 58	RL.8.1 RL.8.2			SL.8.1
Cluster Four Vocabulary Test	TG: p. 59	RL.8.4	RI.8.4		
Additional Teacher Guide Resources					
Research, Writing, and Discussion Topics	TG: p. 60		RI.8.9	W.8.2 W.8.3 W.8.4 W.8.7 W.8.8 W.8.9 W.8.10	SL.8.1 SL.8.4
Assessment and Project Ideas	TG: pp. 61–62			W.8.1 W.8.2 W.8.3 W.8.4 W.8.5 W.8.6 W.8.7 W.8.8 W.8.9 W.8.10	SL.8.1 SL.8.2 SL.8.3 SL.8.4 SL.8.5 SL.8.6

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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>
Answering the Essential Question	TG: p. 63	RL.8.1	RI.8.1 RI.8.9		SL.8.1 SL.8.2 SL.8.4 SL.8.6
Essay Test	TG: p. 64			W.8.2 W.8.4 W.8.8 W.8.9 W.8.10	
Rubrics for Project Evaluation	TG: pp. 65–67			W.8.4 W.8.5	
Related Literature	TG: pp. 68–69	RL.8.10	RI.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.	SB: p. 50 TG: pp. 15–16, 18, 19, 20, 22, 23, 24–25, 27–28, 30, 31, 32, 34, 38–39, 41, 52, 53, 54, 58, 63 IWL: 1.1, 1.2, 1.3, 1.4, 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.	SB: pp. 50, 112 TG: pp. 19, 15–16, 22, 24–25, 27–28, 31, 34, 42, 45–46, 52, 55, 57, 58 IWL: 1.3, 1.4, 3.3, 3.4
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.	TG: pp. 15–16, 18, 20, 22, 23, 27–28, 30, 41, 43, 54

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).	SB: p. 12 TG: pp. 17, 18, 19, 23, 26, 29, 32, 33, 34, 37, 40, 41, 42, 44, 47, 51, 53, 55, 59
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.	TG: pp. 33, 57
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).	TG: pp. 19, 55
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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on pages 68–69 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.	SB: p. 50 TG: pp. 15–16, 21, 24–25, 27–28, 38–39, 43, 52, 63 IWL: 1.1, 1.2, 1.3, 1.4, 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.	SB: p. 50 TG: pp. 21, 24–25, 52, 56 IWL: 1.3, 1.4
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.	

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).	SB: p. 12 TG: pp. 17, 26, 29, 37, 40, 47, 51, 56, 59
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).	
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.	TG: p. 21

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.	TG: pp. 49–50 IWL: 4.1, 4.2
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.	SB: p. 86 TG: pp. 35–36, 43 IWL: 2.1, 2.2, 2.3, 2.4
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.	TG: p. 63

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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on pages 68–69 include selections that are challenging, average, and easy.
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English Language Arts Standards » Writing » Grades 9–10 (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"> 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. 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. 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. 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. e. Provide a concluding statement or section that follows from and supports the argument presented. 	<p>TG: pp. 61–62</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"> 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. 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. 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. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic. 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. 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). 	<p>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64 IWL: 1.3, 1.4, 2.3, 2.4</p>

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English Language Arts Standards » Writing » Grades 9–10 (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"> 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. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>SB: p. 112 TG: pp. 20, 45–46, 49–50, 60, 61–62 IWL: 3.3, 3.4, 4.1, 4.2</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. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64, 65–67 IWL: 1.3, 1.4, 2.3, 2.4</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>TG: pp. 61–62, 65–67</p>
<p>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.</p>	<p>TG: pp. 61–62</p>
<h3>Research to Build and Present Knowledge</h3>	
<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>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62 IWL: 1.3, 1.4, 2.3, 2.4</p>
<p>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.</p>	<p>TG: pp. 60, 61–62, 64</p>

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

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”).

TG: pp. 49–50, 60, 61–62, 64

IWL: 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.

TG: pp. 60, 61–62, 64

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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: pp. 18, 20, 22, 23, 30, 33, 34, 42, 43, 54, 56, 58, 60, 61–62, 63</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. 61–62, 63</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>	<p>TG: pp. 61–62</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: pp. 18, 60, 61–62, 63</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: pp. 61–62</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: pp. 61–62, 63</p>

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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>
Concept Vocabulary	SB: p. 12	RL.9–10.4	RI.9–10.4		
Cluster One: What Influences a Decision?					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.9–10.1 RL.9–10.2 RL.9–10.3	RI.9–10.1		
Cluster One Vocabulary	TG: p. 17	RL.9–10.4	RI.9–10.4		
Playing God, Ouida Sebestyen	TG: p. 18	RL.9–10.1 RL.9–10.3 RL.9–10.4			SL.9–10.1 SL.9–10.4
Dusting, Julia Alvarez <i>CCSS Exemplar Author</i>	TG: p. 19	RL.9–10.1 RL.9–10.2 RL.9–10.4 RL.9–10.7			
TLA, Jane McFann	TG: p. 20	RL.9–10.1 RL.9–10.3		W.9–10.3	SL.9–10.1
“I would have preferred to carry through,” Richard M. Nixon	TG: p. 21		RI.9–10.1 RI.9–10.2 RI.9–10.6		
Waiting for the Barbarians, Constantin Cavafy	TG: p. 22	RL.9–10.1 RL.9–10.2 RL.9–10.3			SL.9–10.1
The One Who Watches, Judith Ortiz Cofer <i>CCSS Exemplar Author</i>	TG: p. 23	RL.9–10.1 RL.9–10.3 RL.9–10.4			SL.9–10.1
Responding to Cluster One Writing Activity: Analyzing the Decision-Making Process	SB: p. 50 TG: pp. 24–25 IWL: 1.3, 1.4	RL.9–10.1 RL.9–10.2	RI.9–10.1 RI.9–10.2	W.9–10.2 W.9–10.4 W.9–10.7	
Cluster One Vocabulary Test	TG: p. 26	RL.9–10.4	RI.9–10.4		
Cluster Two: Good Decision or Bad Decision?					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 27–28 IWL: 2.1, 2.2	RL.9–10.1 RL.9–10.2 RL.9–10.3	RI.9–10.1		
Cluster Two Vocabulary	TG: p. 29	RL.9–10.4	RI.9–10.4		
A Kind of Murder, Hugh Pentecost	TG: p. 30	RL.9–10.1 RL.9–10.3			SL.9–10.1
Trapped in the Desert, Gary Beeman	TG: p. 31	RL.9–10.1 RL.9–10.2			
Traveling Through the Dark, William Stafford	TG: p. 32	RL.9–10.1 RL.9–10.4			

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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>
Long Walk to Forever , Kurt Vonnegut, Jr.	TG: p. 33	RL.9–10.4 RL.9–10.5			SL.9–10.1
Facing Donegall Square , Maria Testa	TG: p. 34	RL.9–10.1 RL.9–10.2 RL.9–10.4			SL.9–10.1
Responding to Cluster Two Writing Activity: A How-To Article: Making Good Decisions	SB: p. 86 TG: pp. 35–36 IWL: 2.3, 2.4		RI.9–10.8	W.9–10.2 W.9–10.4 W.9–10.7	
Cluster Two Vocabulary Test	TG: p. 37	RL.9–10.4	RI.9–10.4		
Cluster Three: What are the Possible Consequences of Our Decisions?					
Teaching the Critical Thinking Skill: Predicting	TG: pp. 38–39 IWL: 3.1, 3.2	RL.9–10.1	RI.9–10.1		
Cluster Three Vocabulary	TG: p. 40	RL.9–10.4	RI.9–10.4		
Ashes , Susan Beth Pfeffer	TG: p. 41	RL.9–10.1 RL.9–10.3 RL.9–10.4			
Certain Choices , Richard Shelton	TG: p. 42	RL.9–10.2 RL.9–10.4			SL.9–10.1
Moving into the Mainstream , Slade Anderson	TG: p. 43	RL.9–10.3	RI.9–10.1 RI.9–10.8		SL.9–10.1
Button, Button , Richard Matheson	TG: p. 44	RL.9–10.4			
Responding to Cluster Three Writing Activity: The Rest of the Story	SB: p. 112 TG: pp. 45–46 IWL: 3.3, 3.4	RL.9–10.2		W.9–10.3	
Cluster Three Vocabulary Test	TG: p. 47	RL.9–10.4	RI.9–10.4		
Cluster Four: Thinking on Your Own					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 49–50 IWL: 4.1, 4.2		RI.9–10.7	W.9–10.3 W.9–10.9	
Cluster Four Vocabulary	TG: p. 51	RL.9–10.4	RI.9–10.4		
The Price of Life , Pamela Grim	TG: p. 52	RL.9–10.1 RL.9–10.2	RI.9–10.1 RI.9–10.2		
i'll never , Todd Moore	TG: p. 53	RL.9–10.1 RL.9–10.4			

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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>
The Front of the Bus, Rosa Parks	TG: p. 54	RL.9–10.1 RL.9–10.3			SL.9–10.1
The Order of Things, Michel Foucault	TG: p. 55	RL.9–10.2 RL.9–10.4 RL.9–10.7			
Gifted, Dave Barry	TG: p. 56		RI.9–10.2 RI.9–10.4		SL.9–10.1
The Dandelion Garden: A Modern Fable for Elderly Children, Budge Wilson	TG: p. 57	RL.9–10.2 RL.9–10.5			
Obstacles (from <i>Man's Search for Meaning</i>), Viktor Frankl	TG: p. 58	RL.9–10.1 RL.9–10.2			SL.9–10.1
Cluster Four Vocabulary Test	TG: p. 59	RL.9–10.4	RI.9–10.4		
Additional Teacher Guide Resources					
Research, Writing, and Discussion Topics	TG: p. 60			W.9–10.2 W.9–10.3 W.9–10.4 W.9–10.7 W.9–10.8 W.9–10.9 W.9–10.10	SL.9–10.1 SL.9–10.4
Assessment and Project Ideas	TG: pp. 61–62			W.9–10.1 W.9–10.2 W.9–10.3 W.9–10.4 W.9–10.5 W.9–10.6 W.9–10.7 W.9–10.8 W.9–10.9 W.9–10.10	SL.9–10.1 SL.9–10.2 SL.9–10.3 SL.9–10.4 SL.9–10.5 SL.9–10.6
Answering the Essential Question	TG: p. 63	RL.9–10.1	RI.9–10.1		SL.9–10.1 SL.9–10.2 SL.9–10.4 SL.9–10.6
Essay Test	TG: p. 64			W.9–10.2 W.9–10.4 W.9–10.8 W.9–10.9 W.9–10.10	
Rubrics for Project Evaluation	TG: pp. 65–67			W.9–10.4 W.9–10.5	
Related Literature	TG: pp. 68–69	RL.9–10.10	RI.9–10.10		

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English Language Arts Standards » Reading: Literature » Grades 11–12 (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, including determining where the text leaves matters uncertain.	SB: p. 50 TG: pp. 15–16, 18, 19, 20, 22, 23, 24–25, 27–28, 30, 31, 32, 34, 38–39, 41, 52, 53, 54, 58, 63 IWL: 1.1, 1.2, 1.3, 1.4, 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.	SB: pp. 50, 112 TG: pp. 15–16, 19, 22, 24–25, 27–28, 31, 34, 42, 45–46, 52, 55, 57, 58 IWL: 1.3, 1.4, 3.3, 3.4
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).	TG: pp. 15–16, 20, 22, 23, 27–28, 43

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 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.)	SB: p. 12 TG: pp. 17, 18, 19, 23, 26, 29, 32, 33, 34, 37, 40, 41, 42, 44, 47, 51, 53, 55, 59
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.	TG: p. 33
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).	

Integration of Knowledge and Ideas

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.)	
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

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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on pages 68–69 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.	SB: p. 50 TG: pp. 15–16, 21, 24–25, 27–28, 38–39, 43, 52, 63 IWL: 1.1, 1.2, 1.3, 1.4, 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.	SB: p. 50 TG: pp. 21, 24–25, 52, 56 IWL: 1.3, 1.4
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.	

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).	SB: p. 12 TG: pp. 17, 26, 29, 37, 40, 47, 51, 56, 59
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.	
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.	

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.	TG: pp. 49–50 IWL: 4.1, 4.2
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).	SB: p. 86 TG: pp. 35–36, 43 IWL: 2.1, 2.2, 2.3, 2.4
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.	TG: p. 63

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.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on pages 68–69 include selections that are challenging, average, and easy.
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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"> 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. 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. 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. 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. e. Provide a concluding statement or section that follows from and supports the argument presented. 	<p>TG: pp. 61–62</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"> 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. 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. 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. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. 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. 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). 	<p>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64 IWL: 1.3, 1.4, 2.3, 2.4</p>

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"> 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. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. 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). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>SB: p. 112 TG: pp. 20, 45–46, 49–50, 60, 61–62 IWL: 3.3, 3.4, 4.1, 4.2</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. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62, 64, 65–67 IWL: 1.3, 1.4, 2.3, 2.4</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>TG: pp. 61–62, 65–67</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>TG: pp. 61–62</p>
<h3>Research to Build and Present Knowledge</h3>	
<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>SB: pp. 50, 86 TG: pp. 24–25, 35–36, 60, 61–62 IWL: 1.3, 1.4, 2.3, 2.4</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>TG: pp. 60, 61–62, 64</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]”).

TG: pp. 49–50, 60, 61–62, 64

IWL: 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.

TG: pp. 60, 61–62, 64

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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: pp. 18, 20, 22, 23, 30, 33, 34, 42, 43, 54, 56, 58, 60, 61–62, 63</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. 61–62, 63</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>	<p>TG: pp. 61–62</p>

Presentation of Knowledge and Ideas

<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: pp. 18, 60, 61–62, 63</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: pp. 61–62</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: pp. 61–62, 63</p>

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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>
Concept Vocabulary	SB: p. 12	RL.11–12.4	RI.11–12.4		
Cluster One: What Influences a Decision?					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.11–12.1 RL.11–12.2 RL.11–12.3	RI.11–12.1		
Cluster One Vocabulary	TG: p. 17	RL.11–12.4	RI.11–12.4		
Playing God, Ouida Sebestyen	TG: p. 18	RL.11–12.1 RL.11–12.4			SL.11–12.1 SL.11–12.4
Dusting, Julia Alvarez <i>CCSS Exemplar Author</i>	TG: p. 19	RL.11–12.1 RL.11–12.2 RL.11–12.4			
TLA, Jane McFann	TG: p. 20	RL.11–12.1 RL.11–12.3		W.11–12.3	SL.11–12.1
"I would have preferred to carry through," Richard M. Nixon	TG: p. 21		RI.11–12.1 RI.11–12.2		
Waiting for the Barbarians, Constantin Cavafy	TG: p. 22	RL.11–12.1 RL.11–12.2 RL.11–12.3			SL.11–12.1
The One Who Watches, Judith Ortiz Cofer <i>CCSS Exemplar Author</i>	TG: p. 23	RL.11–12.1 RL.11–12.3 RL.11–12.4			SL.11–12.1
Responding to Cluster One Writing Activity: Analyzing the Decision-Making Process	SB: p. 50 TG: pp. 24–25 IWL: 1.3, 1.4	RL.11–12.1 RL.11–12.2	RI.11–12.1 RI.11–12.2	W.11–12.2 W.11–12.4 W.11–12.7	
Cluster One Vocabulary Test	TG: p. 26	RL.11–12.4	RI.11–12.4		
Cluster Two: Good Decision or Bad Decision?					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 27–28 IWL: 2.1, 2.2	RL.11–12.1 RL.11–12.2 RL.11–12.3	RI.11–12.1		
Cluster Two Vocabulary	TG: p. 29	RL.11–12.4	RI.11–12.4		
A Kind of Murder, Hugh Pentecost	TG: p. 30	RL.11–12.1			SL.11–12.1
Trapped in the Desert, Gary Beeman	TG: p. 31	RL.11–12.1 RL.11–12.2			
Traveling Through the Dark, William Stafford	TG: p. 32	RL.11–12.1 RL.11–12.4			

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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>
Long Walk to Forever, Kurt Vonnegut, Jr.	TG: p. 33	RL.11–12.4 RL.11–12.5			SL.11–12.1
Facing Donegall Square, Maria Testa	TG: p. 34	RL.11–12.1 RL.11–12.2 RL.11–12.4			SL.11–12.1
Responding to Cluster Two Writing Activity: A How-To Article: Making Good Decisions	SB: p. 86 TG: pp. 35–36 IWL: 2.3, 2.4		RI.11–12.8	W.11–12.2 W.11–12.4 W.11–12.7	
Cluster Two Vocabulary Test	TG: p. 37	RL.11–12.4	RI.11–12.4		
Cluster Three: What are the Possible Consequences of Our Decisions?					
Teaching the Critical Thinking Skill: Predicting	TG: pp. 38–39 IWL: 3.1, 3.2	RL.11–12.1	RI.11–12.1		
Cluster Three Vocabulary	TG: p. 40	RL.11–12.4	RI.11–12.4		
Ashes, Susan Beth Pfeffer	TG: p. 41	RL.11–12.1 RL.11–12.4			
Certain Choices, Richard Shelton	TG: p. 42	RL.11–12.2 RL.11–12.4			SL.11–12.1
Moving into the Mainstream, Slade Anderson	TG: p. 43	RL.11–12.3	RI.11–12.1 RI.11–12.8		SL.11–12.1
Button, Button, Richard Matheson	TG: p. 44	RL.11–12.4			
Responding to Cluster Three Writing Activity: The Rest of the Story	SB: p. 112 TG: pp. 45–46 IWL: 3.3, 3.4	RL.11–12.2		W.11–12.3	
Cluster Three Vocabulary Test	TG: p. 47	RL.11–12.4	RI.11–12.4		
Cluster Four: Thinking on Your Own					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 49–50 IWL: 4.1, 4.2		RI.11–12.7	W.11–12.3 W.11–12.9	
Cluster Four Vocabulary	TG: p. 51	RL.11–12.4	RI.11–12.4		
The Price of Life, Pamela Grim	TG: p. 52	RL.11–12.1 RL.11–12.2	RI.11–12.1 RI.11–12.2		
i'll never, Todd Moore	TG: p. 53	RL.11–12.1 RL.11–12.4			
The Front of the Bus, Rosa Parks	TG: p. 54	RL.11–12.1			SL.11–12.1

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