LITERATURE & THOUGHT

# ON THE EDGE OF SURVIVAL



TEACHER GUIDE

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 *On the Edge of Survival* 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		Additional Abbreviations	
RL	ELA Reading Literature	ELA	English Language Arts
RI	ELA Reading Informational Text	HSS	History/Social Studies
W	ELA Writing	SB	Student Book
SL	ELA Speaking and Listening	TG	Teacher Guide
RH	HSS Reading	IWL	Interactive Whiteboard Lesson
WHST	HSS Writing		

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 59.

**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 *On the Edge of Survival*

#### 4- TO 6-WEEK UNIT

10

4- 10 6-WEER UNII		
	Page Nur	nbers in
	Student Book	Teacher Guide
Introducing the theme (1 to 2 days)		
Read and discuss the following sections  • What Do You Know? (anticipation guide)  • Preface  • Prologue  • Creating Context	3	13 & 59 12 12
Teaching the first three clusters (3 to 5 days per cluster)		
<ul> <li>Introduce and model the cluster thinking skill using whiteboard lessons/handout(s)</li></ul>		
Cluster Two	39-71	29–31
to the Cluster questions		24, 33, 43
Teaching the last cluster (5 to 10 days)		
The final section can be structured as a teacher-directed cluster or Choose from the two models described below.	as independent le	earning.
Teacher Directed		
<ul> <li>Introduce the cluster using slides</li></ul>		48
questions and extension activities		IWL 4.3 50 51–52 53
Independent Learning		
<ul><li>Have students</li><li>respond to one or more of the questions or activities on the Responding to Cluster Four page</li></ul>	. 143	
<ul> <li>plan and present a lesson over the selection in the last cluster</li></ul>		51–52

# Three Teaching Options for On the Edge of Survival

#### 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 6–8 significant selections for study by the entire class. The following list would provide a shortened exploration of the themes in *On the Edge of Survival*.

Title	Page	Title	Page
Wilding	12	Battle by the Breadfruit Tree	74
Allen Greshner	28	The Man in the Water	84
Search and Rescue	24	Jared	88
Contents of the Dead Man's Pockets	40	Into the Wild	120

#### USING ON THE EDGE OF SURVIVAL WITH RELATED LITERATURE

#### Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (page 59 of this teacher guide). From *On the Edge of Survival* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 8–10).
- Have students choose one or two selections and a poem 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 *On the Edge of Survival* 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 *On the Edge* of Survival.

#### After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in *On the Edge of Survival* as well as the longer work.
- Ask students to compare and contrast one or more selections in *On the Edge of Survival* 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 51) or Assessment and Project Ideas (page 52).

#### Related Works

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

A Farewell to Arms by Ernest Hemingway. World War I story of an American ambulance driver on the Italian front and his love for a beautiful English nurse.

*The Great Fire* by Jim Murphy. Eyewitnesses recount the events of the Great Chicago Fire of 1871.

**The Hot Zone** by Richard Prestin. A nonfiction thriller that chronicles the emergence of the ebola virus.

A Night to Remember by Walter Lord. Minute-by-minute account of the disaster of the "unsinkable" *Titanic*.

See page 58 of this guide for other related titles, including additional Common Core Exemplar Texts.

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On the Edge of Survival LITERATURE AND THOUGHT

# Teaching the Preface (page 3)

#### WHAT CAN BE LEARNED FROM SURVIVAL LITERATURE?

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

To help students 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 Why do people take risks? HYPOTHESIZING

CLUSTER TWO After surviving? GENERALIZING

CLUSTER THREE What would you risk? EVALUATING

CLUSTER FOUR Thinking on your own SYNTHESIZING AND INTEGRATING

Notice that the final cluster asks students to think independently about their answer to the essential question—What can be learned from survival literature?

**Discussing the Preface** Review the Preface with students. Point out the essential question as well as the cluster questions 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 Image

The photo powerfully reinforces the accompanying poem, contrasting the fragile beauty and vitality of the flowers with the destructive, overpowering menace of the construction process underway. The image leaves little hope of life triumphing in the short run. Can it triumph in an ultimate sense?

#### Discussing the Image

- What do you think the flowers represent? the bulldozer?
- Why do you think the photographer chose to focus on the flowers instead of on the men or machinery?
- How does the photographer cause the construction process to appear menacing?

#### About the Text

In the poem, the speaker mourns the destruction of life, while celebrating the persistence of the life force in the face of danger. This poem introduces the amazing potential for unexpected strength to be found when life is threatened—the powerful will to survive against all odds.

#### Discussing the Text

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- Think about flowers you have seen growing through cracks in the pavement. What do they say to you about survival?
- What is the poet's attitude toward the construction that's going on? toward the flowers? How do you know?
- Comment on whether this poem makes you feel hopeful or despairing. Give reasons for your opinion.

# What Do You Know? (Anticipation Guide)

Discuss the following true-false statements with your students to assess their attitudes toward the theme of survival and survival literature. The same questions are provided in reproducible form on page 59 of this teacher guide.

True/I	alse	
	1.	If I were lost in the wilderness, I think I could survive on my own.
	2.	I've always wanted to have an adventure that tests my survival skills.
	3.	I think twice before doing something that others warn me is dangerous.
	4.	I feel most alive when I'm pushing myself to the limit.
	5.	If you have the skills and the courage, you can cope with situations that others consider dangerous.
	6.	People who participate in extreme sports are taking unnecessary risks.
	7.	My friends think I make good decisions about taking risks.
	8.	The best way to survive a life-and-death situation is to keep your head.
	9.	Reading survival stories is a good way to learn how to handle life-or-death situations.
	10.	People who like survival stories are fascinated by how humans react to extreme situations.

# Teaching the Creating Context Section (pages 8-10)

Use these Creating Context features to access students' prior knowledge and build a framework for exploring survival.

"To Fall in the Dark Void": Lessons of Survival (page 8) This essay introduces the concepts expressed in the cluster questions, as well as other concepts that emerge in individual selections in the anthology. The closing quotation is an eloquent tribute to the tenacity of the "principle of life."

#### Discussing the Essay

- Do you know (or know about) someone who "actively courts danger"? Explain why you chose this person as an example of courting danger.
- Do you know anyone who has survived a life-threatening experience? If so, does it seem to you that the person was damaged or made stronger by the experience?
- Why do you think people choose to take risks?

Concept Vocabulary (page 10) The terms on this page are important to understanding survival.

#### **Discussing Concept Vocabulary**

- Discuss terms that may be new to students.
- Have students add new concept words as they read the anthology.
- Help students develop categories for the concept words. For example, many concept terms are related to human physical limits (such as *dehydration*), to the way people interact with the environment (such as *terrain*), and to human motivation (such as *hubris*).

#### **CLUSTER ONE**

# Hypothesizing

I. Present this definition to students.

**Hypothesizing** is putting forward a guess or theory to explain facts. A good hypothesis helps you understand these facts as you test it against further observations.

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

#### You hypothesize when you

- try to figure out what you may have done to make a friend angry
- think of a way to help your team play defense against a tough opponent
- guess the identity of the criminal in a mystery

You might invite students to suggest other situations where hypothesis would be used.

- III. Explain to students that they will develop and test hypotheses to explain why people take risks based on the selections in Cluster One. This activity may lead into, build on, or reinforce activities suggested elsewhere throughout the cluster.
  - A. Use the reproducible "Hypothesizing Why People Take Risks" on the next two pages as blackline masters or use the interactive whiteboard lesson, OnTheEdge\_1.1\_CriticalThink.
  - B. Show how a reader created a hypothesis statement after reading the excerpts in **Model A** and noting the possible motivations for risking danger each excerpt suggests.
  - C. Ask students to test the hypothesis statement against the selections in **Model B.** Have them look for evidence that either verifies or disproves the hypothesis. Do the passages in Model B suggest other motivations to add to the hypothesis? Help students identify the following motivations for taking risks.
    - 1. To push and test oneself against the wilderness
    - 2. To give something back to society or repay a debt
    - 3. To take responsibility and control for our own lives
    - 4. To help or save others

**Corrected or expanded hypothesis:** People take risks to demonstrate their maturity and experience, to feel the excitement of heightened senses, to feel superior to others, to test or prove themselves, to help others, to repay a debt, or to take control of their lives.

D. Encourage students to note additional passages from the selections in Cluster One that test or expand the hypothesis. (*RL.6–12.1*, *RI.6–12.1*)

For additional in-depth work on developing the skill of hypothesizing, see the whiteboard lesson OnTheEdge\_1.2\_CCSSThinking. (RL.6-12.1, RI.6-12.1)

On the Edge of Survival

# **Hypothesizing Why People Take Risks**

Cluster Question: Why do people take risks?

**Hypothesizing:** With hypothesis you put forward a guess or theory to explain facts. A good hypothesis helps you understand these facts as you test it against further observations.

**Directions:** Note how a reader created a hypothesis statement after reading the selections in **Model A**. First, the reader noted the motivations for taking risks demonstrated in each excerpt. From these notes, the reader created the initial hypothesis. Now, "test" the hypothesis statement against the selections in **Model B**. Look for evidence that either verifies or disproves the hypothesis. Do these passages suggest other motivations to add to the hypothesis? Note these in the spaces provided; then expand or adjust the hypothesis accordingly.

#### Model A

Zena pulled the collar out of her coat pocket and held it up above her head as she went down the last of the steps. She waggled it at the window. *That,* she thought, *should quiet Mom's nagging.* Not that she planned to wear the collar. Collars were for little kids out on their first Wildings. Or for tourist woggers. What did she need with one? She was already sixteen . . .

from "Wilding," page 14

Motivation for taking risks: To demonstrate maturity and experience

DATE

The banners now hanging from its door proclaimed WILD WOOD CENTRAL, and the fluttering wolf and tiger flags, symbols of extinct mammals, gave a fair indication of the wind. Right now the wind meant little to her, but once she was Wilding, she would know every nuance of it.

Zena sniffed the air. Good wind meant good tracking. If she went predator. She smiled in anticipation.

from "Wilding," page 14

Motivation for taking risks: To feel the excitement of heightened senses

Behind her she could hear the *tip-taps* of wogger high heels. The woggers were giggling, a little scared. *Well*, Zena thought, *they* should be a little scared. Wilding is a pure New York sport. No mushy woggers need apply.

from "Wilding," page 14

Motivation for taking risks: To feel superior to others

**Hypothesis Statement:** People take risks to demonstrate their maturity and experience, to feel the excitement of heightened senses, or to feel superior to others.

#### Model A

The guy went up alone, just to test himself in the snow. . . . His partner said he was the type of guy who pushed himself, who didn't give up. They'd come across some elk tracks in the snow two days ago, and our lost hunter thought he could run the animals down.

from "Search and Rescue," page 24

Motivation for taking risks:

During my first years in the mountains, I did a lot of these imbecilic things. Obviously, I survived. That's why it's called dumb luck. I figure I owe something to the wilderness, and that something is called Search and Rescue.

from "Search and Rescue," page 26

Motivation for taking risks:

We live in a world in which nothing that happens is our own fault. Slapstick has outlived its day. A slip on a banana peel isn't funny anymore—it's a lawsuit. Take Chiquita Banana to court on that one. We have all become victims.

Which, I think, is why some of us venture into the wilderness. We do so because it's not safe, and there's no one to blame but ourselves. You can get hurt out there, which is precisely the point. Wilderness is a way of taking back control of our lives.

from "Search and Rescue," page 26

Motivation for taking risks:

We found the young women and got them down to the trailhead before dawn. Two sets of very happy parents were waiting there, and I felt about as good as I ever have in my life.

from "Search and Rescue," page 27

Motivation for taking risks:

### Corrected or expanded hypothesis

# **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.

Wilding pages 12–22 begrudging giving in with annoyance disdain scorn; to consider unworthy of notice embellished decorated or improved upon nuance a small detail or subtle change	Search and Rescue pages 24–31  calibrate to correct the measurements on a gauge; to plan carefully for every detail  disoriented confused; having lost your bearings frenetically wildly; in an agitated manner
<pre>propaganda publicity intended to convince   people of something</pre>	hypothermia condition caused by subnormal body temperature
	novice beginning; inexperienced
	precipitously abruptly; quickly
	<b>terrain</b> the natural features of a stretch of land <b>topography</b> the features (rivers, mountains, etc.)
	of a place
Allen Greshner page 23 guillotine a machine with a heavy blade, used to behead criminals in France	
	The Fine Madness of Iditarod pages 32–37
	careened swerved; tilted to one side entity individual; something that exists as a separate thing; having an identity of its own dubious uncertain; doubtful oblique slanting; indirect
	plummeting dropping; plunging straight down
	roiling stirred-up; agitated

# Wilding by Jane Yolen, pages 12–22

**Short Story** 

#### **Summary**

In this futuristic story, Zena and her teenage friends go out for a night of "Wilding"—a popular and potentially dangerous sport in which human DNA is temporarily manipulated to transform people into animals, either predator or prey. To impress her friends, Zena chooses not to wear her collar, which helps to protect her in dangerous situations. When Zena is attacked by a murderous intruder in the park, it takes all her human willpower, and a team of park rescuers, to save her. The experience gives Zena much to ponder about what's really "coolish."

Reading Hint	Thinking Skill	Extension
Students may enjoy decoding the futuristic slang in this story.	Ask students to use <i>hypothesis</i> to speculate on how Zena's life might change as a result of her experience.	<b>Invitation to Write:</b> Have students rewrite a part of this story set in the present time, substituting activities that are familiar and available to them.

#### Vocabulary

begrudging giving in with annoyance
disdain scorn; to consider unworthy of notice
embellished decorated or improved upon
nuance a small detail or subtle change
propaganda publicity intended to convince
people of something

#### Discussing the Short Story

- 1. What is Wilding? (Recall) Wilding is a dangerous sport that transforms people into animals for five hours. Collars ease the transition back to humanity.
- 2. Cite textual evidence to explain why Zena and her friends like to go Wilding? (Analysis) Answers will vary. Zena and her friends seek "that little shiver of fear," and they also want to impress their peers and defy parental caution. (RL.6–12.1)
- 3. Why does Zena survive the serial killer's attack? (Analysis) Answers may vary. Zena has her collar in her pocket, so she never fully loses touch with her human ability to reason. The Max attributes Zena's survival to her "will to flash and fight."

4. How does her fight for survival change Zena? (Analysis) *Answers will vary. Zena's ideas about what is "coolish" change; her risk-taking boyfriend seems "smaller" to her, and she no longer resents her mother's protective affection. Zena also finds a new direction for her life: she wants to become a Max and help control the Wild Things. (RL.6–12.3)* 

#### Special Focus: What if?

Many science fiction stories ask the question "what if?" With students, explore the "what if?" questions in "Wilding."

- What if humans could become animals for a few hours?
- What if becoming human again wasn't easy?

What other "what if?" questions can you come up with that would lead to interesting survival stories?

#### Discussing the Image

What relationships do you see between the image on page 12 and the story? (RL.9-10.7)

# Allen Greshner by Mel Glenn, page 23

Poem

#### **Summary**

We read a young man's words and thoughts as he phones to invite a girl to the prom. He is turned down.

Reading Hint	Thinking Skill	Extension
Inform students that the quoted statements are Allen's half of a phone conversation and the indented sections are his thoughts. (RL.7.5)	Ask students to hypothesize what Allen will do following the phone call. Will he try again by calling another girl?	Writing and Role Playing: Have students use this poem as a model for one that gives Tracy's side of the conversation. Then invite several students to role-play the conversation using both this poem and their own. Finish with a discussion of the risks taken by Allen and Tracy in the shared role plays.

#### Vocabulary

20

**guillotine** a machine with a heavy blade, used to behead criminals in France

#### Discussing the Poem

- 1. How does Allen feel when he begins the conversation? (Recall) *Nervous, hopeful*
- 2. How does he feel when he hangs up the phone? (Recall) *Allen experiences a mixture of feelings. He is upset, disappointed, confused, and relieved.*
- 3. Describe Allen, based on the poem. What kind of person do you think he is? How can you tell? (Analysis) *Answers will vary. Some may think Allen is unpopular because he's so nervous. Some may think that anyone would be nervous in this situation, so they can't tell much about Allen, specifically. (RL.6–12.3)*
- 4. What does this poem say to you about taking risks? (Analysis) Answers will vary. Some may feel that just making the call was a big step for Allen. Some may have ideas about how he could handle this situation better next time. Others may note that Tracy, too, must take risks in this conversation. Students may also point out that not all risks are life-and-death situations and that everyone needs to develop "survival skills" to cope with everyday living. (RL.6–12.1)

# Literary Focus: Stream of Consciousness

This poem combines the boy's side of a conversation with a girl with his thoughts as he waits for the girl's replies. The *stream-of-consciousness* technique allows us to "overhear" Allen's thoughts and feelings.

Authors who use this technique often present what's going on inside the character as it happens. The results can appear random because they depend more on the character's associations than on logic.

To help students understand the poem, you might have them identify what Allen says to Tracy. Explain that the lines in quotation marks are one side of a telephone conversation. You might then read the first line aloud and ask what students would be thinking if they had just called to ask someone to a dance. Continue reading lines from the poem until students seem comfortable with the idea of stream of consciousness. Then have students read the entire poem, with one student reading the lines in quotation marks and another reading the stream-of-consciousness lines that follow. (RL.7.5)

# **Search and Rescue** by Tim Cahill, pages 24–31

Autobiography

#### **Summary**

Mr. Cahill, a Search and Rescue worker in the mountains near Yellowstone Park, shares reminiscences about his experiences rescuing people lost in the wilderness. His essay begins and ends with an account of the plan to rescue a lost hunter, who ultimately finds his way to safety. Cahill weaves into this story details of past successful and unsuccessful rescue attempts. He includes details about survival skills and about the motivations, tasks, thoughts, and feelings of those who enjoy the wilderness.

Reading Hint	Thinking Skill	Extension
Note for students how Cahill weaves informational passages into the dramatic narration of the rescue.	Ask students how the author and his fellow rescuers use the skill of hypothesizing in their rescue efforts.	<b>Learning to Survive:</b> Tim Cahill says that he "did a lot of imbecilic things" in the wilderness. In other words, he learned from "dumb luck" how to survive the variable mountain weather. Discuss with students the best way to learn: from training, from "dumb luck," from experience, or some other method. (SL.6–12.1)

#### Vocabulary

calibrate to correct the measurements on a gauge; to plan carefully for every detail

**disoriented** confused; having lost your bearings

**frenetically** wildly; in an agitated manner **hypothermia** condition caused by subnormal body temperature

novice beginning; inexperienced
precipitously abruptly; quickly
terrain the natural features of a stretch of land
topography the features (rivers, mountains, etc.)
 of a place

### Discussing the Autobiography

- 1. According to the author, what are backpackers likely to do differently from hunters when lost at night? (Recall) Backpackers will stay where they are; hunters will strike out cross-country.
- 2. What are the symptoms of hypothermia, as described by Cahill? (Recall) *Lack of coordination, confusion, stumbling, bad decisions*

- 3. How did the lost hunter find his way to safety? (Recall) *He saw the lights of the snowplow and followed its tracks.*
- 4. Summarize what Cahill teaches about survival in this piece. (Analysis) *Answers will vary. Some may note specific tips, such as always being prepared for changes in the weather. Others may suggest that Cahill respects the dangers of the wilderness but believes that survival ultimately depends upon the individual's skill and courage.* (RL.6–12.2)

# Special Focus: The Lure of the Wilderness

Lead the class in a discussion about the following quotation in relation to Tim Cahill's essay.

"The great outdoors is bountiful to those who understand it and become part of it, but it is cruel to the ignorant and ill-prepared."

Jim Aitkin *Take the Survival Challenge* 

On the Edge of Survival Literature and Thought 21

# The Fine Madness of Iditarod by Gary Paulsen, pages 32–37

Autobiography

#### **Summary**

This first-person account tells of a musher and his team running the grueling Iditarod sled dog race for the first time. In spite of a false start and near-disaster, the musher finds himself coming to love the race.

Reading Hint	Thinking Skill	Extension
You might note to students that Paulsen sometimes uses long, even run-on, sentences that create tension and keep the story moving at a rapid pace. (RL.6–7.5)	Have students create a hypothesis to explain why the musher who followed the narrator off the cliff continues to run the race over and over.	<b>Research Opportunity:</b> Have interested students research the Iditarod, paying particular attention to the history of accidents, the high number of repeat participants, and the controversy over animal rights.

#### Vocabulary

22

careened swerved; tilted to one side
entity individual; something that exists as a separate thing; having an identity of its own dubious uncertain; doubtful oblique slanting; indirect
plummeting dropping; plunging straight down roiling stirred-up; agitated

#### Discussing the Autobiography

- 1. In what city and state does this running of the Iditarod begin? (Recall) *Students may say Knick, Alaska, or Anchorage, Alaska.*
- 2. How did Paulsen survive the descent into Happy Canyon? Cite textual evidence for support. (Analysis) Answers will vary. Paulsen himself says it was "accidental" and that he "didn't know any other way to play it." He also credits his lead dog's instinct for survival. Students may also note that Paulsen reacted with good instincts and that he had a good measure of "dumb luck." (RL.6–12.1)
- 3. Sometimes the risks we choose to take affect others. Who besides the narrator is affected by his running of the race, and how does his choice impact them? (Analysis) *Answers may vary. Some may comment on the people in Anchorage whose property was damaged. Some may mention the dog that was run over.* (RL.9–10.3)

#### Literary Focus: Anthropomorphism

Mushers form close relationships with their sled dogs. As a result, they often *anthropomorphize* their dogs by attributing human characteristics to the animals. You might point out the example in the last paragraph on page 35.

#### Related Reading

Students might like to know that Paulsen has written about his dogs in several of his books. This excerpt is taken from *Winterdance: The Fine Madness of Running the Iditarod. My Life in Dog Years* devotes a chapter to each of his favorite dogs.

#### Discussing the Images

- 1. Contrast the impression of the Iditarod given by the images on pages 32 and 36–37.
- 2. Which image comes closer to capturing Paulsen's feelings about the race? Support your answer with details from the story. (RL.9–10.7)

# Why Do People Take Risks? page 38

#### Critical Thinking Skill HYPOTHESIZING

1. Does a rescuer need to be a risk taker? Be prepared to explain your answer. You might construct a chart such as the one below to record your thinking. *Answers will vary. The completed chart below provides some sample responses.* (RL.6.–12.1, RL.6.9, RI.6–12.1, RI.6–7.9)

Rescuer	Qualities
The Max in "Wilding"	protective; able to recognize and encourage Zena's strong survival instinct; brave enough to confront a killer; powerful; almost piratical
Tim Cahill in "Search and Rescue"	feels he "owe[s] something to the wilderness" (page 26); understands the wilderness and wants to protect others from its dangers; able to predict what lost people might do
Rescuers you may have seen or read about	Answers will vary. Qualities rescuers tend to have in common include selfless concern for others and downplaying their heroism, saying that it had to be done or anyone would have done the same.

- 2. What four items would you take with you into the winter wilderness, and why? *Answers will vary. Suggested items might include warm clothing, matches, food, a compass, a map, and a hatchet or other tools.*
- 3. **Hypothesize** (make a logical explanation) about what Paulsen could do to improve his chances the next time he runs the Iditarod. Be prepared to support your answer with details from the text. *Answers will vary. Paulsen could study the course more thoroughly, practice going down steep descents with his team, and find out how other mushers handle treacherous parts of the course.*
- 4. Both Zena in "Wilding" and Allen Greshner in the poem go through painful experiences. In your opinion, are painful experiences a necessary part of growing up? Explain your response by using details from the selections or from your own experiences. *Answers will vary. Like most teenagers, Zena is unwilling to listen to warnings and has to learn her limits through personal experience. While Allen took a painful risk, those who don't take such risks never develop strong connections with others.*

#### Writing Activity: Hypothesizing About Why People Take Risks

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, OnTheEdge\_1.3\_Writing. You may also wish to use the Writing Activity Handout as an assessment. See pages 55–57 or the whiteboard lesson OntheEdge\_1.4\_CCSSRubric for a sample rubric to evaluate this activity. (W.6–12.2, W.6–12.4, W.6–12.8, W.6–12.9)

On the Edge of Survival LITERATURE AND THOUGHT

# Writing Activity: Hypothesizing About Why People Take Risks

**Directions:** Write a hypothesis that explains why some people take risks. Support your hypothesis with observations from the selections or from your own experiences.

When **hypothesizing**, begin by gathering observations. In this case, you'll observe why people take risks. Then write a statement that gives a reasonable explanation of what you've observed. Finally, look for evidence that proves or disproves your hypothesis.

Use the chart below to develop observations on which to base your hypothesis about risk-taking. An example has been provided.

Risk taker	Risk That Was Taken	Reason(s) For taking Risk?
Zena	Going Wilding without wearing her collar	Zena thought "collars were for little kids" (page 14).

Review your examples to see if they support your hypothesis. If your examples do not prove your hypothesis, revise it. If your examples do prove your hypothesis, choose the strongest examples to use in your essay.

#### Remember, a strong hypothesis

- begins with an intelligent guess or theory
- is based on observations and experiences
- organizes information clearly
- can be tested by observing and recording information

# Cluster One Vocabulary Test pages 12–37

Ch	oose the meaning of the	e bold word in each passa	age.			
1.	. The torpedo train growled its way uptown and Zena stood, legs wide apart, <b>disdaining</b> the handgrips. ("Wilding," p. 14)		6.	But the blizzard was or appeared to be <b>disorie</b> <i>Rescue</i> ," p. 28)	•	
	<ul><li>@ grasping</li><li>® ignoring</li></ul>	© watching  © studying		<ul><li> chilled</li><li> confused</li></ul>	<ul><li>© inexperienced</li><li>© skilled</li></ul>	
2. Right now wind meant little to her. But of she was Wilding, she would know every <b>nuance</b> of it. ("Wilding," p. 14)		vould know every	7.	7. They began moving downhill, but the heavily wooded slope steepened <b>precipitously.</b> ("Search and Rescue," p. 28)		)
	blast	© scent		@ abruptly	© gradually	
	® direction	① subtlety		® slowly	© constantly	
3.	3. Everything we knew about the hunter's personality, and the behavior of the elk he was tracking, suggested that the <b>topography</b> of the land would funnel him into an area several miles away" ("Search and Rescue," pp. 25–26)		8.	I now had control but and found myself in the having to stop along the gawking bystanders if the Iditarod," p. 34)	ne <b>dubious</b> position ne street and ask they knew the way	of
		© wind		secure	© uncertain	
	® height	① dangers		® helpless	① imaginary	
4.	Mountain weather, he pointed out, is <b>frenetically</b> variable.  ("Search and Rescue," p. 26)		9.	9. <b>Plummeting</b> would be more the word. ("The Fine Madness of Iditarod," p. 35)		
	•			A tracking	© dropping	
	wildly	© willfully		® freezing	® soaring	
	® mildly	predictably	10	I grabbed the handleba	ar of the sled with h	ootł
5. They were <b>novice</b> backpackers, and it was only five miles from the trailhead to the lake. hands and hung on, dragging we <b>careened</b> , flopped, rolled		ragging my stomacl	n as			

- we careened, flopped, rolled, and tumbled some five hundred feet down to the frozen river below. ("The Fine Madness of Iditarod," p. 36)
  - A spun © flew ® fell swerved

("Search and Rescue," p. 27)

© beginner

elderly

(A) experienced

® foreign

### **CLUSTER TWO**

# Generalizing

26

I. Present this definition to students.

**Generalizing** is drawing a broad general conclusion based on several pieces of specific evidence.

**NOTE:** While generalizing is an important thinking skill, there is a danger of assuming that generalizations are always true. Generalizations can become superstitions or stereotypes and cause us to misunderstand or misjudge things around us—see the last two examples in number 2 below. Introduce or review the idea of stereotypes, giving more examples.

- II. Discuss with students how they already use generalizing by sharing situations such as those below.
  - You learn that over half the students in your school have experienced the divorce of parents. You could generalize that divorce has become more common nationwide.
  - You realize that five girls in your class have the name Tiffany and four boys have the name Taylor. From this you could generalize that names go in and out of fashion.
  - You notice that several popular singing groups are made up of all males or all females. You could generalize that music is divided along gender lines.

You might invite students to suggest other situations where they already use generalizing. Also point out how generalizing can be misused by sharing false generalizations such as those below. Point out that false generalizations either make blanket statements or are based on inadequate information.

- You know a girl who is afraid of snakes. You might falsely generalize that all girls are afraid of snakes.
- Your brothers are very interested in computers. You might falsely generalize that all boys are interested in technology.
- III. Explain to students that they will generalize from the selections in Cluster Two about what happens to people who experience great danger.
  - A. Use the reproducible "Generalizing About Survivors" on the next page as a blackline master or use the interactive whiteboard lesson OnTheEdge\_2.1\_CriticalThink.
  - B. Show how a reader worked from **Model A** to determine how the character's values change in response to great personal danger.
  - C. Ask students to repeat the process, using **Model B**.
  - D. Have students write a generalization about how people's attitudes are changed by the experience of danger. (RL.6-12.1, RI.6-12.1)

For additional in-depth work on developing the skill of generalizing, see the whiteboard lesson OnTheEdge\_2.2\_CCSSThinking. (RL.6-12.1, RI.6-12.1)

# **Generalizing About Survivors**

Cluster Question: After surviving?

**Directions:** Notice how a reader created generalizations about the effect of experiencing danger from the excerpts of **Model A**. What generalization about survival can you create from the excerpt in **Model B**?

#### Model A

My hope and plan is to wade my way back to the narrow trail a few hundred yards ahead and, when Ms. Bear loses interest or is somehow distracted, make a heroic dash for my camper. I think of the thermos of hot coffee on the front seat, the six-pack of beer in the cooler, the thin rubber mattress with the blue sleeping bag adorning it, warm wool socks in a bag hanging from a window crank, and almost burst into tears; these simple things, given the presence of Ms. Hungry Bear, seem so miraculous, so emblematic of the life I love to live. I promise the gods—American, Indian, African, Oriental—that if I survive. I will never complain again, not even if my teenage children leave the caps off the toothpaste tubes or their bicycles in the driveway at home.

from "Appetizer," pages 59-60

#### Generalization:

In danger, simple, everyday things become important, even "miraculous." If the narrator survives, he promises not to complain about little irritations.

I have told myself for many years that I really do love nature, love being among the animals, am restored by wilderness adventure. Considering that right now I would like nothing better than to be nestled beside my wife in front of a blazing fire, this seems to be a sentiment in need of some revision.

from "Appetizer," page 62

#### Generalization:

Confronted with danger, people long for the security of home.

#### Model B

He understood fully that he might actually be going to die; his arms, maintaining his balance on the ledge, were trembling steadily now. And it occurred to him then with all the force of a revelation that, if he fell, all he was ever going to have out of life he would then, abruptly, have had. Nothing, then, could ever be changed; and nothing more . . . He wished, then, that he had not allowed his wife to go off by herself tonight—and on similar nights. He thought of all the evenings he had spent away from her, working; and he regretted them. He thought wonderingly of his fierce ambition and of the direction his life had taken; he thought of the hours he'd spent by himself, filling the yellow sheet that had brought him out here. *Contents of the dead man's pockets*, he thought with sudden fierce anger, *a wasted life*.

from "Contents of the Dead Man's Pockets," page 54

#### Generalization:

# **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.

Contents of the Dead Man's Pockets	Appetizer pages 57–67
pages 40–56	arduous difficult; requiring much effort
absurd ridiculous; foolish	bereft deprived; left without
convoluted twisted; complicated	consternation great surprise; alarm
deftness skill; ability to handle things capably	furtively secretly; stealthily; in a sly or sneaky
giddiness dizziness; faintness	manner
grimace a twisting of the face to show pain or disgust	<pre>implore beg; ask intimidated frightened; made to feel timid</pre>
mperceptibly slightly; in a manner that is hardly noticeable	liable legally responsible
nterminable endless; without bounds	modus operandi method; procedure; way of doing something
oom appear; threaten	nostalgia longing for something from the past
ull pause; period of quiet	raptly with extreme pleasure
ornate richly decorated; fancy; lavish	remnant a remaining trace of something
protruding sticking out	replete completely filled; gorged
reveling taking delight in; rejoicing	superfluous more than is necessary
spasmodic sudden; violent; resembling a spasm	undulates moves in a wave-like motion
subdued quiet; muffled	vertigo dizziness
aut stretched firmly; tight	_
unimpeded not prevented; free	
	Staying Alive pages 68–71
	indifferently casually; showing no interest or
	sympathy
	uncanny abnormal; unnatural
	unidentifiable vague; obscure
	3 /

# Contents of the Dead Man's Pockets by Jack Finney,

**Short Story** 

pages 40-56

#### Summary

When an important paper accidentally blows out the window of his eleventh-story apartment, Tom Benecke follows it onto the narrow ledge and into a terrifying ordeal that dramatically changes his views of what's important in life.

Reading Hint	Thinking Skill	Extension
Reading this story aloud would allow students to concentrate on feeling the intense physical detail.	Ask students to <i>generalize</i> about how our bodies experience fear, based on this story and personal experience.	Demonstration Activity: Have students squeeze a small object tightly until their muscles give out. Time them. Compare this to the period of time Tom was actually outside his apartment. Discuss whether fear would help them squeeze longer.

#### Vocabulary

absurd ridiculous; foolish

convoluted twisted; complicated

deftness skill; ability to handle things capably

giddiness dizziness; faintness

grimace a twisting of the face to show pain

or disgust

imperceptibly slightly; in a manner that is

hardly noticeable

interminable endless; without bounds

loom appear; threaten
lull pause; period of quiet

ornate richly decorated; fancy; lavish

protruding sticking out

reveling taking delight in; rejoicing

spasmodic sudden; violent; resembling

a spasm

subdued quiet; muffled
taut stretched firmly; tight
unimpeded not prevented; free

#### Discussing the Short Story

- 1. How many stories above the street is the Beneckes' apartment? (Recall) *Eleven*.
- 2. Why does Tom think it's important that he work on his plan this night? (Recall) He's eager to make an impression and thinks his boss might read the plan over the weekend if he gets it Friday.

- 3. Why does Tom go after the piece of paper? Cite textual evidence to support your response. (Analysis) *Answers will vary. Tom* is unwilling to lose the work he's invested in compiling the figures on the paper, he believes this project will help him achieve his ambition to rise to the top of the company, and he thinks it will be easy to retrieve the paper. (RL.6.-12.1, RL.6.-12.3)
- 4. How does his experience on the ledge change Tom? (Analysis) Answers may vary. Tom begins to appreciate his life more as he realizes that he may lose it. His confrontation with death changes his priorities; he considers his life "wasted" and regrets not spending more time with his wife. In the end, he lets his ambitions go and sets off to find Clare. (RL.6.-12.3)

#### Literary Focus: Reversals

A reversal is a dramatic change from one state to another. Reversals may be positive or negative. For example, a rich and happy man may lose his family and his fortune. A lonely miser like Ebenezer Scrooge may discover the value of friendship and generosity.

Ask students to identify reversals in Tom's expectations about retrieving the paper and in what the paper means to him.

You might also explore with students whether they experienced any reversals while reading: Did their expectations about Tom change?

# **Appetizer** by Robert Abel, pages 57–67

Short Story

#### Summary

In this first-person story, a fly fisherman has a close encounter with a hungry bear. While the tone is humorous, his danger and fear are very real. An amusing turn of events results in his escape.

Reading Hint	Thinking Skill	Extension
This selection is written as though spoken. Note the shifts between past and present tense.	Ask students to create some general rules to follow when confronted with a hungry animal in the woods.	Writing/Drama Challenge: Ask students to write a story about using humor to cope with a difficult or dangerous situation. Encourage them to read or tell their stories to the class.

#### Vocabulary

arduous difficult; requiring much effort

bereft deprived; left without

consternation great surprise; alarm

furtively secretly; stealthily; in a sly or sneaky

manner

implore beg; ask

intimidated frightened; made to feel timid

liable legally responsible

modus operandi method; procedure; way of

doing something

nostalgia longing for something from the past

raptly with extreme pleasure

remnant a remaining trace of something

replete completely filled; gorged

**superfluous** more than is necessary

undulates moves in a wave-like motion

vertigo dizziness

30

#### Discussing the Short Story

- 1. Why did the narrator go on this fishing trip in the wilderness? (Recall) He returned to this place because he loves nature, loves being among the animals, and feels restored by wilderness adventure (p. 62).
- 2. Explain the meaning of the title. (Recall) The fisherman avoids being eaten as the main course by providing salmon appetizers for a hungry bear. (See p. 59.) (RL.6.–12.2, RL.6–12.4)

- 3. Describe the relationship between the narrator and Ms. Bear. (Analysis) *The bear seems to regard the narrator as a good provider and an interesting, if somewhat bizarre, companion (p. 63). She is not aggressive, leaning against him "like a large and friendly dog" (p. 58). Despite his sense that the bear is communicating with him (pp. 60–61), he is not sure how friendly Ms. Bear really is (p. 62). He seems to regard her with a mixture of terror and affection (see page 60). (RL.9–10.3)*
- 4. This piece is written as a humorous story. Did the fisherman believe he was in real danger? Find three passages in the story that support your answer. (Analysis) Students should agree that he believed he was in danger but may choose different passages to support their answers. See pages 58, 59, and 64. You might use this question to start a discussion on why the author chose to use humor to tell this story. (RL.6.–12.1)

### Literary Focus: Storytelling

Storytellers create a shared experience by telling a tale, whether the story is from their own lives or from a culture's oral tradition.

Students will probably enjoy this selection more read aloud. Point out how the author invites readers to share the experience. Examples include recounting the incident as if it were happening and addressing the audience directly with comments such as "I'm sure you would have done about the same" (p. 67).

# **Staying Alive** by David Wagoner, pages 68–71

Poem

31

#### **Summary**

This is a "how to" guide for survival in the wilderness in poetic form.

Reading Hint	Thinking Skill	Extension
Ask students to watch for elements of prose as well as poetry in this selection.	Ask students to <i>generalize</i> from the poem about the most important things to remember if you're lost in the wilderness. (RL.6.–12.2)	<b>Writing Challenge:</b> Ask students to use this poem as the basis for 5–10 tips about wilderness survival. Then explore why the author wrote this as a poem instead of a set of tips or instructions.

#### Vocabulary

indifferently casually; showing no interest
 or sympathy

uncanny abnormal; unnatural
unidentifiable vague; obscure

#### Discussing the Poem

- 1. What does the speaker say you should not eat? (Recall) *Avoid white berries or things that taste bitter.*
- 2. What advice does the speaker give about shooting animals for food? (Recall) *Shooting will drive away all survivors; "learn what you have to learn without a gun"* (p. 69).
- 3. Most of the guidance in the poem is about meeting practical, physical needs. But the speaker also makes suggestions about attitude. Find a passage in the poem that illustrates this point. (Analysis) *Answers will vary. Some good choices are found in lines 1, 16, 28, and the final lines. (RL.6.–12.1)*
- 4. Do you think this poem is written from the point of view of a rescuer or a wilderness survivor? Explain your answer. (Analysis) Answers may vary, and there is no definite answer in the text. The great detail and subdued intensity of the language seem to suggest personal experience, but the instructional format might indicate a rescuer. (RL.6.6)
- 5. Is the advice given in this poem sound? (Analysis) Yes. For example, all rescue experts teach that the best thing to do when lost is to stay put, "hug a tree."

#### Literary Focus: Prose vs. Poetry

This poem sounds very much like a prose survival guide written in verse. The following activity can be used to compare the genres of poetry and prose.

Have students select a short passage of prose on the topic of survival. They might, for example, select a paragraph from "Search and Rescue," or "The Fine Madness of Iditarod" from the first cluster. Or students may want to use a paragraph from a scouting manual. Then have them copy the passage on a sheet of paper in poetic form. Have them consider some of the following options as they compose their "poems."

- What length of line will you use (short or long)?
- Look for strong words for line enders. The word "plunged" is much stronger than than the word "the," for example.
- Listen for possible rhymes as well as assonance (similar vowel sounds) or alliteration (repeated consonant sounds).

Have students first read the prose passage aloud, then read the poem. What are the differences between the two forms? (RL.8.5)

# After Surviving? page 72

#### Critical Thinking Skill GENERALIZING

- 1. Compare what is important to Tom Beneke in "Contents of the Dead Man's Pockets" before and after his experience on the ledge. *Answers may vary. In general, before his experience, Tom valued work, ambition, and "rising to the top" in his field (pages 42, 44, and 54). After his experience, what mattered to Tom was appreciating the security and small details of his life and, especially, being with his wife (pages 52 and 54–56). (RL.6.–12.1, RL.6.–12.3)*
- 2. Authors often use detailed literary **description** to help the reader become involved in the story. Select a descriptive passage from one of the pieces in this cluster that caused you to empathize with, or understand, a character. Be prepared to explain your choice. *Answers will vary. Particularly compelling description occurs in "Contents of the Dead Man's Pockets" and "Appetizer."*
- 3. Both Tom in "Contents of the Dead Man's Pockets" and the narrator in "Appetizer" used humor to help cope with danger. Describe a time when you or someone else used humor to cope with a difficult situation. Answers will vary. Accept any answer the student can describe from personal knowledge or experience.
- 4. In the poem "Staying Alive," David Wagoner makes the following general statement: "Staying alive in the woods is a matter of calming down." What general statements—or **generalizations**—would the other characters in the cluster make about surviving difficult situations? You might complete the following sentences to help your thinking.

```
Staying alive on the ledge is a matter of . . . Surviving a visit from a bear is a matter of . . .
```

Answers will vary. Examples based on the suggested beginning might include these:

Staying alive on a ledge is a matter of self-discipline—of forcing yourself to concentrate on one thing at a time.

Surviving a visit from a bear is a matter of keeping the bear happy and showing no fear.

#### Writing Activity: Reacting to a Survival Situation

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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, OnTheEdge\_2.3\_Writing. You may also wish to use the Writing Activity Handout as an assessment. See pages 55–57 or the whiteboard lesson OnTheEdge\_2.4\_CCSSRubric for a sample rubric to evaluate this activity. (W.6–12.2, W.6–12.4, W.6–12.10)

# Writing Activity: Reacting to a Survival Situation

**Directions:** When generalizing, begin by gathering examples. Then draw conclusions by looking for what your examples have in common and by finding ideas to apply to other situations. End with a statement that summarizes your conclusion.

Select one of the situations below. In the chart, describe the dangers you may encounter and ways to handle the dangers in order to survive for two months.

- You are alone in the Canadian wilderness with the following items: a hatchet, a knife, a piece of string, a paper clip, a beeper, two books, pencils and pens, a water bottle, one sandwich in a plastic bag, two candy bars, a parka, and your backpack. You have no way to contact the outside world.
- You are living in the 1850s—a time without television, telephones, radio, indoor plumbing, electricity, computers, video games, cars, or grocery stores.
- You are on a new planet in another solar system without a spaceship (yours is broken). There is no way to contact Earth, and you have very little knowledge about the plants and animals on the planet.

Danger or Problem	Ways to Handle Danger/Problem

After you complete the chart, review your examples. What do they have in common? How could you use these examples to handle other situations? Write a generalization about survival on a separate sheet.

#### Generalizing involves

Name

- recognizing particular elements in a situation
- seeing common elements in dissimilar situations
- applying lessons to other situations
- creating an overall statement to define a situation

# Cluster Two Vocabulary Test pages 40–71

Choose the meaning of the bold word in each passage.

1.	But it didn't move, and then he saw that the
	paper was caught firmly between a
	projection of the convoluted corner
	ornament and the ledge. ("Contents of the
	Dead Man's Pockets," pp. 43-44)

- Sharp
- © simple
- B delicate
- ① twisted
- 2. The strength was gone from his legs; his shivering hands—numb, cold, and desperately rigid—had lost all **deftness**; his easy ability to move and balance was gone. ("Contents of the Dead Man's Pockets," p. 48)
  - A feeling
- © color
- ® skill
- steadiness
- 3. He would literally run across the room, free to move as he liked, jumping on the floor, testing and **reveling** in its absolute security, letting the relief flood through him, draining the fear from his mind and body. ("Contents of the Dead Man's Pockets," p. 52)
  - @ rejoicing
- © relaxing
- B laughing
- 4. There'd be a newsreel next, maybe, and then an animated cartoon, and then **interminable** scenes from coming pictures. ("Contents of the Dead Man's Pockets," p. 52)
  - A fascinating
- © hopeless
- B depressing
- endless
- 5. I would like this fish to survive . . . but Ms. Bear has just licked her whiskers clean and has now moved knee-deep into the water and, to my **consternation**, leans against me rather like a large and friendly dog . . . ("Appetizer," p. 58)
  - (A) alarm
- © perception
- ® relief
- amazement

- 6. She smells like the forest floor, like crushed moss and damp leaves, and she is warm as a radiator back in my Massachusetts home, the thought of which floods me with a terrible **nostalgia.** ("Appetizer," p. 58)
  - A fear
- © distress
- B longing
- anger
- 7. As her teeth snack away, I quickly and **furtively** regard my poor Doctor Wilson, which is fish-mauled now, bedraggled, almost unrecognizable. ("Appetizer," p. 59)
- © stealthily
- B grudgingly
- regretfully
- 8. . . . I do not want this bear to be irritated by anything. I want her to be **replete** and smug and doze off in the sun. ("Appetizer," p. 61)
  - hungry
- © gorged
- ® sleepy
- happy
- 9. I cranked in my line and laid my rod across some rocks, then began the **arduous** process of pulling myself out of my waders while trying to balance myself on those awkward rocks in that fast water. ("Appetizer," p. 63)
  - A dangerous
- © ridiculous
- B difficult
- exciting
- 10. She was not the least bit **intimidated** by all the noise of the machines and the grinders and stampers in there, or the shouting of the workers. ("Appetizer," p. 67)
  - A frightened
- © offended
- B charmed
- amazed

#### **CLUSTER THREE**

## **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
- decide whether you want to be friends with someone

You might invite students to suggest other situations where evaluation is used.

- III. Explain to students that they will *evaluate* the risks taken by characters in Cluster Three. Use the following steps to show the process.
  - A. Use the reproducible "Evaluating Risks" on the next page as a blackline master or use the interactive whiteboard lesson, OnTheEdge\_3.1\_CriticalThink.
  - B. Show how a reader evaluated the risks taken in **Situation A**.
  - C. Ask students to evaluate the risks taken in the other two situations. Based on their evaluation, they will decide which risks are justified.
  - D. Have students compare their evaluations with each other. Discuss both their different conclusions and their reasons for them. Note that answers to the question "What would you risk?" are individual; answers to the Cluster Question will vary according to the differing ways people evaluate the danger of each risk and the potential gain involved. Here are some suggested answers. (RL.6–12.1, RL.7–8.3)

#### Situation B

Possible actions: take the lifeline and accept rescue; pass the lifeline on; give up and drown

What could be lost: the survivor's life

What could be gained: a chance for others to live

**Decision and reasons:** Answers will vary. Accept any appropriate decision and criteria.

#### Situation C

Possible actions: meet the person; refuse the opportunity; set up a meeting but not follow

through

What could be lost: a friendship; self-respect

What could be gained: a friendship; freedom to live a normal life

**Decision and reasons:** Answers will vary. Accept any appropriate decision and criteria.

For additional in-depth work on developing the skill of evaluating, see the whiteboard lesson OnTheEdge\_3.2\_CCSSThinking. (RL.6-12.1, RL.6-12.2, RL.6-12.3)

On the Edge of Survival LITERATURE AND THOUGHT

## **Evaluating Risks**

Cluster Question: What would you risk?

**Evaluating:** The process of making a judgment based on information, standards, or criteria is called evaluating.

**Directions:** Notice how a reader evaluated the risks taken by the characters in **Situation A.** Then evaluate the other situations. Decide what could be lost by taking the risk and what could be gained. In the last column, give your decision about whether you would take the risk. Give the reasons, or criteria, you used to make your decision.

Situation A: A mother baboon sees a leopard stalking her baby.			
Possible Action	What Could Be Lost/Gained Decisions and Reasons		
Fight, flee, call for help	Lost: her life Gained: her baby's life	Fight: a mother protects her young at all costs	

Situation B: A man in freezing water is offered a lifeline. He can either be lifted to safety or help other people who are in the water with him.

Possible Action What Could Be Lost/Gained Decisions and Reasons

Situation C: A teenage boy ashamed of his disfigured face has a chance to meet a girl who has never seen him, just talked to him on the phone.

Possible Action What Could Be Lost/Gained Decisions and Reasons

# **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.

Battle by the Breadfruit Tree pages 74–83 agility nimbleness; quickness disembowel cut in a way that removes the intestines doleful sad; mournful incisors sharp-edged front teeth procure obtain; get by careful effort squall a harsh cry; scream talons sharp claws trekkers workers who haul loads veldt open grassland in southern Africa weals welts; lumps on the skin left by heavy blows	Jared pages 88–104  domain an area owned or controlled by someone; territory  dwindle shrink; gradually decrease fetid stinking; foul; malodorous lackluster dull; commonplace nonentity nobody; someone or something of no importance oblivion the state of being forgotten; obscurity repulsed driven away; disgusted scoffed laughed at; expressed contempt or scorr veering swerving; changing direction wheedling persuading; coaxing
The Man in the Water pages 84–87 aesthetic artistic anonymity being unnamed; unidentified chaotic confusing; disorderly emblemized represented; symbolized extravagant excessive; not properly controlled flailing waving; swinging wildly implacable relentless; unstoppable invested empowered; endowed with a quality stunning shocking; of striking beauty or excellence	Plainswoman pages 105–117 acrid bitter; sharp barricade a defensive barrier; obstacle chivalry bravery; courtesy erratic irregular; uneven genial kind; pleasant haphazardly randomly; without planning harbinger forerunner; that which announces or predicts an event mesmerized fascinated; hypnotized smitten struck hard; afflicted

## **Battle by the Breadfruit Tree** by Theodore Waldeck, pages 74–83

Article

#### **Summary**

Two nature videographers witness an epic struggle between a hungry leopard and a mother baboon.

Reading Hint	Thinking Skill	Extension
Reading descriptive passages aloud may help some students visualize.	Have students <i>evaluate</i> the risk taken by the mother baboon.	<b>Visualizing:</b> Ask students to describe how they would illustrate or film a passage such as the African sunrise on pages 76–77 or an episode from the fight on pages 77–82. (RI.8.7)

#### Vocabulary

agility nimbleness; quickness

**disembowel** cut in a way that removes the intestines

doleful sad: mournful

incisors sharp-edged front teeth

procure obtain; get by careful effort

squall a harsh cry; scream

talons sharp claws

trekkers workers who haul loads

veldt open grassland in southern Africa

**weals** welts; lumps on the skin left by heavy blows

#### Discussing the Article

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- 1. Which animal has the advantage in the fight? (Recall) *The leopard is bigger and stronger, even though the baboon can break its neck.*
- 2. Why does the baby baboon survive? (Recall) *After its mother fights to the death and the other baboons kill the leopard, the baby is adopted by another female.*
- 3. How do the photographers react to the battle? (Analysis) *Too engrossed to think of filming the battle, the men are shocked and awed by the magnificent fight put up by the mother baboon.* (RI.6–12.1)

4. Summarize what the article says about survival. (Analysis) *Answers will vary.*Students may be surprised that a baboon could take on a leopard, impressed by the mother's sacrifice for her baby, or struck by the baboons' ability to work together against a predator. (RI.6–12.2)

#### Literary Focus: Simile and Metaphor

The description of the South African sunrise on pages 76–77 is rich with descriptive comparisons in the form of similes and metaphors. A simile makes a comparison by using *like* or *as*. For example, "sunlight played upon colors like a mighty organist upon the keys." A metaphor implies a comparison without using *like* or *as*. For example, the sunrise is "a great sword of crimson."

You might explain these figures of speech, have students find examples in the passage, and discuss how they help us "see" the sunrise. You can also encourage students to create their own similes and metaphors for a sunrise. (RI.6–12.4)

LITERATURE AND THOUGHT On the Edge of Survival

## **The Man in the Water** by Roger Rosenblatt, pages 84–87

Editorial Essay

#### **Summary**

When Air Florida Flight 90 plunged into the icy Potomac River in 1982, one survivor put the lives of five others ahead of his own. His selflessless cost him his life but inspired a nation.

Reading Hint	Thinking Skill	Extension
Help students distinguish the facts about the crash from Rosenblatt's editorial opinions. (RI.6–8.8)	Explore how the author evaluates the actions of "the man in the water" and then uses the man's sacrifice to evaluate the heroic potential in all of us.	Writing Challenge: Ask students to find a statement that summarizes Rosenblatt's editorial opinion about survival. Then ask them to write a similar statement that expresses their opinion about survival.

#### Vocabulary

aesthetic artistic
anonymity being unnamed; unidentified
chaotic confusing; disorderly
emblemized represented; symbolized
extravagant excessive; not properly controlled
flailing waving; swinging wildly
implacable relentless; unstoppable
invested empowered; endowed with a quality
stunning shocking; of striking beauty or
excellence

#### Discussing the Editorial Essay

- 1. How many people did "the man in the water" save? (Recall) *Five*
- 2. How does the anonymity of the man in the water affect people's reaction to his story? (Recall) *The unidentified hero became Everyman, a symbol of the best in all of us (see p. 86).*

- 3. Evaluate Rosenblatt's statement, "...we do not even really believe that the man in the water lost his fight" (p. 87)? Explain your answer. (Analysis) Answers will vary but should focus on the victory of the human spirit. Students may feel the man "won" by proving "that no man is ordinary" (p. 86), by "handing life over to a stranger" (p. 87), or by showing us the "best we can do" in challenging death (p. 87). (RI.6–8.8)
- 4. "The man in the water" did not survive. Why do you think his story was included in an anthology about survival? (Analysis) Answers will vary. Students may feel that survival means rising to the challenge of a life-and-death situation, that the man's principles survived the ultimate test, or that his courage lives on in our memories.

#### Discussing the Image

- 1. How does seeing actual pictures of people being rescued after the crash affect your reaction to this selection?
- 2. Why do you think the artist chose to use a *montage*, or grouping of several pictures, to illustrate this editorial? (*RI.6–12.7*)

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## Jared by David Gifaldi, pages 88–104

**Short Story** 

#### **Summary**

Sixteen-year-old Jared's face is badly disfigured by burns. He uses a "box of silence" to defend himself from stares and pity. A telephone friendship leads Jared to take the risk of meeting his friend Megan face-to-face.

Reading Hint	Thinking Skill	Extension
Clarify that the italicized passages are unspoken thoughts in Jared's mind.	Have students look at how Jared evaluates his own worth, noting what criteria he uses to determine his value to himself and others.	Writing/Drama Challenge: Have one group write an ending in which Megan reacts well to Jason's face, and another group write an ending in which she does not. Have them explain what happens next and how Jared would react to each response.

#### Vocabulary

domain an area owned or controlled by

someone; territory

**dwindle** shrink; gradually decrease **fetid** stinking; foul; malodorous **lackluster** dull; commonplace

nonentity nobody; someone or something of

no importance

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**oblivion** the state of being forgotten; obscurity

repulsed driven away; disgusted

scoffed laughed at; expressed contempt or
scorn

**veering** swerving; changing direction **wheedling** persuading; coaxing

#### Discussing the Short Story

- 1. What physical scars does Jared have from his accident? (Recall) *His face is scarred and burned after fire "ate up half [his] face" (p. 94).*
- 2. What emotional scars does Jared bear? (Recall) Jared feels like a freak, a "creature feature." He withdraws into a "box of silence" to protect himself from others' reactions to his disfigurement.
- 3. Why does Jared take the risk of speaking to Megan? Cite textual evidence. (Analysis) Answers may vary. At first, he would prefer to be a "creep" rather than show Megan his face, but then he decides to break out of "the invisible oblivion of the box" (p. 104). (RL.6–12.1, RL.6–10.3)

4. Why do you think this story was included in an anthology about survival? (Analysis) Answers will vary. Students may note that Jared does not face physical danger, but he does risk rejection. Others may feel that in a sense Jared is fighting for his life—a normal life outside the "box of silence."

#### Literary Focus: Symbolism

A *symbol* is an object or an image that represents something else. Some symbols have commonly understood meanings; for example, a heart is often used to signify love.

Authors may use such common, or universal, symbols. They may also create symbols that capture important concepts in their works.

For example, Gifaldi describes how Jared withdraws into a "box of silence." As Jared's character develops, his view of the box changes. At first, Jared sees himself as being driven into a protective box by other people's reactions. By the end of the story, he realizes that only his own courage can free him from its confinement.

Discuss how it feels to be "boxed in." Then have students look for references to the "box of silence." Trace the changes in Jared's attitude toward the box throughout the story. (*RL.6–12.4*)

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## **Plainswoman** by Williams Forrest, pages 105–117

**Short Story** 

#### **Summary**

Eastern city girl Nora marries Rolf and heads west to the wild plains of cattle country. With most of the men gone to the roundup, she is the only one who can amputate the hired man's gangrenous finger. In "necessity and tenderness," Nora does what must be done.

Reading Hint	Thinking Skill	Extension
You might warn students in advance that this is a harsh and intense story, even though it ends on a positive note.	Students should evaluate Nora's life out East compared to her life on the plains. Which would they choose and why?	Writing Challenge: Ask students to work together to write letters that Nora might have sent back East. Have some write when Nora begins her journey, others after she arrives, and others after her child is born.

#### Vocabulary

acrid bitter; sharp

barricade a defensive barrier; obstacle

chivalry bravery; courtesy
erratic irregular; uneven
genial kind; pleasant

**haphazardly** randomly; without planning **harbinger** forerunner; that which announces

or predicts an event

mesmerized fascinated; hypnotized smitten struck hard; afflicted

### Discussing the Short Story

- 1. Why does Nora find it difficult to adapt to life on the plains? (Recall) *An Eastern city girl, Nora is unprepared for the crude manners and hard, seemingly inhumane, decisions required to survive in this savage place.*
- 2. How does Rolf feel about the plains? What in the text reveals these feelings? (Recall) Rolf knows that the plains are dangerous and "mean," but he senses their "bigness" and beauty and accepts the challenge of being "the kind of human being that can live here" (p. 113). (RL.8.3)

- 3. What do you think Rolf means when he says, "On the plains, we do what has to be done"? (Analysis) Answers will vary but should focus on the harsh life-and-death demands of life on the plains. Examples include carrying a gun for self-defense, having to be aggressive about food at the hotel, putting the cattle first, sending an injured boy to the doctor alone and removing Pleny's diseased finger. (RL.8.3, RL.6–12.4)
- 4. How does responding to Pleny's emergency change Nora? (Analysis) *Answers may vary.* Students may point out that she conquered her fear by doing what needed to be done, that she learned to combine "necessity and tenderness," or that her longing to go home was replaced by a sense that her baby would be a "child of the plains." (RL.9–10.3)

#### Discussing the Images

- 1. What do the images on pages 108–109 and 115 show about pioneer life on the plains?
- 2. Comment on whether details from this story helped you interpret the images of pioneer life. (*RL.9–10.7*)

## What Would You Risk? page 118

#### Critical Thinking Skill EVALUATING

1. Choose a main character from the selections in this cluster, and **evaluate** the risks the character takes and the gains, if any, that follow the risk. Do you think that what the character gains is worth the risk? Be prepared to explain your answer. Use a chart such as the one below to start your thinking. *Answers may vary. Accept any answer students can justify.* 

**Mother baboon:** What she risked—Her life and the life of her baby. What she gained—Her baby's safety.

**The man in the water:** What he risked—His life. What he gained—The lives of several other victims of the crash.

**Jared:** What he risked—Rejection, disappointment, scorn. What he gained—The knowledge that he had the courage to say "no" to the box.

**Nora:** What she risked—Unpleasantness, greater injury to Pleny, her illusions about life on the plains. What she gained—Pleny's chance to live, freedom from her fears, sense of embracing her new life.

- 2. Compare the risks taken in "Plainswoman" by Pleny and Nora. In your opinion, who takes the bigger risk? Be prepared to support your answer with information from the text. Accept any answer students can support. Pleny's life is at stake, which may seem like the bigger risk. Yet he knows the finger must come off; his risk is in trusting Nora to do the job. Nora must learn how to do what must be done, no matter how harsh or gruesome the task. If she fails the challenge, Pleny will die and she will not be able to live on the plains.
- 3. Create a brief outline detailing how "Jared," "Plainswoman," or "Battle by the Breadfruit Tree" would be different if the story were told from another character's **point of view.** Accept any answer that seems consistent with what we know from the story we have. For example, a student might look at "Plainswoman" from Pleny's point of view, as follows. (RL.6–12.1, RL.6–8.6)
  - I. Pleny's dilemma: Must remove the diseased finger before the illness spreads
     a) Can't do it himself; b) No doctor available; c) Nora afraid and inexperienced; d) Pleny committed to protecting her
  - II. Decides he must rely on Nora **a)** Fear of appearing cowardly; **b)** Embarrassment at having to ask her; **c)** Challenge of being patient with her initial inability to respond
  - III. Nora rises to the challenge
    - **a)** Pain and danger of amputation itself; **b)** Relief that he's likely to live; **c)** Gratitude for Nora's newfound courage
- 4. Say you are given the task of cutting one story from this book. Use your **evaluation** skills to select the story to cut. Be prepared to discuss the criteria, or reasons, you used to make your decision. Accept any answer that students can justify based on clear criteria and a solid process of evaluation. For example, a student might decide that "Battle by the Breadfruit Tree" could be cut because it doesn't contribute to our understanding of human behavior in survival situations.

#### Writing Activity: Evaluating Characters

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, OnTheEdge\_3.3\_Writing. You may also wish to use the Writing Activity Handout as an assessment. See pages 55–57 or the whiteboard lesson OnTheEdge\_3.4\_CCSSRubric for a sample rubric. (W.6–12.2, W.6–12.9)

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## **Writing Activity: Evaluating Characters**

Name

**Directions:** Choose four characters, real or fictional, from this book. Write an evaluation of each character's strengths, weaknesses, and survival skills. Then pick the one character you would want as your partner in a survival situation. Explain your choice.

The chart below will help you evaluate the characters. After you complete the chart, decide which character would be the best partner for you. You might choose the character you think is best qualified to survive. Or you might select a character whose skills complement your own. For example, if you know what plants are safe to eat, your partner doesn't need that knowledge.

Character	Strength	Weakness	Survival Skills

#### A strong evaluation

- identifies characteristics and criteria
- assesses strong and weak points
- determines value

## Cluster Three Vocabulary Test pages 74–117

Choose the meaning of the bold word in each passage.

1.	She shot toward the leopard and was in the
	air above him, reaching for his neck, while
	he was in midleap behind the baby, which
	now sat upon the rock and uttered <b>doleful</b>
	screams of terror. ("Battle by the Breadfruit
	<i>Tree," p. 77)</i>

- Mournful
- © excited
- ® bloodcurdling
- ① furious
- 2. The sun gleamed on the exposed **talons** and showed that they were red with baboon blood. ("Battle by the Breadfruit Tree," p. 79)
  - (A) claws
- © rocks
- ® teeth
- eggs
- 3. The jets from Washington National Airport that normally swoop around the presidential monuments like famished gulls are, for the moment, **emblemized** by the one that fell; so there is that detail. ("The Man in the Water" p. 85)
  - overshadowed
- © symbolized
- ® silenced
- grounded
- 4. His selflessness was one reason the story held national attention; his **anonymity** another. ("The Man in the Water," p. 86)
  - being famous
- © being unidentified
- ® being late
- D being strong
- 5. The man in the water pitted himself against the **implacable**, impersonal enemy; he fought it with charity; and he held it to a standoff. ("The Man in the Water," p. 87)
  - A vicious
- © unexpected
- B eternal
- ① unstoppable

- 6. But how many had been **repulsed?** ("Jared," p. 93)
  - amused
- © injured
- ® frightened
- ① disgusted
- 7. The basement had been his dad's **domain**. ("Jared," p. 101)
  - (A) office
- © nightmare
- ® territory
- D project
- 8. She had watched and listened to his explanation without a stirring in her; she had done so as if she were **mesmerized**, like a chicken before a snake. ("Plainswoman," p. 107)
  - A sleepwalking
- © hypnotized
- ® frightened
- alarmed
- 9. Rolf's face had been **genial** as he talked to the boy, but now it hardened. *("Plainswoman," p. 114)* 
  - A shy
- © friendly
- ® pale
- averted
- 10. In the wind was the dusty **harbinger** of work, of the fall roundup. *("Plainswoman," p. 116)* 
  - forerunner
- © result
- B scent
- necessity

# **Teaching Cluster Four**

The final cluster in *On the Edge of Survival* can be presented using one or more of the following methods.

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

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

Teacher Presentation	Independent Learning/Assessment		
For teacher-directed study you can	Students can		
<ul> <li>pass out cluster vocabulary sheet</li> <li>set schedule for reading selections</li> <li>use appropriate discussion questions and extension activities for each selection</li> <li>administer vocabulary test</li> <li>assign research projects</li> <li>administer final essay test</li> </ul>	<ul> <li>plan and present a lesson over one or more of the selections in the last cluster</li> <li>prepare a vocabulary study sheet and create and administer a vocabulary test</li> <li>conduct additional research on a related topic</li> <li>respond to one or more of the questions or activities on the Responding to Cluster Four page</li> </ul>		

Teacher Notes

On the Edge of Survival LITERATURE AND THOUGHT

#### **CLUSTER FOUR**

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## **Synthesizing and Integrating**

- I. Present this definition to students.
  - **Synthesizing** and **integrating** mean combining parts (facts, thoughts, or ideas) into a new whole.
- II. Discuss with students how they already use synthesizing/integrating by sharing the situations below

#### You use synthesis and integration 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
- you develop a consensus of opinion based on everyone's ideas

You might also ask students to suggest other situations in which synthesis and integration would be important.

- III. Use the following steps to show students how to synthesize and integrate
  - A. Use the reproducible "Using Synthesis to Describe Survival Stories" on the next page as a blackline master or use the whiteboard lesson, OnTheEdge\_4.1\_CriticalThink. Explain to students that they will be reading brief passages that feature some of the elements common to many survival stories. Students should complete the chart according to the directions and the examples given. (RL.6–12.1, RL.6–12.2)
  - B. Remind students that synthesis/integration is an important tool for thinking for oneself. As a result, their descriptions of survival stories may vary somewhat. For **Model C**, students might mention that survivors are challenged to discover their inner resources, such as the instinct to fight for survival. After reading **Model D**, students might reflect that survivors are typically changed by their confrontation with death.
    - A final statement might read: Survival stories are about a person who must rely on him- or herself to cope with a life-and-death situation. Survivors typically discover their limits, their inner resources, and a new appreciation for life.
    - Students might also conclude that survival stories can teach us how to cope with dangerous situations and inspire a sense of doing "the best we can do."
  - C. When students have completed the activity, they have begun to synthesize an answer to the essential question "What can we learn from survival literature?"

For additional in-depth work on developing the skill of integrating and synthesizing, see the whiteboard lesson OnTheEdge\_4.2\_CCSSThinking. (RL.6-12.2, RL.6.9)

LITERATURE AND THOUGHT On the Edge of Survival

## **Using Synthesis to Describe Survival Stories**

Essential Question: What can be learned from survival literature?

Synthesizing: Synthesizing is combining facts, thoughts, or ideas into a new whole.

**Directions:** Next to **Models A** and **B** below, a reader has summarized the elements of a survival story that appear in the passage. This is a *tentative* statement because new ideas about survival literature will be added. Read **Models C** and **D** and write a tentative statement for each. List any additional elements of survival stories that you have learned from your reading. Finally, write a final synthesis statement about survival and survival literature in the last box.

#### Model A

He was *there*, in the essential, classic circumstance. Man in nature. The ← man in the water. For its part, nature cared nothing about the five passengers. . . . So the timeless battle commenced in the Potomac.

from "The Man in the Water," p. 87

**Tentative Statement:** Survival stories are

about people in lifeand-death situations

#### Model B

We live in a world in which nothing that happens is our own fault. . . . Which, I think, is why some of us venture into the wilderness. We do so because it's not safe, and there's no one to blame but ourselves. You can get hurt out there, which is precisely the point. Wilderness is a way of taking back control of our lives.

from "Search and Rescue," p. 26

Tentative Statement: Survival stories are about those who must learn to rely on

themselves

#### Model C

. . . . [K] nifing through her mind, sharp and keen, was a human thought. *Fight.* She turned and kicked out at whatever had hold of her.

from "Wilding," p. 19

#### Tentative Statements:

#### Model D

[Tom Beneke] understood fully that he might actually be going to die. . . . And it occurred to him then with all the force of a revelation that, if he fell, all he was ever going to have out of life he would then, abruptly, have had. . . . He wished, then, that he had not allowed his wife to go off by herself tonight. . . . He thought of all the evenings he had spent away from her, working; and he regretted them.

from "Contents of the Dead Man's Pockets," p. 54

Use synthesis to make your final statement describing survival and survival stories.

## **Cluster Four Vocabulary**

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

Into the Wild pages 120–142 Section I (pp. 120–125)

amalgam a soft, pliable mixture; alloy asceticism severe simplicity; self-denial derelict abandoned; left to fall into ruin destitute penniless; without possessions dissuade to advise against; discourage emulating imitating; trying to do as well as escarpments steep slopes at the edge of a plateau incongruously unsuitably; incompatibly renunciation casting off; rejecting rigor rigidity, extreme strictness sojourn temporary stay; stopover surfeit too much; excess terse brief; to the point unsullied pure; unsoiled

Section II (pp. 125-130)

altruistic unselfish; generous
angst feeling of dread; anxiety
conflagration a raging fire; inferno
credo a statement of belief; code
crevasse a deep open crack; rift; chasm
enigmatic mysterious; puzzling
forage to search for food; hunt
harrowing greatly upsetting; disturbing
havoc great confusion or destruction
hubris arrogant, excessive pride
malevolent evil; wishing harm to others
meager scarce; inadequate
rakish stylish; dashing

Section	III (	D	p. 1	3	1 –	135)

convergence coming together; joining convivial sociable; in good humor extemporaneous unrehearsed; off-hand fatuous foolish; silly gaunt bony; skeletal; starved gregarious sociable; fond of company incorrigible delinquent; uncontrollable; incapable of being reformed or improved purportedly supposedly; allegedly regale entertain well; delight regimens planned or prescribed courses of action; systems trajectory the path of a moving object

#### Section IV (pp. 136-142)

ambivalent of two minds; having mixed feelings
autonomy complete independence; selfdetermination

**euphoria** a feeling of great well-being or happiness

**fecund** fertile; very productive **fickle** constantly changing; not loyal **jubilantly** joyfully; exultantly

munificence great generosity; largesse; bounty

paucity scarcity; shortage
precarious unstable; insecure

ramparts banks of earth built as fortification
recriminated blamed; accused in retaliation;

countercharged

**transcendent** rising above ordinary experience; marvelous; extraordinary

## **Into the Wild** by Jon Krakauer, pages 120–142

## **Biography**

#### **Summary**

Chris "Alex" McCandless, an extremely intense and idealistic young man, embarked on a series of increasingly lengthy, remote, and dangerous adventures in search of moral rigor, peril, and renunciation of the evils of civilized life. This piece relates his final journey into the Alaskan wilderness, which cost him his life.

Reading Hint	Thinking Skill	Extension
Build understanding of the main character by asking if students have ever just wanted to "get away from it all." Explore the stresses they want to escape and how they cope with them.	Ask students to evaluate Alex's preparedness for the challenges he set himself.	<b>Speaking Challenge:</b> Suppose that a television news reporter asks you, "What do you think about Alex McCandless and his reasons for going into the Alaskan wilderness?" Prepare a 20- to 30-second answer to this question.

#### Vocabulary

(See page 48.)

#### Discussing the Biography

- 1. How long did Alex manage to survive in the Alaskan wilderness? (Recall) *113 days*
- 2. Does Alex's biographer believe that Alex meant to die in the wilderness? Support your answer with textual evidence. (Analysis) No. On pages 129–130, the author distinguishes between being fascinated by death and being suicidal. Like Alex, he once wanted to confront death, but in his innocence he, too, failed to "appreciate its terrible finality." (RI.6–12.1, RI.6–12.6)
- 3. Alex says, "I don't want to know what day it is or where I am. None of that matters." What did matter to Alex? (Analysis) Students might mention the intangible notions of adversity, moral rigor, or asceticism listed on page 123. Others might cite testing himself, trying to make sense of the world, or the "freedom and simple beauty" described on page 127. (RI.6-7.3)
- 4. Explain your opinion about why Alex died. (Analysis) Answers will vary. Some may mention hubris or failure to appreciate his own mortality. On the other hand, Alex might have survived except for two "pivotal setbacks" described on pages 139–140: when he was ready to go home, Alex didn't look for an alternate route across the flooded Teklanika River, and he ate potato seeds, which poisoned him.

#### Special Focus: Theme

Many biographies are written because readers want to know more about famous people. Others are written about ordinary people whose lives reveal something extraordinary about what it means to be human.

Chris "Alex" McCandless can be seen as someone who lived a universal dream: he dared to face the ultimate challenge, to become a hero.

The idea of a young person searching for his or her destiny is a common *theme*, or central organizing idea, in literature.

Another common theme is the relationship between humans and nature. People frequently turn to nature as a way of finding themselves. Literary characters in conflict with nature learn the power of nature and the fragility of life.

The idea of wilderness can also be used to explore the relationship between individuals and society. Going into the wild can result in discovering essential truths to live by, or it can mean losing all connection to human society and values.

Tell students that all of these themes or ideas can be found in "Into the Wild." Ask them to find examples of each theme. Then discuss which theme they consider most important. Criteria they might use include the number of times the theme appears in the text and the degree to which the theme organizes the entire piece. (RI.6–12.2)

# Cluster Four Vocabulary Test pages 120–142

Choose the meaning of the bold word in each passage.

- 1. And although he wasn't burdened with a **surfeit** of common sense and possessed a streak of stubborn idealism that did not readily mesh with the realities of modern life, he was no psychopath. ("Into the Wild," p. 123)
  - A shortage
- © excess
- ® personality
- history
- 2. For several years he had been emulating the count's **asceticism** and moral rigor to a degree that astonished and occasionally alarmed those who knew him well. ("Into the Wild," p. 123)
  - A self-denial
- © appetites
- ® exercises
- <sup>®</sup> rituals
- 3. On the northern margin of the Alaska Range, just before the hulking **escarpments** of Denali and its satellites surrender to the low Kantishna plain, a series of lesser ridges known as the Outer Ranges sprawls across the flats like a rumpled blanket on an unmade bed. ("Into the Wild," p. 124)
  - peaks
- © slopes
- ® natives
- fences
- 4. It has one grocery, one bank, a single gas station, a lone bar—the Cabaret, where Wayne Westerberg, a hyperkinetic man with . . . thick shoulders and a rakish black goatee, is remembering the **enigmatic** young man he knew as Alex. ("Into the Wild," p. 125)
  - A foolish
- © lively
- ® mysterious
- arrogant
- 5. We know this because he documented the **conflagration**, and most of the events that followed, in a journal/snapshot album he would later give to Westerberg. *("Into the Wild," p. 127)*
- © event
- ® celebration
- fire

- 6. I had several **harrowing** shaves, but eventually I reached the summit of the Thumb. ("Into the Wild," p. 129)
  - exhilarating
- © painful
- B upsetting
- ① intoxicating
- 7. Although McCandless was enough of a realist to know that hunting was an unavoidable component of living off the land, he had always been **ambivalent** about killing animals. ("Into the Wild," p.138)
- © totally sure
- ® in great fear
- ① totally positive
- 8. Despite this apparent **munificence**, the meat he'd been killing was very lean, and he was consuming fewer calories than he was burning. ("Into the Wild," p. 140)
  - good luck
- © success
- B generosity
- victory
- 9. He was balanced on a **precarious,** razor-thin edge. ("Into the Wild," p. 140)
  - beautiful
- © unstable
- B obvious
- ① level
- 10. Some who have been brought back from the far edge of starvation, though, report that near the end their suffering was replaced by a sublime euphoria, a sense of calm accompanied by transcendent mental clarity. ("Into the Wild," p. 141)
  - A depressing
- © deceptive
- ® unwelcome
- extraordinary

## Research, Writing, and Discussion Topics

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

- Identify three risky things that people do in the course of daily life, such as flying or crossing the street. *Evaluate* the level of risk those things carry.
- 2. Think of two or three times in your life when you felt endangered. From those experiences, *generalize* a description of how your body reacts to danger.
- 3. Evaluate the actions of daredevil stuntmen or illusionists who risk their lives in the name of entertainment. In your opinion, are such entertainers heroes or fools?
- 4. Conduct research on the annual Daytona 500 stock car race. From your findings, *hypothesize* about why this event continues and grows in popularity.
- 5. Use your *generalization* skills to create a list of four things we can do to protect ourselves against danger.
- 6. Three selections in this book are set in Alaska. Considering those selections and your own knowledge and impressions, use *hypothesis* to generate a statement about why people looking for adventure might be drawn to Alaska.
- 7. First *generalize* about what the following things have in common. Then use *hypothesis* to explain what it says about human nature that so many people are drawn to these activities:
  - · Motocross racing
  - Watching horror movies
  - Gambling
  - Riding the wild rides at an amusement park
  - · Competitive skateboarding
- 8. Use *evaluation* to choose, from all the people you know, which one you would want with you on a trek into the wilderness. What criteria did you use to decide?

- Applying the thinking skills examined in this book to your own experiences and those you've read about, generate a statement about what it means to be a hero in a survival situation.
- 10. Using the same process as in activity 9 above, write a statement about what it means to be a coward.
- 11. Two characters in this book (Allen Greshner and Jared) take risks that are emotional rather than physical. Based on their stories and your own experiences, create and defend a *hypothesis* about whether emotional risk can or cannot be as frightening as physical risk.
- 12. Courage can be defined as the quality of mind that enables one to face danger or pain with firmness, or to choose to risk danger or pain to do what one feels is right. Such a definition implies conscious thought and critical thinking skills. Considering the animal characters in this book and other animals you know about, *hypothesize* about whether animals can or cannot possess courage. Explain how you might test your hypothesis.
- 13. We often hear about people who died in an accident because they did not wear a helmet or fasten a seatbelt. *Hypothesize* about why so many people choose not to take these simple precautions against danger.
- 14. Some people take risks for the excitement and challenge, others to help someone in trouble. *Evaluate* the two motives from your own perspective—which type of risk would you be more likely to take?

## **Assessment and Project Ideas**

#### **Extended Research Opportunities**

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

- Wilderness survival skills
- Orienteering
- · Stories of animals exhibiting "courageous" behavior to save other animals or humans
- Perception of time in dangerous situations (how the subjective experience of the passing of time changes when we're in danger)
- The body's reaction to fear and stress
- The Iditarod
- · Stories of heroes who have risked their lives to explore unknown territory or to save others

#### Speaking and Listening

- 1. Suppose that you are a ranger at one of the national parks. Prepare a 5-minute orientation speech for visitors to the park. Tell them how to cope with the dangers they can expect and what to do if they get lost.
- 2. Using poems, songs, and other written documents, create a dramatic presentation that expresses what it means to be a survivor.
- 3. Prepare and deliver a persuasive speech encouraging people to take (or avoid) a risk.
- 4. Gather a group of poems that focus on survival themes; recite selections to the class.
- 5. Debate the following thesis: Evel Knievel is a great American cultural hero.
- 6. With your teacher's permission, invite someone who has survived an extreme situation to speak to the class. Afterwards, conduct a talk-show style interview with the speaker.
- 7. Choose an explorer who has survived an extreme situation, such as Sir Edmund Hillary (who climbed Mt. Everest) or Robert Scott (who died during a polar expedition). Tell the class about what this person accomplished and what can be learned from his or her experience. If possible, include quotations from the explorer's speeches or diaries.

#### **Creative Writing**

- 1. Write a poem, perhaps in the style of "Allen Greshner," that describes a survival situation.
- 2. Imagine yourself on a dangerous wilderness adventure, and write seven days of diary entries.
- 3. Write a newspaper editorial about an activity that many consider risky, giving your opinion about whether the risk is justified.
- 4. Write a series of letters between imaginary pen pals in the 1850s, one living in a city in the East and the other in a frontier town out West. Focus on the relative comforts and dangers of the two lifestyles and the correspondents' feelings about them.
- 5. Describe a person or animal whom you consider to be a "survivor." You might write an editorial tribute, such as "The Man in the Water," or a brief biographical sketch.
- 6. Write and perform a song about taking a risk (physical or emotional).

#### **Multimedia Activities**

- 1. Assemble a survival collage; include captions that identify and explain each image.
- 2. Create an editorial cartoon about a risk. For example, you might express an opinion about helmet laws, addressing the individual "right to risk" vs. the effect of that risk on others or society.
- 3. Create an appropriate illustration to go with a selection in this anthology.
- 4. Develop a multimedia program that summarizes what you learned about survival. Use audio, video, and images to enhance the presentation.
- 5. Design a poster illustrating wildflowers and plants that can be safely eaten in the wilderness.

## **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.

#### Hypothesizing

• Make a hypothesis about why young people are often more drawn to risking danger than older people.

#### Generalizing

- What are four common lessons people might take away from surviving a life-threatening experience?
- What traits do risk takers share?

#### Evaluating

- Evaluate the phrase "No guts, no glory" in the context of the selections in this book. Are the characters in the book happier or better off because of risks they took or dangers they experienced?
- What did characters in this book learn about themselves from being in emotionally or physically risky situations?

#### Synthesizing

 How can you apply the understandings you have achieved from answering the previous questions to the essential question of this book: What can we learn from survival literature?

You may also wish to share the Rubric for Informative/Explanatory Writing (see interactive whiteboard lesson OnTheEdge\_4.4\_CCSSRubric) before students begin their test.

# **Essay Test**

Name

Using what you have learned while reading *On the Edge of Survival* and what you already know, respond to the following question. This is an open-book test. Use quotations to support your response.

**Prompt:** What can we learn from survival literature?

# **Rubric for Project Evaluation: Grades 6–8**

Name

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

Standards	Criteria						
Areas of Assessment	Exceeds Standards	Meets Standards	Below Standards				
Research Process  • Focus • Search • Sources	<ul> <li>narrowed or broadened inquiry as needed</li> <li>used advanced search techniques</li> <li>assessed usefulness of each source</li> <li>synthesized multiple authoritative print and digital sources</li> </ul>	<ul> <li>used focused questions for research</li> <li>used appropriate search techniques</li> <li>used multiple print and digital sources for longer projects</li> <li>evaluated credibility and accuracy of each source</li> </ul>	researched without clear focus relied on one or two sources only did not evaluate or recognize credibility and accuracy of sources				
Writing Process  • Planning through revising  • Editing	planned, drafted, revised, or rewrote to address key issues for purpose and audience edited to eliminate all errors in language conventions	planned, drafted, revised, or rewrote to suit purpose and audience edited to eliminate all errors in language conventions	did not refine work based on purpose and audience attempted editing but did not correct all errors in language conventions				
Content  Ideas Clarity Suitability to task, purpose, and audience Coherence Style Sources Multimedia	<ul> <li>had a clear, interesting, well-developed main idea</li> <li>used effective organization for task, purpose, and audience</li> <li>used transitions well</li> <li>used a style appropriate for task, purpose, and audience</li> <li>selectively integrated evidence from sources for a smooth flow, and cited accurately</li> <li>used digital media strategically to enhance findings, reasoning, and evidence and to add interest</li> </ul>	<ul> <li>had a clear, well-developed main idea</li> <li>used effective organization for task, purpose, and audience</li> <li>used transitions</li> <li>used style appropriate for task, purpose, and audience</li> <li>wove sources in smoothly and credited them</li> <li>used multimedia elements to clarify, add interest, and strengthen arguments</li> </ul>	<ul> <li>main idea was unclear and support was weak</li> <li>organization was hard to follow</li> <li>used too few transitions</li> <li>used an inappropriate style</li> <li>did not cite sources or paraphrase correctly</li> <li>used few if any multimedia elements and they did not help strengthen the text</li> </ul>				
Oral Presentation  Ideas Clarity Points of view Suitability to task, purpose, and audience Speaking voice Eye contact Multimedia	<ul> <li>presented interesting ideas and information clearly so listeners could easily follow</li> <li>presented relevant and well-chosen evidence</li> <li>used organization, development, substance, and style appropriate for the task, purpose, and audience</li> <li>spoke expressively with adequate volume</li> <li>maintained good eye contact integrated digital media strategically</li> </ul>	emphasized the most important points was focused and coherent presented relevant and well-chosen evidence spoke with adequate volume maintained eye contact integrated multimedia	did not clearly convey the most important points rambled somewhat did not present strong evidence was hard to hear did not keep good eye contact used few if any multimedia elements				

DATE

# **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	Exceeds Standards	Meets Standards	Below Standards	
Research Process  • Focus • Search • Sources	<ul> <li>narrowed or broadened inquiry as needed</li> <li>used advanced search techniques</li> <li>assessed strengths and weaknesses of each source based on task, purpose, and audience</li> <li>synthesized multiple authoritative print and digital sources</li> </ul>	<ul> <li>narrowed or broadened inquiry as needed</li> <li>used advanced search techniques</li> <li>assessed usefulness of each source</li> <li>synthesized multiple authoritative print and digital sources</li> </ul>	researched without clear focus used only obvious search techniques relied on just a few sources did not evaluate or recognize the usefulness of sources	
Writing Process  • Planning through revising • Editing	planned, drafted, revised, or rewrote to address key issues for purpose and audience edited to eliminate all errors in language conventions	planned, drafted, revised, or rewrote to address key issues for purpose and audience edited to eliminate all errors in language conventions	did not refine work based on purpose and audience attempted editing but did not correct all errors in language conventions	
Content  Ideas Clarity Suitability to task, purpose, and audience Coherence Style Sources Multimedia	<ul> <li>had a clear, meaningful main idea developed with outstanding and rich details and evidence</li> <li>used effective organization for task and purpose; audience appeal was high used transitions well</li> <li>used an engaging style appropriate for task, purpose, and audience selectively integrated solid evidence from multiple outstanding sources and cited accurately</li> <li>used creative digital media strategically to enhance findings, reasoning, and evidence, and to add interest</li> </ul>	<ul> <li>had a clear, interesting, well-developed main idea</li> <li>used effective organization for task, purpose, and audience</li> <li>used transitions</li> <li>used a style appropriate for task, purpose, and audience</li> <li>selectively integrated evidence from sources for a smooth flow, and cited accurately</li> <li>used digital media strategically to enhance findings, reasoning, and evidence, and to add interest</li> </ul>	main idea was somewhat unclear and was not well developed organization was hard to follow in places used too few transitions style could have been more appropriate for task, purpose, and audience included quotes from sources but did not integrate them smoothly and/or cite them accurately used too few and/or irrelevant multimedia elements	
Oral Presentation  Ideas Clarity Points of view Suitability to task, purpose, and audience Speaking voice Eye contact Multimedia	<ul> <li>presented meaningful ideas and information clearly so listeners could easily follow conveyed a clear and distinct perspective</li> <li>addressed alternate perspectives</li> <li>used organization, development, substance, and style appropriate for the task, purpose, and audience</li> <li>spoke expressively with adequate volume</li> <li>maintained excellent eye contact integrated digital media strategically</li> </ul>	<ul> <li>presented interesting ideas and information clearly so listeners could easily follow presented relevant and well-chosen evidence</li> <li>used organization, development, substance, and style appropriate for the task, purpose, and audience</li> <li>spoke expressively with adequate volume</li> <li>maintained good eye contact integrated digital media strategically</li> </ul>	did not clearly convey the most important points rambled in places not all evidence was strong was hard to hear at times did not keep good eye contact did not tie multimedia elements closely enough to presentation	

# **Rubric for Project Evaluation: Grades 11–12**

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

Standards	Criteria				
Areas of Assessment	Exceeds Standards	Meets Standards	Below Standards		
Research Process  • Focus  • Search  • Sources	adapted research to changing understandings based on progressive learning from sources used advanced search techniques, tapping into authoritative databases used five or more sources, including primary sources and interviews when useful	<ul> <li>narrowed or broadened inquiry as needed</li> <li>used advanced search techniques</li> <li>assessed strengths and weaknesses of each source based on task, purpose, and audience</li> <li>synthesized multiple authoritative print and digital sources</li> </ul>	researched without clear focus used only obvious search techniques relied on just a few sources did not evaluate or recognize the usefulness of sources		
Writing Process  • Planning through revising  • Editing	planned, drafted, revised, or rewrote to address key issues for purpose and audience edited to eliminate all errors in language conventions edited creatively to enhance style and readability	planned, drafted, revised, or rewrote to address key issues for purpose and audience edited to eliminate all errors in language conventions	did not refine work based on purpose and audience attempted editing but did not correct all errors in language conventions		
Content  Ideas Clarity Suitability to task, purpose, and audience Coherence Style Sources Multimedia	had a clear, meaningful main idea developed with complex and complete evidence crafted creative, effective organization; audience appeal was high used sophisticated transitions used a compelling style appropriate for task, purpose, and audience selectively integrated solid evidence from multiple outstanding sources and cited accurately used creative digital media strategically conveyed depth of personal interest in subject	had a clear, meaningful main idea developed with outstanding and rich details and evidence used effective organization for task and purpose; audience appeal was high used transitions well used an engaging style appropriate for task, purpose, and audience selectively integrated solid evidence from multiple outstanding sources and cited accurately used creative digital media strategically to enhance findings, reasoning, and evidence, and to add interest	main idea was somewhat unclear and was not well developed in places organization was logical but lacked transitions used too few transitions style could have been more appropriate for task, purpose, and audience included quotes from sources but did not integrate them smoothly and/or cite them accurately used multimedia elements that did not always enhance or strengthen presentation		
Oral Presentation  Ideas Clarity Points of view Suitability to task, purpose, and audience Speaking voice Eye contact Multimedia	presented meaningful ideas and information clearly and creatively conveyed a clear, distinct, and involved perspective addressed alternate perspectives used organization, development, substance, and style very well suited for the task, purpose, and audience spoke expressively with adequate volume and used gestures and movement to reinforce key points maintained excellent eye contact and adjusted to audience reactions integrated digital media strategically	presented meaningful ideas and information clearly so listeners could easily follow conveyed a clear and distinct perspective addressed alternate perspectives used organization, development, substance, and style appropriate for the task, purpose, and audience spoke expressively with adequate volume maintained excellent eye contact integrated digital media strategically	did not clearly convey the most important points rambled in places not all evidence was strong was hard to hear at times did not keep good eye contact 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 *Literature* & *Thought* 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

**Alive: The Story of the Andes Survivors** by Piers Paul Read. The greatest modern epic of catastrophe and human endurance. [RL 9 IL 9+] Paperback 9094001; Cover Craft 9094002

**A Farewell to Arms** by Ernest Hemingway. World War I story of an American ambulance driver on the Italian front and his love for a beautiful English nurse. [RL 10 IL 9–12] Paperback 8678501; Cover Craft 8678502

**Unbroken** by Laura Hillenbrand. Lt. Louis Zamperini crashed into the Pacific in 1943. Captured by the Japanese and driven to the limits of endurance, Zamperini would answer desperation with ingenuity; suffering with hope, resolve, and humor. [RL 9 IL 9+] Hardback 2290906

#### Average

**Call It Courage** by Armstrong Sperry. A young boy who sets out to conquer his fear of the sea proves his courage to himself and his family. [RL 8 IL 5–9] Paperback 9859201; Cover Craft 9859202

**Hatchet** by Gary Paulsen. After a plane crash, 13-year-old Brian spends 54 days in the wilderness, learning to survive with only the aid of a hatchet given to him by his mother. [RL 7 IL 5–10] Paperback 8897201; Cover Craft 8897202

**The Hot Zone** by Richard Preston. A nonfiction thriller that chronicles the emergence of the ebola virus. [RL 7 IL 7 + ] Paperback 562081

The Hunger Games by Suzanne Collins. Sixteen-year-old Katniss's skills are put to the test when she takes her sister's place in an annual televised survival competition pitting young people against one another that the rulers of a future North America use to maintain control. [RL 5 IL 8+] Paperback 2064201; Cover Craft 2064202

**A Night to Remember** by Walter Lord. A minute-by-minute account of the disaster of the "unsinkable" *Titanic*. [RL 7 IL 7–12] Paperback 2725101

**Walkabout** by James Vance Marshall. A young girl, her tiny brother, and an Aborigine boy fight for survival in the wilds of Australia. [RL 7 IL 6–12] Paperback 8342601; Cover Craft 8342602

#### Easy

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**The Cay** by Theodore Taylor. An exciting adventure of two survivors of a shipwreck washed ashore on a desolate island. [RL 5 IL 4–9] Paperback 9062101; Cover Craft 9062102

**The Great Fire** by Jim Murphy. Eyewitnesses recount the events of the Great Chicago Fire of 1871. [RL 5 IL 4–9] Paperback 4918401; Cover Craft 4918402

**Julie of the Wolves** by Jean Craighead George. The story of a girl caught between two cultures—Eskimo and white. She learns to communicate with a small pack of wolves and thus gets food when she is starving. [RL 5 IL 4–8] Paperback 9226301; Cover Craft 9226302

LITERATURE AND THOUGHT On the Edge of Survival

## What Do You Know?

You are about to begin a unit of study on survival. Answer the following True/False questions by putting a "T" or "F" on the lines. This is not a test. Think of it as a way to find out your opinions on the theme of survival.

True c	or F	alse
	1.	If I were lost in the wilderness, I think I could survive on my own.
	2.	I've always wanted to have an adventure that tests my survival skills.
	3.	I think twice before doing something that others warn me is dangerous.
	4.	I feel most alive when I'm pushing myself to the limit.
	5.	If you have the skills and the courage, you can cope with situations that others consider dangerous.
	6.	People who participate in extreme sports are taking unnecessary risks.
	7.	My friends think I make good decisions about taking risks.
	8.	The best way to survive a life-or-death situation is to keep your head.
	9.	Reading survival stories is a good way to learn how to handle life-and-death situations.
	10.	People who like survival stories are fascinated by how humans react to extreme situations.

#### ANSWER KEY

#### **Answers**

Cluster One Vocabulary Test (page 25)

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

Cluster Two Vocabulary Test (page 35)

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

Cluster Three Vocabulary Test (page 44)

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

Cluster Four Vocabulary Test (page 50)

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

English Language Hrts Standards » Grade 6 (RL)						
Key Ideas and Details						
Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 38, 72, 118 TG: pp. 15–16, 19, 20, 22, 24–25, 26–27, 29, 30, 31, 32–33, 35–36, 40, 42–43, 46–47, 53 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2					
Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	<b>TG</b> : pp. 30, 31, 35–36, 46–47, 53 <b>IWL</b> : 3.1, 3.2, 4.1, 4.2					
3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	<b>SB</b> : p. 72 <b>TG</b> : pp. 19, 20, 22, 29, 32–33, 35–36, 40 <b>IWL</b> : 2.3, 2.4, 3.1, 3.2					
Craft and Struct	ure					
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. 10 TG: pp. 18, 26, 28, 30, 34, 37, 40, 41, 44, 48, 50					
5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	<b>TG</b> : p. 22					
6. Explain how an author develops the point of view of the narrator or speaker in a text.	<b>SB</b> : p. 118 <b>TG</b> : pp. 31, 42–43 <b>IWL</b> : 3.3, 3.4					
Integration of Knowledge	e 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.	<b>SB</b> : p. 38 <b>TG</b> : pp. 24–25, 31, 46–47, 51, 53, 54 <b>IWL</b> : 1.3, 1.4, 4.1, 4.2					
Range of Reading and Level of Text Complexity						
10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	SB: The anthology includes texts of varying levels of complexity.      TG: Suggestions for additional readings on page 58 include selections that are challenging, average, and easy.					

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On the Edge of Survival

LITERATURE AND THOUGHT 61

English Language Arts Standards » Reading: Informational Text » Grade 6 (RI)						
Key Ideas and Details						
Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: p. 38 TG: pp. 15–16, 24–25, 26–27, 38, 39, 49, 53 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2					
Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	<b>TG</b> : pp. 21, 38, 49, 53					
3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).	<b>TG:</b> p. 49					
Craft and Struct	ure					
Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.	SB: p. 10 TG: pp. 18, 26, 28, 34, 37, 38, 44, 48, 50					
5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.	<b>TG</b> : p. 21					
6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.	<b>TG:</b> p. 49					
Integration of Knowledge	e and Ideas					
7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.	<b>TG</b> : p. 39					
8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.	<b>TG:</b> p. 39					
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).	SB: p. 38 TG: pp. 24–25, 51, 53, 54 IWL: 1.3, 1.4					
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 page 58 include selections that are challenging, average,					

and easy.

English Language Arts Standards »	Writing » Grade 6 (W)
Text Types and Purp	ooses
1. Write arguments to support claims with clear reasons and relevant evidence.  a. Introduce claim(s) and organize the reasons and evidence clearly.  b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.  c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.  d. Establish and maintain a formal style.  e. Provide a concluding statement or section that follows from the argument presented.	<b>TG:</b> pp. 39, 51, 52
<ul> <li>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> <li>a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from the information or explanation presented.</li> </ul>	SB: pp. 38, 72, 118 TG: pp. 24–25, 31, 32–33, 42–43, 51, 52, 54 IWL: 1.3, 1.4, 2.3, 2.4, 3.3, 3.4
3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.  a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.  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 convey experiences and events.  e. Provide a conclusion that follows from the narrated experiences or events.	<b>TG</b> : pp. 30, 41, 52

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English Language Arts Standards »	Writing » Grade 6 (W)
Production and Distributio	n of Writing
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 38, 72 <b>TG:</b> pp. 24–25, 32–33, 51, 52, 54, 55–57 <b>IWL:</b> 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.	<b>TG</b> : pp. 52, 55–57
6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.	<b>TG</b> : pp. 51, 52
Research to Build and Prese	nt Knowledge
7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.	<b>TG</b> : pp. 51, 52
8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.	<b>SB:</b> p. 38 <b>TG:</b> pp. 24–25, 51, 52 <b>IWL:</b> 1.3, 1.4
Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 38, 118 <b>TG:</b> pp. 24–25, 42–43, 51, 52, 54 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4
Range of Writin	g
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> p. 72 <b>TG:</b> pp. 32–33, 51, 52, 54 <b>IWL:</b> 2.3, 2.4

# 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.	<b>TG:</b> pp. 19, 20, 21, 29, 30, 49, 51, 52, 53					
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.	<b>TG</b> : pp. 51, 52					
Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.	<b>TG</b> : pp. 52, 53					
Presentation of Knowledg	e 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.	<b>TG</b> : pp. 51, 52, 53					
5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.	<b>TG</b> : p. 52					
Adapt speech to a variety of contexts and tasks,     demonstrating command of formal English when indicated     or appropriate.	<b>TG</b> : pp. 30, 51, 52, 53					

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On the Edge of Survival

LITERATURE AND THOUGHT

All Standards Correlated by Selection >> Grade 6						
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	
Concept Vocabulary	<b>SB:</b> p. 10	RL.6.4	RI.6.4			
	Cli	uster One: Why	Do People Take	Risks?		
Teaching the Critical Thinking Skill: Hypothesizing	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2	RL.6.1	RI.6.1			
Cluster One Vocabulary	<b>TG:</b> p. 18	RL.6.4	RI.6.4			
<b>Wilding,</b> Jane Yolen	<b>TG:</b> p. 19	RL.6.1 RL.6.3			SL.6.1	
Allen Greshner, Mel Glenn	<b>TG:</b> p. 20	RL.6.1 RL.6.3			SL.6.1	
Search and Rescue, Tim Cahill	<b>TG:</b> p. 21		RI.6.2 RI.6.5		SL.6.1	
The Fine Madness of Iditarod, Gary Paulsen	<b>TG</b> : p. 22	RL.6.1 RL.6.3 RL.6.5				
Responding to Cluster One Writing Activity: Hypothesizing About Why People Take Risks	<b>SB:</b> p. 38 <b>TG:</b> pp. 23–24 <b>IWL:</b> 1.3, 1.4	RL.6.1 RL.6.9	RI.6.1 RI.6.9	W.6.2 W.6.4 W.6.8 W.6.9		
Cluster One Vocabulary Test	<b>TG:</b> p. 25	RL.6.4	RI.6.4			
		Cluster Two:	After Surviving	?		
Teaching the Critical Thinking Skill: Generalizing	<b>TG:</b> pp. 26–27 <b>IWL:</b> 2.1, 2.2	RL.6.1	RI.6.1			
Cluster Two Vocabulary	<b>TG:</b> p. 28	RL.6.4	RI.6.4			
Contents of the Dead Man's Pockets, Jack Finney	<b>TG:</b> p. 29	RL.6.1 RL.6.3			SL.6.1	
<b>Appetizer,</b> Robert Abel	<b>TG:</b> p. 30	RL.6.1 RL.6.2 RL.6.4		W.6.3	SL.6.1 SL.6.6	
<b>Staying Alive,</b> David Wagoner	<b>TG:</b> p. 31	RL.6.1 RL.6.2 RL.6.6 RL.6.9		W.6.2		
Responding to Cluster Two Writing Activity: Reacting to a Survival Situation	<b>SB:</b> p. 72 <b>TG:</b> pp. 32–33 <b>IWL:</b> 2.3, 2.4	RL.6.1 RL.6.3		W.6.2 W.6.4 W.6.10		

All Standards Correlated by Selection >> Grade 6						
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	
Cluster Two Vocabulary Test	<b>TG:</b> p. 34	RL.6.4	RI.6.4			
		Cluster Three: W	hat Would You R	isk?		
Teaching the Critical Thinking Skill: Evaluating	<b>TG:</b> pp. 35–36 <b>IWL:</b> 3.1, 3.2	RL.6.1 RL.6.2 RL.6.3				
Cluster Three Vocabulary	<b>TG:</b> p. 37	RL.6.4	RI.6.4			
Battle by the Breadfruit Tree, Theodore Waldeck	<b>TG:</b> p. 38		RI.6.1 RI.6.2 RI.6.4			
The Man in the Water, Roger Rosenblatt	<b>TG:</b> p. 39		RI.6.1 RI.6.7 RI.6.8	W.6.1		
<b>Jared,</b> David Gifaldi	<b>TG:</b> p. 40	RL.6.1 RL.6.3 RL.6.4				
<b>Plainswoman,</b> Williams Forrest	<b>TG:</b> p. 41	RL.6.4		W.6.3		
Responding to Cluster Three Writing Activity: Evaluating Characters	<b>SB:</b> p. 118 <b>TG:</b> pp. 42–43 <b>IWL:</b> 3.3, 3.4	RL.6.1 RL.6.6		W.6.2 W.6.9		
Cluster Three Vocabulary Test	<b>TG:</b> p. 44	RL.6.4	RI.6.4			
		Cluster Four: Th	ninking on Your (	)wn		
Teaching the Critical Thinking Skill: Synthesizing and Integrating	<b>TG:</b> pp. 46–47 <b>IWL:</b> 4.1, 4.2	RL.6.1 RL.6.2 RL.6.9				
Cluster Four Vocabulary	<b>TG:</b> p. 48	RL.6.4	RI.6.4			
Into the Wild, Jon Krakauer	<b>TG:</b> p. 49		RI.6.1 RI.6.2 RI.6.3 RI.6.6		SL.6.1	
Cluster Four Vocabulary Test	<b>TG:</b> p. 50	RL.6.4	RI.6.4			

All Standards Correlated by Selection >> Grade 6							
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening		
		Additional Teac	her Guide Resou	rces			
Research, Writing, and Discussion Topics							
Assessment and Project Ideas	<b>TG</b> : p. 52			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	<b>TG:</b> p. 53	RL.6.1 RL.6.2 RL.6.9	RI.6.1 RI.6.2 RI.6.9		SL.6.1 SL.6.3 SL.6.4 SL.6.6		
Essay Test	<b>TG:</b> p. 54	RL.6.9	RI.6.9	W.6.2 W.6.4 W.6.9 W.6.10			
Rubrics for Project Evaluation	<b>TG:</b> pp. 55–57			W.6.4 W.6.5			
Related Literature	<b>TG:</b> p. 58	RL.6.10	RI.6.10				

Grade 7 (RL)		
Key Ideas and Details		
Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 38, 72, 118 TG: pp. 15–16, 19, 20, 22, 24–25, 26–27, 29, 30, 31, 32–33, 35–36, 40, 42–43, 46–47, 53 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2	
Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	<b>TG</b> : pp. 30, 31, 35–36, 46–47, 53 <b>IWL</b> : 3.1, 3.2, 4.1, 4.2	
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	<b>SB</b> : p. 72 <b>TG</b> : pp. 19, 20, 22, 29, 32–33, 35–36, 40 <b>IWL</b> : 2.3, 2.4, 3.1, 3.2	
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.	<b>SB:</b> p. 10 <b>TG:</b> pp. 18, 26, 28, 30, 34, 37, 40, 41, 44, 48, 50	
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	<b>TG</b> : pp. 20, 22, 31	
Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	<b>SB</b> : p. 118 <b>TG</b> : pp. 42–43 <b>IWL</b> : 3.3, 3.4	
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)	
<ol> <li>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.</li> </ol>		
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 page 58 include selections that are challenging, average, and easy.	

English Language Arts Standards » Reading: Literature »

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On the Edge of Survival

LITERATURE AND THOUGHT

# English Language Arts Standards » Reading: Informational Text » Grade 7 (RI)

Key Ideas and Details		
<ol><li>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.</li></ol>	<b>TG</b> : pp. 21, 38, 49, 53	
3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).	<b>TG</b> : p. 49	
Craft and Struct	ure	
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. 10 TG: pp. 18, 26, 28, 34, 37, 38, 44, 48, 50	
5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.	<b>TG</b> : p. 21	
6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.	<b>TG</b> : p. 49	
Integration of Knowledge	e and Ideas	
7. Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).	<b>TG</b> : p. 39	
8. Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.	<b>TG</b> : p. 39	
<ol> <li>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.</li> </ol>	SB: p. 38 TG: pp. 24–25, 51, 53, 54 IWL: 1.3, 1.4	
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 page 58 include selections that are challenging, average, and easy.	

English Language Arts Standards »	Writing » Grade 7 (W)				
Text Types and Purposes					
1. Write arguments to support claims with clear reasons and relevant evidence.  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.	<b>TG:</b> pp. 39, 51, 52				
<ol> <li>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.         <ol> <li>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>Establish and maintain a formal style.</li> <li>Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ol> </li> </ol>	<b>SB</b> : pp. 38, 72, 118 <b>TG</b> : pp. 24–25, 31, 32–33, 42–43, 51, 52, 54 <b>IWL</b> : 1.3, 1.4, 2.3, 2.4, 3.3, 3.4				
3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.  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.	<b>TG</b> : pp. 30, 41, 52				

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English Language Arts Standards »	Writing » Grade 7 (W)					
Production and Distribution of Writing						
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 38, 72 <b>TG:</b> pp. 24–25, 32–33, 51, 52, 54, 55–57 <b>IWL:</b> 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.	<b>TG</b> : pp. 52, 55–57					
6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.	<b>TG:</b> pp. 51, 52					
Research to Build and Prese	nt Knowledge					
7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	<b>TG</b> : pp. 51, 52					
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<b>SB</b> : p. 38 <b>TG</b> : pp. 24–25, 51, 52 <b>IWL</b> : 1.3, 1.4					
Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> pp. 38, 118 <b>TG:</b> pp. 24–25, 42–43, 51, 52, 54 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4					
Range of Writing						
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB</b> : p. 72 <b>TG</b> : pp. 32–33, 51, 52, 54 <b>IWL</b> : 2.3, 2.4					

# English Language Arts Standards » Speaking and Listening » Grade 7 (SL)

Comprehension and Collaboration				
<ol> <li>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.</li> <li>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.</li> <li>Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.</li> <li>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.</li> <li>Acknowledge new information expressed by others and, when warranted, modify their own views.</li> </ol>	<b>TG</b> : pp. 19, 20, 21, 29, 30, 49, 51, 52, 53			
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.	<b>TG:</b> pp. 51, 52			
Delineate a speaker's argument and specific claims,     evaluating the soundness of the reasoning and the relevance     and sufficiency of the evidence.	<b>TG:</b> pp. 52, 53			
Presentation of Knowledg	e and Ideas			
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.	<b>TG</b> : pp. 51, 52, 53			
5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.	<b>TG</b> : p. 52			
<ol> <li>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</li> </ol>	<b>TG</b> : pp. 30, 51, 52, 53			

Return to Correlation Links

All Standards Correlated by Selection >> Grade 7					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
Concept Vocabulary	<b>SB:</b> p. 10	RL.7.4	RI.7.4		
	cl	uster One: Why	Do People Take	Risks?	
Teaching the Critical Thinking Skill: Hypothesizing	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2	RL.7.1	RI.7.1		
Cluster One Vocabulary	<b>TG:</b> p. 18	RL.7.4	RI.7.4		
<b>Wilding,</b> Jane Yolen	<b>TG:</b> p. 19	RL.7.1 RL.7.3			SL.7.1
<b>Allen Greshner,</b> Mel Glenn	<b>TG:</b> p. 20	RL.7.1 RL.7.3 RL.7.5			SL.7.1
Search and Rescue, Tim Cahill	<b>TG:</b> p. 21		RI.7.2 RI.7.5		SL.7.1
The Fine Madness of Iditarod, Gary Paulsen	<b>TG:</b> p. 22	RL.7.1 RL.7.3 RL.7.5			
Responding to Cluster One Writing Activity: Hypothesizing About Why People Take Risks	<b>SB:</b> p. 38 <b>TG:</b> pp. 23–24 <b>IWL:</b> 1.3, 1.4	RL.7.1	RI.7.1 RI.7.9	W.7.2 W.7.4 W.7.8 W.7.9	
Cluster One Vocabulary Test	<b>TG:</b> p. 25	RL.7.4	RI.7.4		
		Cluster Two:	After Surviving	?	
Teaching the Critical Thinking Skill: Generalizing	<b>TG:</b> pp. 26–27 <b>IWL:</b> 2.1, 2.2	RL.7.1	RI.7.1		
Cluster Two Vocabulary	<b>TG:</b> p. 28	RL.7.4	RI.7.4		
Contents of the Dead Man's Pockets, Jack Finney	<b>TG:</b> p. 29	RL.7.1 RL.7.3			SL.7.1
<b>Appetizer,</b> Robert Abel	<b>TG:</b> p. 30	RL.7.1 RL.7.2 RL.7.4		W.7.3	SL.7.1 SL.7.6
<b>Staying Alive,</b> David Wagoner	<b>TG:</b> p. 31	RL.7.1 RL.7.2 RL.7.5		W.7.2	
Responding to Cluster Two Writing Activity: Reacting to a Survival Situation	<b>SB:</b> p. 72 <b>TG:</b> pp. 32–33 <b>IWL:</b> 2.3, 2.4	RL.7.1 RL.7.3		W.7.2 W.7.4 W.7.10	

All Standards Correlated by Selection >> Grade 7					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
Cluster Two Vocabulary Test	<b>TG:</b> p. 34	RL.7.4	RI.7.4		
	(	Cluster Three: W	hat Would You R	risk?	
Teaching the Critical Thinking Skill: Evaluating	<b>TG:</b> pp. 35–36 <b>IWL:</b> 3.1, 3.2	RL.7.1 RL.7.2 RL.7.3			
Cluster Three Vocabulary	<b>TG:</b> p. 37	RL.7.4	RI.7.4		
Battle by the Breadfruit Tree, Theodore Waldeck	<b>TG</b> : p. 38		RI.7.1 RI.7.2 RI.7.4		
The Man in the Water, Roger Rosenblatt	<b>TG:</b> p. 39		RI.7.1 RI.7.7 RI.7.8	W.7.1	
<b>Jared,</b> David Gifaldi	<b>TG:</b> p. 40	RL.7.1 RL.7.3 RL.7.4			
<b>Plainswoman,</b> Williams Forrest	<b>TG:</b> p. 41	RL.7.4		W.7.3	
Responding to Cluster Three Writing Activity: Evaluating Characters	<b>SB:</b> p. 118 <b>TG:</b> pp. 42–43 <b>IWL:</b> 3.3, 3.4	RL.7.1 RL.7.6		W.7.2 W.7.9	
Cluster Three Vocabulary Test	<b>TG:</b> p. 44	RL.7.4	RI.7.4		
		Cluster Four: Th	ninking on Your 0	)wn	
Teaching the Critical Thinking Skill: Synthesizing and Integrating	<b>TG:</b> pp. 46–47 <b>IWL:</b> 4.1, 4.2	RL.7.1 RL.7.2			
Cluster Four Vocabulary	<b>TG:</b> p. 48	RL.7.4	RI.7.4		
Into the Wild, Jon Krakauer	<b>TG:</b> p. 49		RI.7.1 RI.7.2 RI.7.3 RI.7.6		SL.7.1
Cluster Four Vocabulary Test	<b>TG:</b> p. 50	RL.7.4	RI.7.4		

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All Standards Correlated by Selection >> Grade 7					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
		Additional Teac	her Guide Resoui	ces	
Research, Writing, and Discussion Topics	<b>TG:</b> p. 51		RI.7.9	W.7.1 W.7.2 W.7.4 W.7.6 W.7.7 W.7.8 W.7.9 W.7.10	SL.7.1 SL.7.2 SL.7.4 SL.7.6
Assessment and Project Ideas	<b>TG:</b> p. 52			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	<b>TG:</b> p. 53	RL.7.1 RL.7.2	RI.7.1 RI.7.2 RI.7.9		SL.7.1 SL.7.3 SL.7.4 SL.7.6
Essay Test	<b>TG:</b> p. 54		RI.7.9	W.7.2 W.7.4 W.7.9 W.7.10	
Rubrics for Project Evaluation	<b>TG:</b> pp. 55–57			W.7.4 W.7.5	
Related Literature	<b>TG:</b> p. 58	RL.7.10	RI.7.10		

English Language Arts Standards » Grade 8 (RL)	-				
Key Ideas and Details					
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: pp. 38, 72, 118 TG: pp. 15–16, 19, 20, 22, 24–25, 26–27, 29, 30, 31, 32–33, 35–36, 40, 42–43, 46–47, 53 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2				
2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	<b>TG</b> : pp. 30, 31, 35–36, 46–47, 53 <b>IWL</b> : 3.1, 3.2, 4.1, 4.2				
3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	<b>SB</b> : p. 72 <b>TG</b> : pp. 20, 22, 29, 32–33, 35–36, 40, 41 <b>IWL</b> : 2.3, 2.4, 3.1, 3.2				
Craft and Struct	ure				
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. 10 TG: pp. 18, 26, 28, 30, 34, 37, 40, 41, 44, 48, 50				
5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	<b>TG:</b> p. 31				
6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	<b>SB</b> : p. 118 <b>TG</b> : pp. 42–43 <b>IWL</b> : 3.3, 3.4				
Integration of Knowledg	e 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.					
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 page 58 include selections that are challenging, average, and easy.				

## English Language Arts Standards » Reading: Informational Text » Grade 8 (RI)

<b>,</b>					
Key Ideas and Details					
<b>SB</b> : p. 38 <b>TG</b> : pp. 15–16, 24–25, 26–27, 38, 39, 49, 53 <b>IWL</b> : 1.1, 1.2, 1.3, 1.4, 2.1, 2.2					
<b>TG</b> : pp. 21, 38, 49, 53					
ure					
<b>SB:</b> p. 10 <b>TG:</b> pp. 18, 26, 28, 34, 37, 38, 44, 48, 50					
<b>TG:</b> p. 21					
<b>TG:</b> p. 49					
e and Ideas					
<b>TG:</b> pp. 38, 39					
<b>TG:</b> p. 39					
Text Complexity					
SB: The anthology includes texts of varying levels of complexity.  TG: Suggestions for additional readings on page 58 include selections that are challenging, average, and easy.					

English Language Arts Standards »	Writing » Grade 8 (W)
Text Types and Purp	oses
1. Write arguments to support claims with clear reasons and relevant evidence.  a. Introduce claim(s), acknowledge and distinguish the claim(s) from 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), counterclaims, 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.	<b>TG:</b> pp. 39, 51, 52
<ol> <li>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.         <ol> <li>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>Establish and maintain a formal style.</li> <li>Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ol> </li> </ol>	<b>SB</b> : pp. 38, 72, 118 <b>TG</b> : pp. 24–25, 31, 32–33, 42–43, 51, 52, 54 <b>IWL</b> : 1.3, 1.4, 2.3, 2.4, 3.3, 3.4
3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.  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, description, and reflection, to develop experiences, events, and/or characters.  c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.  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.	<b>TG:</b> pp. 30, 41, 52

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English Language Arts Standards »	Writing » Grade 8 (W)				
Production and Distribution of Writing					
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 38, 72 <b>TG:</b> pp. 24–25, 32–33, 51, 52, 54, 55–57 <b>IWL:</b> 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.)	<b>TG:</b> pp. 52, 55–57				
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	<b>TG:</b> pp. 51, 52				
Research to Build and Prese	ent Knowledge				
7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<b>TG:</b> pp. 51, 52				
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.	SB: p. 38 TG: pp. 24–25, 51, 52 IWL: 1.3, 1.4				
<ul> <li>9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</li> <li>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").</li> <li>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").</li> </ul>	SB: pp. 38, 118 TG: pp. 24–25, 42–43, 51, 52, 54 IWL: 1.3, 1.4, 3.3, 3.4				
Range of Writin	ng				
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.	SB: p. 72 TG: pp. 32–33, 51, 52, 54 IWL: 2.3, 2.4				

# English Language Arts Standards » Speaking and Listening » Grade 8 (SL)

Comprehension and Collaboration					
1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.  a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.  b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.  c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.  d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	<b>TG</b> : pp. 19, 20, 21, 29, 30, 49, 51, 52, 53				
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.	<b>TG</b> : pp. 51, 52				
Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.	<b>TG</b> : pp. 52, 53				
Presentation of Knowledg	e and Ideas				
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.	<b>TG</b> : pp. 51, 52, 53				
5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.	<b>TG</b> : p. 52				
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>TG</b> : pp. 30, 51, 52, 53				

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All Standards Correlated by Selection >> Grade 8					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
Concept Vocabulary	<b>SB:</b> p. 10	RL.8.4	RI.8.4		
	cl	uster One: Why	Do People Take I	Risks?	
Teaching the Critical Thinking Skill: Hypothesizing	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2	RL.8.1	RI.8.1		
Cluster One Vocabulary	<b>TG:</b> p. 18	RL.8.4	RI.8.4		
Wilding, Jane Yolen	<b>TG</b> : p. 19	RL.8.1 RL.8.3			SL.8.1
Allen Greshner, Mel Glenn	<b>TG:</b> p. 20	RL.8.1 RL.8.3			SL.8.1
Search and Rescue, Tim Cahill	<b>TG:</b> p. 21		RI.8.2 RI.8.5		SL.8.1
The Fine Madness of Iditarod, Gary Paulsen	<b>TG:</b> p. 22	RL.8.1 RL.8.3			
Responding to Cluster One Writing Activity: Hypothesizing About Why People Take Risks	SB: p. 38 TG: pp. 23–24 IWL: 1.3, 1.4	RL.8.1	RI.8.1	W.8.2 W.8.4 W.8.8 W.8.9	
Cluster One Vocabulary Test	<b>TG:</b> p. 25	RL.8.4	RI.8.4		
		Cluster Two:	After Surviving	?	
Teaching the Critical Thinking Skill: Generalizing	<b>TG:</b> pp. 26–27 <b>IWL:</b> 2.1, 2.2	RL.8.1	RI.8.1		
Cluster Two Vocabulary	<b>TG:</b> p. 28	RL.8.4	RI.8.4		
Contents of the Dead Man's Pockets, Jack Finney	<b>TG:</b> p. 29	RL.8.1 RL.8.3			SL.8.1
Appetizer, Robert Abel	<b>TG:</b> p. 30	RL.8.1 RL.8.2 RL.8.4		W.8.3	SL.8.1 SL.8.6
Staying Alive, David Wagoner	<b>TG:</b> p. 31	RL.8.1 RL.8.2 RL.8.5		W.8.2	
Responding to Cluster Two Writing Activity: Reacting to a Survival Situation	<b>SB:</b> p. 72 <b>TG:</b> pp. 32–33 <b>IWL:</b> 2.3, 2.4	RL.8.1 RL.8.3		W.8.2 W.8.4 W.8.10	
Cluster Two Vocabulary Test	<b>TG:</b> p. 34	RL.8.4	RI.8.4		

All Standards Correlated by Selection >> Grade 8					
Content	Pages	RL ELA Reading	RI ELA Reading	W ELA Writing	SL ELA Speaking
		Literature	Informational Text		and Listening
		Cluster Three: W	hat Would You R	tisk?	
Teaching the Critical Thinking Skill: Evaluating	<b>TG:</b> pp. 35–36 <b>IWL:</b> 3.1, 3.2	RL.8.1 RL.8.2 RL.8.3			
Cluster Three Vocabulary	<b>TG:</b> p. 37	RL.8.4	RI.8.4		
Battle by the Breadfruit Tree, Theodore Waldeck	<b>TG:</b> p. 38		RI.8.1 RI.8.2 RI.8.4 RI.8.7		
The Man in the Water, Roger Rosenblatt	<b>TG:</b> p. 39		RI.8.1 RI.8.7 RI.8.8	W.8.1	
<b>Jared,</b> David Gifaldi	<b>TG:</b> p. 40	RL.8.1 RL.8.3 RL.8.4			
<b>Plainswoman,</b> Williams Forrest	<b>TG:</b> p. 41	RL.8.3 RL.8.4		W.8.3	
Responding to Cluster Three Writing Activity: Evaluating Characters	<b>SB:</b> p. 118 <b>TG:</b> pp. 42–43 <b>IWL:</b> 3.3, 3.4	RL.8.1 RL.8.6		W.8.2 W.8.9	
Cluster Three Vocabulary Test	<b>TG</b> : p. 44	RL.8.4	RI.8.4		
		Cluster Four: Tl	ninking on Your (	)wn	
Teaching the Critical Thinking Skill: Synthesizing and Integrating	<b>TG:</b> pp. 46–47 <b>IWL:</b> 4.1, 4.2	RL.8.1 RL.8.2			
Cluster Four Vocabulary	<b>TG</b> : p. 48	RL.8.4	RI.8.4		
<b>Into the Wild,</b> Jon Krakauer	<b>TG</b> : p. 49		RI.8.1 RI.8.2 RI.8.6		SL.8.1
Cluster Four Vocabulary Test	<b>TG:</b> p. 50	RL.8.4	RI.8.4		

All Standards Correlated by Selection >> Grade 8					
Content	Pages	RL	RI	w	SL
		ELA Reading Literature	ELA Reading Informational Text	ELA Writing	ELA Speaking and Listening
		Additional Teac	her Guide Resoui	ces	
Research, Writing, and Discussion Topics	<b>TG</b> : p. 51			W.8.1 W.8.2 W.8.4 W.8.6 W.8.7 W.8.8 W.8.9 W.8.10	SL.8.1 SL.8.2 SL.8.4 SL.8.6
Assessment and Project Ideas	<b>TG:</b> p. 52			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
Answering the Essential Question	<b>TG:</b> p. 53	RL.8.1 RL.8.2	RI.8.1 RI.8.2		SL.8.1 SL.8.3 SL.8.4 SL.8.6
Essay Test	<b>TG:</b> p. 54			W.8.2 W.8.4 W.8.9 W.8.10	
Rubrics for Project Evaluation	<b>TG:</b> pp. 55–57			W.8.4 W.8.5	
Related Literature	<b>TG:</b> p. 58	RL.8.10	RI.8.10		

Grades 9–10 (	RL)				
Key Ideas and Details					
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 38, 72, 118 TG: pp. 15–16, 19, 20, 22, 24–25, 26–27, 29, 30, 31, 32–33, 35–36, 40, 42–43, 46–47, 53 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2				
<ol> <li>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.</li> </ol>	<b>TG</b> : pp. 30, 31, 35–36, 46–47, 53 <b>IWL</b> : 3.1, 3.2, 4.1, 4.2				
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	<b>SB:</b> p. 72 <b>TG:</b> pp. 19, 20, 22, 29, 30, 32–33, 35–36, 40, 41 <b>IWL:</b> 2.3, 2.4, 3.1, 3.2				
Craft and Struct	ure				
4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	<b>SB:</b> p. 10 <b>TG:</b> pp. 18, 26, 28, 30, 34, 37, 40, 41, 44, 48, 50				
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.					
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 Knowledg	e and Ideas				
7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).	<b>TG</b> : pp. 19, 22, 41				
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 page 58 include selections that are challenging, average, and easy.				

English Language Arts Standards » Reading: Literature »

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## English Language Arts Standards » Reading: Informational Text » Grades 9–10 (RI)

Voy Ideas and Dataile					
Key Ideas and Det					
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SB:</b> p. 38 <b>TG:</b> pp. 15–16, 24–25, 26–27, 38, 39, 49, 53 <b>IWL:</b> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2				
Determine a central idea of a text and analyze its     development over the course of the text, including how it     emerges and is shaped and refined by specific details;     provide an objective summary of the text.	<b>TG</b> : pp. 21, 38, 49, 53				
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 Struct	ure				
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	<b>SB:</b> p. 10 <b>TG:</b> pp. 18, 26, 28, 34, 37, 38, 44, 48, 50				
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	<b>TG</b> : p. 21				
6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	<b>TG:</b> p. 49				
Integration of Knowledge	e and Ideas				
7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.	<b>TG</b> : p. 39				
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.					
9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.					
Range of Reading and Level of	Text Complexity				
10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	SB: The anthology includes texts of varying levels of complexity.      TG: Suggestions for additional readings on page 58 include selections that are challenging, average, and easy.				

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

#### **Text Types and Purposes**

- 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
  - 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.
- 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.
  - 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.
  - 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).

**TG:** pp. 39, 51, 52

**SB:** pp. 38, 72, 118

**TG:** pp. 24–25, 31, 32–33, 42–43, 51, 52, 54

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

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English Language	Arts Standards » \	Writing » Grades 9–10 (W)
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- 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
  - 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.

**TG:** pp. 30, 41, 52

Production and Distributio	n of Writing
d coherent writing in which the	<b>SB:</b> pp. 38, 72

- 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. 38, 72 **TG**: pp. 24–25, 32–33, 51, 52, 54, 55–57 **IWL**: 1.3, 1.4, 2.3, 2.4
- 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- **TG:** pp. 52, 55–57
- 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.
- **TG:** pp. 51, 52

#### Research to Build and Present Knowledge

- 7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- **TG:** pp. 51, 52
- 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.
- **SB:** p. 38 **TG:** pp. 24–25, 51, 52

IWL: 1.3. 1.4

### 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").

**SB:** pp. 38, 118

**TG:** pp. 24–25, 42–43, 51, 52, 54

**IWL:** 1.3, 1.4, 3.3, 3.4

#### Range of Writing

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

**SB:** p. 72

**TG:** pp. 32–33, 51, 52, 54

**IWL:** 2.3, 2.4

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## English Language Arts Standards » Speaking and Listening » Grades 9–10 (SL)

323.000 2 2 4027				
Comprehension and Coll	aboration			
<ol> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> </ol>	<b>TG:</b> pp. 19, 20, 21, 29, 30, 49, 51, 52, 53			
Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	<b>TG:</b> pp. 51, 52			
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	<b>TG</b> : pp. 52, 53			
Presentation of Knowledg	je and Ideas			
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.	<b>TG</b> : pp. 51, 52, 53			
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.	<b>TG:</b> p. 52			
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.)	<b>TG</b> : pp. 30, 51, 52, 53			

All Standards Correlated by Selection >> Grades 9–10					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
Concept Vocabulary	<b>SB:</b> p. 10	RL.9-10.4	RI.9-10.4		
	cl	uster One: Why	Do People Take	Risks?	
Teaching the Critical Thinking Skill: Hypothesizing	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2	RL.9–10.1	RI.9–10.1		
Cluster One Vocabulary	<b>TG:</b> p. 18	RL.9-10.4	RI.9-10.4		
<b>Wilding,</b> Jane Yolen	<b>TG:</b> p. 19	RL.9–10.1 RL.9–10.3 RL.9–10.7			SL.9–10.1
<b>Allen Greshner,</b> Mel Glenn	<b>TG:</b> p. 20	RL.9–10.1 RL.9–10.3			SL.9-10.1
Search and Rescue, Tim Cahill	<b>TG:</b> p. 21		RI.9–10.2 RI.9–10.5		SL.9-10.1
The Fine Madness of Iditarod, Gary Paulsen	<b>TG:</b> p. 22	RL.9–10.1 RL.9–10.3 RL.9–10.7			
Responding to Cluster One Writing Activity: Hypothesizing About Why People Take Risks	<b>SB:</b> p. 38 <b>TG:</b> pp. 23–24 <b>IWL:</b> 1.3, 1.4	RL.9–10.1	RI.9–10.1	W.9–10.2 W.9–10.4 W.9–10.8 W.9–10.9	
Cluster One Vocabulary Test	<b>TG:</b> p. 25	RL.9–10.4	RI.9–10.4		
		Cluster Two:	After Surviving	?	
Teaching the Critical Thinking Skill: Generalizing	<b>TG:</b> pp. 26–27 <b>IWL:</b> 2.1, 2.2	RL.9–10.1	RI.9–10.1		
Cluster Two Vocabulary	<b>TG:</b> p. 28	RL.9-10.4	RI.9-10.4		
Contents of the Dead Man's Pockets, Jack Finney	<b>TG:</b> p. 29	RL.9–10.1 RL.9–10.3			SL.9–10.1
<b>Appetizer,</b> Robert Abel	<b>TG:</b> p. 30	RL.9–10.1 RL.9–10.2 RL.9–10.3 RL.9–10.4		W.9–10.3	SL.9-10.1 SL.9-10.6
<b>Staying Alive,</b> David Wagoner	<b>TG:</b> p. 31	RL.9–10.1 RL.9–10.2		W.9-10.2	
Responding to Cluster Two Writing Activity: Reacting to a Survival Situation	<b>SB:</b> p. 72 <b>TG:</b> pp. 32–33 <b>IWL:</b> 2.3, 2.4	RL.9–10.1 RL.9–10.3		W.9–10.2 W.9–10.4 W.9–10.10	

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All Standards Correlated by Selection >> Grades 9–10					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
Cluster Two Vocabulary Test	<b>TG:</b> p. 34	RL.9-10.4	RI.9-10.4		
	(	cluster Three: W	hat Would You R	isk?	
Teaching the Critical Thinking Skill: Evaluating	<b>TG:</b> pp. 35–36 <b>IWL:</b> 3.1, 3.2	RL.9–10.1 RL.9–10.2 RL.9–10.3			
Cluster Three Vocabulary	<b>TG:</b> p. 37	RL.9–10.4	RI.9-10.4		
Battle by the Breadfruit Tree, Theodore Waldeck	<b>TG:</b> p. 38		RI.9-10.1 RI.9-10.2 RI.9-10.4		
The Man in the Water, Roger Rosenblatt	<b>TG:</b> p. 39		RI.9–10.1 RI.9–10.7	W.9-10.1	
Jared, David Gifaldi	<b>TG:</b> p. 40	RL.9–10.1 RL.9–10.3 RL.9–10.4			
<b>Plainswoman,</b> Williams Forrest	<b>TG:</b> p. 41	RL.9-10.3 RL.9-10.4 RL.9-10.7		W.9–10.3	
Responding to Cluster Three Writing Activity: Evaluating Characters	<b>SB:</b> p. 118 <b>TG:</b> pp. 42–43 <b>IWL:</b> 3.3, 3.4	RL.9–10.1		W.9–10.2 W.9–10.9	
Cluster Three Vocabulary Test	<b>TG:</b> p. 44	RL.9–10.4	RI.9–10.4		
		Cluster Four: Th	inking on Your 0	wn	
Teaching the Critical Thinking Skill: Synthesizing and Integrating	<b>TG:</b> pp. 46–47 <b>IWL:</b> 4.1, 4.2	RL.9–10.1 RL.9–10.2			
Cluster Four Vocabulary	<b>TG:</b> p. 48	RL.9-10.4	RI.9-10.4		
Into the Wild, Jon Krakauer	<b>TG:</b> p. 49		RI.9–10.1 RI.9–10.2 RI.9–10.6		SL.9–10.1
Cluster Four Vocabulary Test	<b>TG:</b> p. 50	RL.9–10.4	RI.9–10.4		

All Standards Correlated by Selection >> Grades 9–10					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
		Additional Teac	her Guide Resou	rces	
Research, Writing, and Discussion Topics	<b>TG</b> : p. 51			W.9–10.1 W.9–10.2 W.9–10.4 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.9–10.4 SL.9–10.6
Assessment and Project Ideas	<b>TG:</b> p. 52			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	<b>TG:</b> p. 53	RL.9–10.1 RL.9–10.2	RI.9–10.1 RI.9–10.2		SL.9–10.1 SL.9–10.3 SL.9–10.4 SL.9–10.6
Essay Test	<b>TG:</b> p. 54			W.9–10.2 W.9–10.4 W.9–10.9 W.9–10.10	
Rubrics for Project Evaluation	<b>TG:</b> pp. 55–57			W.9–10.4 W.9–10.5	
Related Literature	<b>TG:</b> p. 58	RL.9-10.10	RI.9-10.10		

English Language Arts Standards » Grades 11–12						
Key Ideas and Details						
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: pp. 38, 72, 118 TG: pp. 15–16, 19, 20, 22, 24–25, 26–27, 29, 30, 31, 32–33, 35–36, 40, 42–43, 46–47, 53 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2					
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	<b>TG</b> : pp. 30, 31, 35–36, 46–47, 53 <b>IWL</b> : 3.1, 3.2, 4.1, 4.2					
3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	<b>SB</b> : p. 72 <b>TG</b> : pp. 19, 20, 29, 32–33, 35–36 <b>IWL</b> : 2.3, 2.4, 3.1, 3.2					
Craft and Struct	ure					
4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	<b>SB:</b> p. 10 <b>TG:</b> pp. 18, 26, 28, 30, 34, 37, 40, 41, 44, 48, 50					
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.						
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	e 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 page 58 include selections that are challenging, average, and easy.					

and easy.

English Language Arts Standards » Rea Grades 11–12 (	
Key Ideas and Det	tails
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. 38 TG: pp. 15–16, 24–25, 26–27, 38, 39, 49, 53 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.	<b>TG</b> : pp. 21, 38, 49, 53
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 Structi	ure
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	<b>SB:</b> p. 10 <b>TG:</b> pp. 18, 26, 28, 34, 37, 38, 44, 48, 50
5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	<b>TG</b> : p. 21
6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.	<b>TG:</b> p. 49
Integration of Knowledge	e and Ideas
7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.	<b>TG</b> : p. 39
8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).	
9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.	
Range of Reading and Level of	Text Complexity
10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	SB: The anthology includes texts of varying levels of complexity.      TG: Suggestions for additional readings on page 58 include selections that are challenging, average, and easy.

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

#### **Text Types and Purposes**

- 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
  - 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.
- 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.
  - 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.
  - 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).

**TG:** pp. 39, 51, 52

**SB:** pp. 38, 72, 118 **TG:** pp. 24–25, 31, 32–33, 42–43, 51, 52, 54 **IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4

English Language	Arts Standards »	Writing >>	Grades 11-12	(W)

- 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
  - 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.

**TG:** pp. 30, 41, 52

4. Produce clear and coherent writing in which the	SB:
development, organization, and style are appropriate to task,	TG:
purpose, and audience. (Grade-specific expectations for	IWL

**SB:** pp. 38, 72 **TG:** pp. 24–25, 32–33, 51, 52, 54, 55–57 **IWL:** 1.3, 1.4, 2.3, 2.4

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

writing types are defined in standards 1–3 above.)

**TG:** pp. 52, 55–57

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.

**TG:** pp. 51, 52

### Research to Build and Present Knowledge

Production and Distribution of Writing

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.

**TG:** pp. 51, 52

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.

**SB:** p. 38

**TG:** pp. 24–25, 51, 52

**IWL:** 1.3, 1.4

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

- 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
  - a. Apply grades 11–12 Reading standards to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").
  - b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]").

**SB:** pp. 38, 118 **TG:** pp. 24–25, 42–43, 51, 52, 54 **IWL:** 1.3, 1.4, 3.3, 3.4

#### **Range of Writing**

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

**SB:** p. 72 **TG:** pp. 32–33, 51, 52, 54 **IWL:** 2.3, 2.4

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

Comprehension and Collaboration					
<ol> <li>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.</li> <li>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.</li> <li>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</li> <li>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.</li> <li>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.</li> </ol>	<b>TG</b> : pp. 19, 20, 21, 29, 30, 49, 51, 52, 53				
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.	<b>TG</b> : pp. 51, 52				
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.	<b>TG</b> : pp. 52, 53				
Presentation of Knowledg	e and Ideas				
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.	<b>TG:</b> pp. 51, 52, 53				
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.	<b>TG</b> : p. 52				
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.)	<b>TG</b> : pp. 30, 51, 52, 53				

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All Standards Correlated by Selection >> Grades 11–12					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
Concept Vocabulary	<b>SB:</b> p. 10	RL.11-12.4	RI.11-12.4		
	Cli	uster One: Why	Do People Take I	Risks?	•
Teaching the Critical Thinking Skill: Hypothesizing	<b>TG:</b> pp. 15–16 <b>IWL:</b> 1.1, 1.2	RL.11–12.1	RI.11–12.1		
Cluster One Vocabulary	<b>TG:</b> p. 18	RL.11-12.4	RI.11–12.4		
Wilding, Jane Yolen	<b>TG:</b> p. 19	RL.11–12.1 RL.11–12.3			SL.11–12.1
Allen Greshner, Mel Glenn	<b>TG:</b> p. 20	RL.11–12.1 RL.11–12.3			SL.11–12.1
Search and Rescue, Tim Cahill	<b>TG:</b> p. 21		RI.11–12.2 RI.11–12.5		SL.11–12.1
The Fine Madness of Iditarod, Gary Paulsen	<b>TG:</b> p. 22	RL.11–12.1			
Responding to Cluster One Writing Activity: Hypothesizing About Why People Take Risks	<b>SB:</b> p. 38 <b>TG:</b> pp. 23–24 <b>IWL:</b> 1.3, 1.4	RL.11–12.1	RI.11–12.1	W.11–12.2 W.11–12.4 W.11–12.8 W.11–12.9	
Cluster One Vocabulary Test	<b>TG:</b> p. 25	RL.11–12.4	RI.11–12.4		
		Cluster Two:	After Surviving	?	
Teaching the Critical Thinking Skill: Generalizing	<b>TG:</b> pp. 26–27 <b>IWL:</b> 2.1, 2.2	RL.11–12.1	RI.11–12.1		
Cluster Two Vocabulary	<b>TG:</b> p. 28	RL.11–12.4	RI.11–12.4		
Contents of the Dead Man's Pockets, Jack Finney	<b>TG:</b> p. 29	RL.11–12.1 RL.11–12.3			SL.11–12.1
Appetizer, Robert Abel	<b>TG:</b> p. 30	RL.11–12.1 RL.11–12.2 RL.11–12.4		W.11–12.3	SL.11–12.1 SL.11–12.6
<b>Staying Alive,</b> David Wagoner	<b>TG:</b> p. 31	RL.11–12.1 RL.11–12.2		W.11–12.2	
Responding to Cluster Two Writing Activity: Reacting to a Survival Situation	<b>SB:</b> p. 72 <b>TG:</b> pp. 32–33 <b>IWL:</b> 2.3, 2.4	RL.11–12.1 RL.11–12.3		W.11–12.2 W.11–12.4 W.11–12.10	
Cluster Two Vocabulary Test	<b>TG:</b> p. 34	RL.11–12.4	RI.11–12.4		

All Standards Correlated by Selection >> Grades 11–12					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
		Cluster Three: W	/hat Would You F	tisk?	
Teaching the Critical Thinking Skill: Evaluating	<b>TG:</b> pp. 35–36 <b>IWL:</b> 3.1, 3.2	RL.11–12.1 RL.11–12.2 RL.11–12.3			
Cluster Three Vocabulary	<b>TG:</b> p. 37	RL.11–12.4	RI.11–12.4		
Battle by the Breadfruit Tree, Theodore Waldeck	<b>TG:</b> p. 38		RI.11–12.1 RI.11–12.2 RI.11–12.4		
The Man in the Water, Roger Rosenblatt	<b>TG:</b> p. 39		RI.11–12.1 RI.11–12.7	W.11–12.1	
Jared, David Gifaldi	<b>TG:</b> p. 40	RL.11–12.1 RL.11–12.4			
<b>Plainswoman,</b> Williams Forrest	<b>TG:</b> p. 41	RL.11–12.4		W.11–12.3	
Responding to Cluster Three Writing Activity: Evaluating Characters	<b>SB:</b> p. 118 <b>TG:</b> pp. 42–43 <b>IWL:</b> 3.3, 3.4	RL.11–12.1		W.11–12.2 W.11–12.9	
Cluster Three Vocabulary Test	<b>TG:</b> p. 44	RL.11–12.4	RI.11–12.4		
	,	Cluster Four: Th	hinking on Your (	) Wn	
Teaching the Critical Thinking Skill: Synthesizing and Integrating	<b>TG:</b> pp. 46–47 <b>IWL:</b> 4.1, 4.2	RL.11–12.1 RL.11–12.2			
Cluster Four Vocabulary	<b>TG</b> : p. 48	RL.11–12.4	RI.11–12.4		
Into the Wild, Jon Krakauer	<b>TG:</b> p. 49		RI.11–12.1 RI.11–12.2 RI.11–12.6		SL.11–12.1
Cluster Four Vocabulary Test	<b>TG:</b> p. 50	RL.11–12.4	RI.11–12.4		
Additional Teacher Guide Resources					
Research, Writing, and Discussion Topics	<b>TG:</b> p. 51			W.11–12.1 W.11–12.2 W.11–12.4 W.11–12.6 W.11–12.7 W.11–12.8 W.11–12.9 W.11–12.10	SL.11–12.1 SL.11–12.2 SL.11–12.4 SL.11–12.6

All Standards Correlated by Selection >> Grades 11–12					
Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening
Assessment and Project Ideas	<b>TG</b> : p. 52			W.11–12.1 W.11–12.2 W.11–12.3 W.11–12.4 W.11–12.5 W.11–12.6 W.11–12.7 W.11–12.8 W.11–12.9 W.11–12.10	SL.11–12.1 SL.11–12.2 SL.11–12.3 SL.11–12.4 SL.11–12.5 SL.11–12.6
Answering the Essential Question	<b>TG:</b> p. 53	RL.11–12.1 RL.11–12.2	RI.11–12.1 RI.11–12.2		SL.11–12.1 SL.11–12.3 SL.11–12.4 SL.11–12.6
Essay Test	<b>TG:</b> p. 54			W.11–12.2 W.11–12.4 W.11–12.9 W.11–12.10	
Rubrics for Project Evaluation	<b>TG:</b> pp. 55–57			W.11–12.4 W.11–12.5	
Related Literature	<b>TG:</b> p. 58	RL.11–12.10	RI.11-12.10		

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