

LITERATURE & THOUGHT

A HOUSE DIVIDED

AMERICA'S CIVIL WAR



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

Names of the Standards

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

Additional Abbreviations

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

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

Grade 6 Correlations

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

Grade 7 Correlations

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

Grade 8 Correlations

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

Grades 9–10 Correlations

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

Grades 11–12 Correlations

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

Features of the Student Book

Introducing the Theme

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

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

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

The Selections

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

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

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

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

The Final Cluster

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

Features of This Teacher Guide

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

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

What Do You Know? (Anticipation Guide) To assess your students' attitudes toward the essential question of this anthology, administer the anticipation guide on page 70.

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

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

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

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

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

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

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

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

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

Features of the Interactive Whiteboard Lessons

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

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

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

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

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

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

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

Assessments

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

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

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

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

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

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

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

Three Teaching Options for *A House Divided*

4- TO 6-WEEK UNIT

Page Numbers in
Student Book Teacher Guide

Introducing the theme (1 to 2 days)

Read and discuss the following sections

- What Do You Know? (Anticipation Guide) 13, 70
- Preface 3. 12
- Prologue 4–5. 12
- Creating Context. 9–20. 14

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

- Introduce and model the cluster thinking skill using handout/whiteboard lesson 16, 29, 41
- Pass out cluster vocabulary sheet. 17, 30, 42
- Set schedule for reading selections in first three clusters
- For each selection, use appropriate discussion questions and extension activities
 - Cluster One 22–59. 18–24
 - Cluster Two 62–79. 31–36
 - Cluster Three 82–111. 43–47
- As a class or in small groups discuss the **Responding to the Cluster** questions 60, 80, 112. 25, 37, 48
- Introduce Writing Activity with handout/whiteboard lesson 60, 80, 112. 26, 38, 49
- Administer Vocabulary Test 27, 39, 50

Teaching the last cluster (5 to 10 days)

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

Teacher-Directed

- Introduce the cluster using whiteboard lesson. 51
- Pass out cluster vocabulary sheet. 54
- Set schedule for reading selections
- For each selection, use appropriate discussion questions and extension activities 114–141. 55–59
- Introduce Writing Activity with whiteboard lesson IWL 4.3
- Administer vocabulary test 60
- Assign research projects. 61–63
- Prepare for final essay test 64
- Administer final essay test 65

Independent Learning

Have students

- respond to one or more of the questions or activities on the Responding to Cluster Four page 142
- plan and present a lesson over one or more of the selections in the last cluster. 114–141
- conduct additional research on a related topic 62–63

Three Teaching Options for *A House Divided* 1- TO 2-WEEK UNIT

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

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

Title	Page	Title	Page
The Civil War	9	The Blue and the Gray	82
Fort Sumter Falls	22	At Chancellorsville	98
Reflections on the Civil War	28	Lee Surrenders to Grant	100
The Pickets	37	Still a Shooting War	119
The Drummer Boy of Shiloh	48	Change of Heart	132
Freedom to Slaves!	62	At Gettysburg	140
The Gettysburg Address	76		

USING *A HOUSE DIVIDED* WITH RELATED LITERATURE

Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (page 70 of this teacher guide). From *A House Divided* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 9–20).
- Have students choose one or two selections to read from each cluster. Ask students to report on their selection and how it helped them answer the cluster question.

During Reading

- Ask students to relate the readings in *A House Divided* 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 *A House Divided*.

After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in *A House Divided* as well as the longer work.
- Ask students to compare and contrast one or more selections in *A House Divided* 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 61) or **Assessment and Project Ideas** (pages 62–63).

Related Works

The following works are included in the Common Core Grade Level Collections.

Harriet Tubman: Conductor on the Underground Railroad by Ann Petry (G6)

Narrative of the Life of Frederick Douglass, an American Slave by Frederick Douglass (G7)

Lift Every Voice and Sing: Selected Poems by James Weldon Johnson (G11)

See page 69 of this guide for more related exemplar titles included in Appendix B of the Common Core State Standards.

Teaching the Preface (page 3)

WHY IS THE CIVIL WAR A DEFINING MOMENT IN AMERICAN HISTORY?

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

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

CLUSTER ONE 1861–1862: What were they fighting for? **ANALYZING**

CLUSTER TWO 1863: A turning point? **COMPARING/CONTRASTING**

CLUSTER THREE 1864–1865: What were the costs of war? **SUMMARIZING**

CLUSTER FOUR Thinking on your own **SYNTHESIZING**

Notice that the final cluster asks students to think independently about their answer to the essential question—*Why is the Civil War a defining moment in American history?*

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

Teaching the Prologue (pages 4–5)

About the Image

This illustration dramatically draws the viewer’s eye to the foreground. On the right, the viewer is separated from the army camp by the cannon. On the left, the superimposed photos of a young soldier from each side visually suggest the disruption and fragmentation that the war imposed on individuals, families, and the nation.

Discussing the Image

- Describe the expressions on the faces of the soldiers. What emotions do you see?
- Do these soldiers look like the “laughing, singing, dancing” boys described in the text?
- Would you guess that the soldiers pictured have already seen action on the battlefield? Why or why not?

About the Text

The author expresses, in poignant language, the ultimate question about war: “Is anything worth it?” The intense personal anguish of her words seems to capture the essence of the very personal hopes and agonies of the Civil War that lie beneath the broader issues at stake.

About the Author

Mary Boykin Chesnut grew up as the wealthy and privileged daughter of one Southern plantation-owning family and then married into another. Her father, and later her husband, were in public office, serving in the legislature at both the state and national levels. Mrs. Chesnut learned to read and taught many of the slaves of both her father’s and her husband’s families to read—an action that was illegal in South Carolina at the time. While deeply entrenched in Southern society and politics, she came to question, and finally to condemn, slavery.

Discussing the Text

- Do you know, from this entry, whether the author supported the Union or the Confederacy?
- Based on the text, how would you say the Civil War changed the author?

What Do You Know? (Anticipation Guide)

Discuss the following true/false statements with your students to assess their knowledge of the Civil War. The same questions are provided in reproducible form on page 70 of this Teacher Guide. Suggested answers are provided on page 71.

- _____ 1. The cause of the Civil War was disagreement over the moral issue of slavery.
- _____ 2. The election of Abraham Lincoln as president was the event that set off the Civil War.
- _____ 3. Northerners and Southerners were eager to enlist and fight in their respective armies.
- _____ 4. Soldiers on each side were intensely loyal to their cause and believed they were fighting “for the right.”
- _____ 5. Soldiers on both sides never passed up a chance to injure the enemy.
- _____ 6. The war was fought by white soldiers only.
- _____ 7. Most of those who died in the war died in battle.
- _____ 8. The United States led the way in the worldwide movement to end slavery.
- _____ 9. The assassination of Lincoln ended the Civil War.
- _____ 10. The Civil War is past and no longer influences our attitudes in America.

Teaching the Creating Context Section (pages 9–20)

Use these Creating Context features to activate students' prior knowledge and build background about the Civil War.

The Civil War (pages 9–15) This essay provides excellent background on the causes of the Civil War. The essay is divided into six clearly-marked sections. Have students outline and summarize the main points. The essay may also raise questions that interested students can research later in the unit.

Timelines: Pre-War Events: Up to 1860 (pages 16–17) and Events of the War: 1861–1865 (pages 18–19) Students can use these two timelines to get an encapsulated view of the Civil War era as well as to gain perspective on the selections in *A House Divided*. Use the following activities to engage students in the content of the timeline.

- Prepare a classroom timeline to record the approximate time and place of the selections in *A House Divided*.
- Assign each student 1 or 2 months of a year of the timelines and have them read what happened during that time. Have students record historical details in their journals throughout the unit study.
- Assign each student an important event of the Civil War. Have them research the event and report their findings to the class.

Concept Vocabulary (page 20) The terms on this page are important to understanding the selections on the Civil War.

Discussing Concept Vocabulary

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

CLUSTER ONE

Analyzing Selections

I. Present this definition to students.

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

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

You use analysis when you

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

Have students suggest other situations where analysis would be used.

III. Explain to students that they will analyze the selections in Cluster One to answer the question What were they fighting for? Use the following steps to show how to analyze a selection.

- A. Use the reproducible “Analyzing Motivations for Fighting the Civil War” on the next page as a blackline master or use the interactive whiteboard lesson, *Divided_1.1_CriticalThink*.
- B. Show how one reader analyzed Model A to determine some of the issues that caused the war. Notice how the reader highlighted, then summarized relevant sections.
- C. Ask students to complete the same process using Model B. They will analyze why the soldiers volunteered to fight in the war. (*RI.7.3, RI.7.9, RI.8–10.6*)

For additional in-depth work on developing the skill of analyzing, see the set of interactive whiteboard lessons, *Divided_1.2_CCSSThinking*. (*RL.6–12.1, RI.6–12.1, RH.6–12.1, RI.7.3, RL.8–10.3*)

Analyzing Motivations for Fighting the Civil War

Cluster Question: What were they fighting for?

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

Directions: Note how one reader analyzed Model A and highlighted passages that identify issues that caused the war. Notice also the way the reader explained the highlighted text. Use the same method to analyze the reasons that soldiers volunteered to fight in the war from Model B.

Model A

. . . While the **South stayed with large plantation-style agriculture, the North industrialized** and expanded rapidly into the Western territories. **By 1830, one million more lived in the free states than in the slave states, and by 1840 the difference was almost two million.** The South had reason to be worried: The **tariff legislation had shown that the North could outvote the South in the House of Representatives;** internationally the **institution of slavery was disappearing fast.** . . . in the United States, **propaganda against the institution on moral grounds,** which had existed almost from the beginning, became stronger and louder.

from "The Civil War," pages 12–13

Different economic bases gave the North and South conflicting needs.

The population difference gave the free states more power.

The North could outvote the South on trade tariff laws.

The South felt vulnerable because they could be outvoted.

There was pressure on the South from the North to end slavery on moral grounds.

Model B

But here we are, taken with spring fever and thinking it blood lust, . . . going to be a hero, going to live forever. And I can see all them over there nodding agreement, save the other way around. . . . Sometime this week more innocents will get shot out of pure Cherokee enthusiasm than ever got shot before.

from "The Drummer Boy of Shiloh," page 52

As you read the selections in this cluster, including the two excerpted above, watch for the causes of the Civil War.

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.

Fort Sumter Falls pages 22–27

allusion indirect reference; a hint

capitulate surrender

imprecations curses

pervade to spread throughout; permeate

Reflections on the Civil War pages 28–36

abominably very badly; detestably

adulterate to make impure by adding an inferior substance

ardent enthusiastic; eager

quartermaster military officer in charge of housing, clothing, food, supplies, etc.

The Pickets pages 37–43

apathetically indifferently; done with a lack of interest

askance with distrust or disapproval

derisive scornful; mocking

First Battle of Bull Run pages 44–47

capricious impulsive; fickle

firelocks musket or gun that uses sparks to ignite the priming

reconnaissance preliminary survey or exploration of an area for military purposes

repulsed driven back

tumult uproar; a state of confusion

Drummer Boy of Shiloh pages 48–54

askew not straight or level; crooked

cocksure overly confident

helterskelter disorderly; confused

tremor vibration; shaking movement

Shiloh: A Requiem page 55

requiem service or hymn for the dead

solaced comforted; soothed

The Colored Soldiers pages 56–59

fray fight; a battle

muse a Greek goddess who inspires artists

unblanched unafraid

vales valleys

vigils watches kept while others sleep

Fort Sumter Falls by Mary Boykin Chesnut, pages 22–27

Diary

Summary

The author, a member of South Carolina's political society and the wife of a general's assistant, writes in her diary about events leading up to the first battle of the war and the beginning of the battle itself. She reports firsthand the sights and sounds and how they impact her household and immediate circle of friends.

Reading Hint	Thinking Skill	Extension
Students may have trouble keeping all the names straight and may be confused about who won the battle. Have them review the "Field Notes" on p. 27 before reading the selection.	Have students <i>analyze</i> the author's changing emotions as the battle approached and began.	Writing/Drama Challenge: The journal format gives a particular flavor to the information related. Have students experiment with a different format and perspective using the same facts. Challenge them to write and recite two brief journal entries—one from the point of view of a Union journalist, and one from a Confederate journalist.

Vocabulary

allusion indirect reference; a hint

capitulate surrender

imprecations curses

pervade to spread throughout; permeate

Discussing the Diary

1. Who was the president of the Confederacy as the war began? (Recall) *Mr. (Jefferson) Davis.*
2. What did Confederate officers wear as a uniform at this time? (Recall) *A sword and a red sash.*
3. What do you think the author means when she quotes Shakespeare's line, "sound and fury, signifying nothing"? (Analysis) *Answers will vary. Most will probably note that there was a great battle with no casualties. (RL.6–12.4, RL.9–10.9)*

4. What might motivate the "take-life-easys" referred to in the selection to enlist in the army? (Analysis) *Answers will vary. Some might cite strong convictions about the issues at stake, others the imagined glory of battle, others a sense of duty or fear of criticism.*
5. At the end of the selection, the author says, "He [Lincoln] will find us a heavy handful." What does she mean? (Analysis) *Answers may vary, but will probably refer to the Confederate army being harder to defeat than may have been expected. (RL.6–12.4)*

Special Focus: The Excitement of War

In every war, soldiers on both sides develop an intense excitement made up of dedication to "the Cause" and dreams of glory. Have students cite textual evidence of this excitement from the journal. (RL.6–12.1)

- p. 24, paragraphs 3 and 6
- p. 25, paragraph 6

Reflections on the Civil War by Bruce Catton, pages 28–36

Essay

Summary

Catton identifies the typical Civil War soldier as young, rural, and inexperienced, describing in detail the harsh realities of life in the army. He shares anecdotes about informal truces, in which Confederate and Union soldiers stationed in close proximity agreed to halt hostilities for purposes of trading goods or sharing recreation.

Reading Hint	Thinking Skill	Extension
This essay includes large amounts of information to digest and remember. Its straightforward style lends itself to outlining, which might help students retain the content.	Ask students to <i>analyze</i> appropriate parts of the essay, in order to create a description of a typical Civil War foot soldier.	Writing Challenge: Based on the information in this essay, imagine yourself as a Civil War soldier, and write a letter to your family describing a typical day with your regiment.

Vocabulary

abominably very badly; detestably

adulterate to make impure by adding an inferior substance

ardent enthusiastic; eager

quartermaster military officer in charge of housing, clothing, food, supplies, etc.

- List three improvements in living conditions that would have helped save the lives of Civil War soldiers. Support your answer with evidence from the text. (Analysis) *Answers will vary, but students may refer to better food, better sanitation, availability of antibiotics, or better medical care in general. (RI.6–12.1)*

Discussing the Essay

- What motivated young men from both sides to join their respective armies? (Recall) *A desire for adventure, a need to uphold the family honor, money, patriotism, a desire for excitement.*
- How did young would-be soldiers make themselves feel better about lying about their age in order to enlist? (Recall) *They put a piece of paper with “eighteen” written on it in their shoes, and thus could “honestly” tell the recruiter they were “over eighteen.”*
- How does the writer develop the idea that the Civil War was a “War Between Brothers”? (Analysis) *Answers may vary. Some students may mention the story of biological brothers fighting on opposite sides. The writer also includes stories about soldiers in picket lines calling a truce in order to trade food and tobacco and to listen to a band play music. (RH.11–12.3, RH.6–12.2)*

Literary Focus: Contrast

The objective, descriptive style *contrasts* with the touching or amusing anecdotes. Catton’s refusal to take a sentimental tone emphasizes the poignancy of the events he describes.

More subtly, there is an implied contrast between the soldiers’ naivete and simple common sense in dealing with “the enemy” and the complex issues and sophisticated strategies of the officers in charge. Have students explore those contrasts by responding to these questions.

- How might you feel differently about the conditions and events in the essay if they were told in a more sentimental way?
- How might the Civil War have been different if the common frontline soldiers described in this piece had been giving the orders?
- Do you see other examples of contrast used in this selection? (RH.6–12.5)

The Pickets by Robert W. Chambers, pages 37–43

Short Story

Summary

In this story, two Union soldiers and one Confederate call a truce, leave their cover and their weapons, and manage some trading, fishing, and socializing with stunning casualness. Generally good-natured banter and an understated kindness exchanged between sides engage the readers' sympathies, while a sobering turn at the end sheds a different light on the concept of the "War Between Brothers."

Reading Hint	Thinking Skill	Extension
Reading this story aloud using appropriate accents, if possible, will add to both the appreciation and the impact of the piece.	Have students <i>analyze</i> the actions of both Craig and Alden that allowed Craig to preserve his dignity in the face of Alden's generosity.	Research/Debate Challenge: Survey the class to see, by show of hands, how many would choose to "aid the enemy" as Alden and Craig did. Divide the class according to their answers, and stage a debate in which the two sides put forth the best arguments for their choices.

Vocabulary

apathetically indifferently; done with a lack of interest

askance with distrust or disapproval

derisive scornful; mocking

Discussing the Story

1. Whom is Connor shooting at at the beginning of the story? (Recall) *A Confederate soldier.*
2. In what ways did Craig try to pay back the Union soldiers for Alden's kindness? (Recall) *He offered them extra tobacco and gave Connor advice on how to catch a fish. His quiet displays of respect for the dead soldier may or may not have been related to Alden's kindness.*
3. Do you think Connor realized that Alden had given Craig extra food in the trade? (Analysis) *Answers may vary, but Alden's hesitation and glance at Connor (p. 40) might indicate that Alden didn't try to tell Connor.*
4. What evidence do you find in the text to suggest that all three men had participated in such informal truces and trades before? (Analysis) *Answers will vary. Students might refer to the confidence with which the men left their cover and their weapons, and the shorthand language they used to negotiate*

the trade. They might note that both sides assumed the same standard of exchange in trading the goods. (RL.6–12.1)

5. At the end of the story, Connor says goodnight to Craig. Based upon the text, why is this significant? (Analysis) *Answers may vary. Students should recognize that Craig's cooperation and respect during the burial and honoring of the body changed Connor's attitude. (RL.8–12.3)*

Literary Focus: Understatement and Irony

The soldiers in the story engage in a battle of wits, in which they employ both *understatement* (representing something as being less important than it is) and *irony* (expressing the opposite of what is really meant). Use the following prompts to explore these literary forms.

- Find an example of understatement in the story. *Students might cite p. 38, in which Craig pretends not to even know that Connor was shooting at him, or p. 40, when Craig minimizes his hunger by saying he'll have a snack to be sure the food isn't poisoned.*
- Find an example of irony. *Perhaps the best example is on p. 41, when Craig refers to two muffled shots as "Nother great Union victory." (RL.6–12.4)*

First Battle of Bull Run by William Howard Russell, pages 44–47

Press Report

Summary

The author, an eyewitness reporter for the *London Times*, describes the frantic rout and huge losses of the Union army at Manassas. His vivid description forms an interesting contrast with the festive scene portrayed in the introduction to the piece, in which Northerners picnic on a nearby hill in anticipation of an easy victory.

Reading Hint	Thinking Skill	Extension
Have students watch for evidence of bias in this selection. (RI.6–12.1)	Have students use <i>analysis</i> to create a list of the sights and sounds of battle and defeat, as described in this report.	Writing Challenge: Imagine you are a newspaper journalist. Write a brief eyewitness account of a competition you watched or participated in (a sports event, debate, music contest, etc.). Even if you strongly supported a particular contestant or team, try to write objectively, without bias.

Vocabulary

capricious impulsive; fickle

firelocks musket or gun that uses sparks to ignite the priming

reconnaissance preliminary survey or exploration of an area for military purposes

repulsed driven back

tumult uproar; a state of confusion

Discussing the Press Report

- In addition to the lives lost, what did the Union army lose at Manassas? (Recall)
“... nearly five batteries of artillery, 8,000 muskets, immense quantity of stores and baggage, and their wounded and prisoners . . .”
- How does the reporter first describe the scene of the battle? (Recall) *peaceful*
- Mr. Russell slips into a poetic, metaphorical style in the sentence “At every shot a convulsion as it were seized upon the morbid mass of bones, sinew, wood, and iron, and thrilled through it, giving new energy and action to its desperate efforts to get free from itself. . . .” How would you rewrite this sentence in simpler, more direct language to state the facts you think Mr. Russell intended? (Analysis) *Answers will vary. An example might be “The sound of gunfire added to the frantic movement of the fleeing soldiers.”*

Literary Focus: Biased Reporting

With *bias*, a reporter or journalist twists the news in order to influence public opinion. Modern-day journalists are expected to be objective and to avoid bias while reporting news. During the 19th century, however, journalists wrote for papers that were openly biased. Lead a discussion on the topic of bias using these prompts.

(RH.6–12.6, SL.6–12.1)

- Can you tell which army Mr. Russell favored? *Students may conclude that Mr. Russell favored the Confederacy, based on his reference to retreating men in uniform who “were a disgrace to the profession” (p. 46), his calling the frantic retreat “a most wonderful sight” (p. 47), or his use of the phrase “utterly demoralized army” (p. 47).*
- Can you tell which army Mr. Vizetelly, the artist from the *Illustrated London News*, favored? *Students may suspect he favored the Union, based on his opinion that “action had been commenced in splendid style by the Federalists . . .” (p. 46).*
- How easy would it be to detect bias in a photograph?
- How could a photographer manipulate public opinion through his or her photographs?
- Where can a current journalist express his or her opinion?

The Drummer Boy of Shiloh by Ray Bradbury, pages 48–54

Short Story

Summary

In lyrical style, this story lets us eavesdrop on a midnight conversation between a lonely and frightened 14-year-old boy anticipating his first battle and General Grant, who happens upon him in the darkened camp. In the touching dialogue, a gentle and very human General Grant admits to tears of his own about the suffering to come and inspires the drummer boy to arise with pride to fulfill his role as “the heart of the army.”

Reading Hint	Thinking Skill	Extension
You might heighten the impact of this story by darkening the room and staging a dramatic reading, using flashlights and sound effects.	Have students <i>analyze</i> the story to generate two statements. 1) The advantages of the Union army going into the Battle of Shiloh and 2) The disadvantages. Consider both the characters of the soldiers and the general's strategies.	Creative Challenge: Have students create a poem, song, drawing, or other artistic expression of what they would like to be known or remembered for in their old age. For inspiration, review General Grant's words to Joby on p. 53.

Vocabulary

askew not straight or level; crooked

cocksure overly confident

helterskelter disorderly; confused

tremor vibration; shaking movement

of glory, their inability to imagine their own death, even a sense that the love of their families will protect them. Passages on pages 50–52 support those ideas. (RL.6–12.1, RL.6–10.3)

Discussing the Story

1. What startled the boy at the beginning of the story? (Recall) *A peach pit falling on his drum.*
2. Why did General Grant cry? (Recall) *Because he knew the war would drag on and many would suffer and die.*
3. Based on the story, describe in your own words the role and importance of the drummer in an army. (Analysis) *Answers will vary, but might include unifying individuals into one army, setting the pace, inspiring confidence and pride, keeping the men alert and focused, or moving or warming the blood. (RL.9–12.3)*
4. General Grant says the young soldiers don't know what he knows—that men actually die in war. What do you think he means? Cite evidence from the text for support. (Analysis) *Answers will vary. Students know the soldiers are aware that men die in battle. They may refer to their inexperience, their youthful sense of immortality, their dreams*

Historical Focus: Dedication to a Cause

Joby was only 14, yet he lied about his age to join the Union army. At some level, he knew he was risking his life. All through history, people have dedicated themselves so completely and single-mindedly to a cause that they were willing to give everything, including their lives. Examples include Civil Rights activists in the United States and kamikaze pilots in World War II. Lead students in a discussion of the following topics. (SL.6–12.1)

- Come up with other examples of dedication to a cause from history or current world events.
- Is there a cause students might embrace so passionately as to risk their lives to advance it?

Shiloh: A Requiem by Herman Melville, page 55

Poem

Summary

Melville eloquently remembers those who died in the Battle of Shiloh and honors the kinship of “foemen” in death.

Reading Hint	Thinking Skill	Extension
Explain to students that a requiem is a service or hymn for the dead.	Have students <i>analyze</i> the rhyme scheme of the poem. Is there a pattern to the lines that rhyme? Is it regular or irregular?	Writing Challenge: Have students write a poem about an incident or an image from a selection in Cluster One. Have them use an irregular rhyme scheme as in this poem.

Vocabulary

requiem service or hymn for the dead

solaced comforted; soothed

Discussing the Poem

1. What does the following line mean: “Foemen at morn, but friends at eve—”? (Analysis) *By evening, the enemies were friends because they had been killed and no longer cared about the issues of the war.*
2. What does Melville say the church did after the Battle? (Recall) *Echoed the groans and prayers of the dying.*
3. What is meant by the parenthetical phrase “What like a bullet can undeceive”? (Analysis) *Answers may vary, but will probably relate to the idea that in death, unimportant distinctions are erased. Melville sees the issues of the war as insignificant compared to all the Union and Confederate soldiers had in common. (RL.6–10.4, RL.6.5)*
4. What do you think the image of the bugle adds to the poem? (Analysis) *Answers will vary. Encourage open discussion. Ideas might include contrast of a noisy object to a quiet mood, or an example of something lost on the field that will no longer be used for its purpose. (RL.6–10.4, RL.6.5)*

Literary Focus: Tone

The word *tone* in literature refers to the mood or attitude expressed in a piece of writing. For example, a thriller usually has an exciting tone; humor writing usually has a lighthearted tone. Use the following discussion points to explore with students the tone of Melville’s poem. You may want to have a student read the poem aloud before discussion. (RL.6–12.4)

- What tone, or mood, does Melville create in this poem? *Suggested answers include quiet, sad, gloomy, and somber.*
- What words or phrases does Melville use to create this tone? *Suggested answers include “clouded days,” “forest-field,” “solaced the parched one stretched in pain,” “church so lone,” “echoed a many parting groan,” “like low,” and “all is hushed at Shiloh.”*
- How does the image of the swallows flying at the beginning and end of the poem add to the tone? *Answers will vary.*
- Point out that the rhythm of the lines and the rhyming pattern seem to slow down the reader and contribute to the somber tone.

The Colored Soldiers by Paul Laurence Dunbar, pages 56–59

Poem

Summary

Dunbar, an African American poet, recounts the fearless and glorious service of the black soldiers who fought for the Union. He challenges the reader to consider how the country has repaid that service in the years since, as racial discrimination persists.

Reading Hint	Thinking Skill	Extension
If you read this poem aloud, watch out for the formal rhyme and almost singsong rhythm.	Have students <i>analyze</i> the poem to create a chronology of the participation of black soldiers in the Civil War.	Drama Challenge: Have students respond to the challenge in the poem by planning and staging a brief program in tribute to the black soldiers of the Union army. An alternative might be to stage such a program for all Civil War soldiers.

Vocabulary

fray fight; a battle

muse a Greek goddess who inspires artists

unblanched unafraid

vales valleys

vigils watches kept while others sleep

Discussing the Poem

1. In what year were black soldiers first enlisted in the Union army? (Recall) *1862.*
2. What does the poem say made the Southern soil rich? (Recall) *The mixed blood of black and white soldiers.*
3. According to the poem, what were the special strengths of the black soldiers in battle? (Analysis) *Answers may vary. Students might mention great bravery, fierceness, determination to prove their right to freedom.*
4. What are the reasons implied in the poem for the Union army's decision to call up black troops? (Analysis) *Answers will vary. Students may observe that the war was not going well and the Union needed all the manpower it could find. They might infer an attitude that black soldiers could be used in the front lines "to stop a bullet." (RL.6–12.1)*

5. What do you think Dunbar meant when he said, "For their blood has cleansed completely/Every blot of Slavery's shame"? (Analysis) *Answers will vary. It may be interesting to note who students think should have been ashamed, and why. (RL.6–12.1, RL.6–12.4, RL.6.5)*

Special Focus: Hypocrisy

Hypocrisy means insincerity—pretending to feel or believe one way, while acting in a different way. In the second stanza on page 59, Dunbar accuses whites of hypocrisy in their attitude toward blacks. Note especially the lines "They were comrades then and brothers,/Are they more or less to-day?" Have the class consider Dunbar's question. These prompts may help focus the discussion.

- How has the general role of African Americans in society changed since the Civil War?
- Have our attitudes as a nation kept up with our laws in the treatment of African Americans?

Discussing the Image

The picture on pages 56–57 portrays dramatic action. How did the artist create the sense of motion? *Answers will vary. Students might notice the diagonal orientation, the soldiers leaning forward into the charge, and the body position of the soldier who has just been hit in the left foreground. (RL.9–10.7, RH.6–8.7)*

1861–1862: What Were They Fighting For?

Critical Thinking Skill ANALYZING

1. Mary Boykin Chesnut's diary provides a glimpse into her reactions toward the unfolding events of the Civil War. Create a chart that **analyzes** Chesnut's emotions for each entry in the excerpt of her diary on pages 23–27. You might track the following emotions on your chart: sadness, depression, anxiety, fear, excitement, etc. Be sure to include Chesnut's statement on page 5, which was written near the end of the war. *Answers will vary. Suggested responses follow. **March 1861:** hope, optimism; **April 7, 1861:** anxiety, excitement, anticipation; **April 12, 1861:** nervousness, anxiety, fear, sadness; **April 13, 1861:** relief, happiness, anxiety, sadness, fear; **July 26, 1864:** sadness, despair.*
2. **Analyze** “The Pickets,” “The Drummer Boy of Shiloh,” and “Reflections on the Civil War.” Which piece do you think is most effective in providing insights into the life of a soldier? *Answers will vary. Accept any responses students can justify. Some students may select “Reflections on the Civil War” for its detailed and comprehensive information about the daily realities and hardships of soldiers’ lives. Others may pick “The Pickets” or “The Drummer Boy of Shiloh” for their slice-of-life realism. (RL.6–8.9, RI.6–8.9, RH.6–8.9)*
3. **Tone** is the author's attitude toward the subject he or she is writing about. For example, a writer may express sadness or hope through a piece of writing. Review either “Shiloh” by Herman Melville or “The Colored Soldiers” by Paul Laurence Dunbar. Select two or three lines that you feel best express the tone of the poem. Be prepared to explain your choice. *Answers will vary. Accept any responses that students can justify. (RL.6–12.1, RL.6–12.4)*
4. The North and South each had their own reasons for fighting the Civil War. Using an **analysis** chart like the one below, list two or more examples from each selection that show why the North and South chose to fight. *Answers will vary. Charts might include the major reasons shown below.*

Selection	Northern Reasons	Southern Reasons
The Civil War	<i>avored tariffs on agricultural machines; supported a strong federal government; favored national currency because the North was hurt by currency from small banks; opposed slavery on moral grounds</i>	<i>opposed tariffs; supported states' rights; supported small local banks; supported slavery</i>
Fort Sumter Falls	<i>believed federal government owned federal forts</i>	<i>believed states owned the forts</i>
Reflections on the Civil War	<i>patriotism was aroused</i>	<i>patriotism was aroused</i>

Writing Activity: Justification of War

The handout on page 26 provides a graphic organizer for this writing activity. It is also available as whiteboard lesson, Divided_1.3_Writing. You may wish to use the writing activity handout as an assessment. See pages 66–68 for sample rubrics to use with student projects. For a writing rubric to evaluate this activity, see whiteboard lesson Divided_1.4_CCSSRubric. (W.6–12.2, WHST.6–12.2)

Writing Activity: Analyzing Justifications for War

Directions: Write a short essay **analyzing** at least three causes that led the North and South to war. Use the following chart to record three or four details or quotations from the selections in Cluster One, the opening essay, and the timeline. Then write a sentence that explains how the detail or quotation was a cause of, or justification for, the Civil War.

Quotation or Detail	Cause or Justification

Use the strongest examples from your notes in your essay. Remember, **a strong analysis**

- states the purpose for the analysis
- demonstrates careful examination of each part of the topic
- supports each point with evidence
- organizes information clearly
- ends with a summary of the ideas presented

Cluster One Vocabulary Test pages 21–59

Chose the meaning of the bold word in each passage.

1. Anderson will not **capitulate**. (*Fort Sumter Falls*, p. 25)
Ⓐ take precautions Ⓒ order the attack
Ⓑ surrender Ⓓ regain health
2. But tea trays **pervade** the corridors, going everywhere. (*Fort Sumter Falls*, p. 26)
Ⓐ decorate Ⓒ are spread throughout
Ⓑ are stacked in Ⓓ are broken in
3. In the frontier regions, the **quartermasters** discovered that quite a lot of these young men picked up the underwear and looked at it and said, “What is this?” (*Reflections on the Civil War*, p. 29)
Ⓐ maids Ⓒ supply officers
Ⓑ cavalry Ⓓ drill sergeants
4. Both armies contained a number of very **ardent** teenagers who had lied about their age. . . . (*Reflections on the Civil War*, p. 30)
Ⓐ eager Ⓒ inexperienced
Ⓑ confused Ⓓ skilled
5. A **derisive** catcall answered him, and he turned furiously to Alden. (*The Pickets*, p. 38)
Ⓐ loud Ⓒ supportive
Ⓑ scornful Ⓓ shrill
6. In the midst of our little **reconnaissance** Mr. Vizetelly . . . came up and told us the action had been commenced in splendid style by the Federalists (*First Battle of Bull Run*, p. 46)
Ⓐ celebration Ⓒ conference
Ⓑ feast Ⓓ survey
7. On I rode, asking all “What is all this about?” And now and then, but rarely, receiving the answer, “We’re whipped;” or, “We’re **repulsed**.” (*First Battle of Bull Run*, p. 47)
Ⓐ driven back Ⓒ sick
Ⓑ exhausted Ⓓ injured
8. Beyond the thirty-three familiar shadows forty thousand men, exhausted by nervous expectation and unable to sleep for romantic dreams of battles yet unfought, lay crazily **askew** in their uniforms. (*The Drummer Boy of Shiloh*, p. 49)
Ⓐ drunk Ⓒ crooked
Ⓑ together Ⓓ laughing
9. Over the field where April rain **Solaced** the parched one stretched in pain (*Shiloh: A Requiem*, p. 55)
Ⓐ soaked Ⓒ washed clean
Ⓑ comforted Ⓓ attacked
10. Sprung they forth and bore them bravely/ In the thickest of the **fray**. (*The Colored Soldiers*, p. 58)
Ⓐ battle Ⓒ chaos
Ⓑ forest Ⓓ shooting

CLUSTER TWO

Comparing and Contrasting Points of View

I. Present this definition to students.

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

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

You use comparison and contrast when you

- compare and contrast movies before you decide which one to see
- compare and contrast the lifestyle of a friend's family with your own
- compare the book to the movie based on the book

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

III. Explain to students that the selections they will be reading both compare and contrast different elements of the events related to the Civil War.

A. Use the worksheet “Comparing and Contrasting the North and the South” on the next page as a blackline master or use the interactive whiteboard lesson, *Divided_2.1_CriticalThink*.

B. Ask students to fill in the comparison chart using the selections in Cluster One and the essay “The Civil War” on pages 9–15. Then have students answer the two questions that follow the chart. (*RL.6–12.1, RI.6–12.1, RH.6–12.1, RH.9–10.6, RH.9–10.9*)

For additional in-depth work on developing the skill of comparing and contrasting points of view, see the interactive whiteboard lesson, *Divided_2.2_CCSSThinking*. (*RL.6–7.9, RI.6.9, RH.9–10.6, RH.9–10.9*)

The South	Factors	The North
<i>Honor; maintain way of life; need slaves to make plantation farming profitable; fend off Northern aggression</i>	Reasons for fighting	<i>Honor; maintain the sovereignty of the Union; need the South to supply goods that could not be grown in the North (tobacco, cotton, indigo); fend off Southern aggression</i>
<i>Plantation farming; very little industry</i>	Type of economy	<i>Mainly industry, though it was well supplied with food from farms in the Midwest</i>
<i>Only 11 states, with little room for expansion in the Southwest</i>	Size of territory	<i>The North had much more room for expansion in the West.</i>
<i>No, Southern soldiers were often close to starvation, like Craig in “The Pickets.”</i>	Did army have enough food?	<i>Yes, although much of it was stale when it reached the men.</i>
<i>No, they had to make their own clothes, and often stole from dead Union soldiers because their uniforms were tattered and torn.</i>	Did soldiers have proper clothing?	<i>Yes, they were well supplied by the Union army.</i>

Comparing and Contrasting the North and the South

Cluster Question: 1863: A Turning Point?

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

Directions: Some people have called the Civil War “The Brothers’ War” because the two sides had much in common. But, like brothers, the North and South also had crucial differences—differences that led them to war. These differences ultimately determined the outcome of the war as well. Using the chart below, list the similarities and differences between the two sides. You may want to refer to the selections in Cluster One as well as the essay “The Civil War” on pages 9–15. Once you have completed the chart, summarize your findings by answering the two questions that follow.

The South	Factors	The North
	Reasons for fighting	
	Type of economy	
	Size of territory	
	Did army have enough food?	
	Did soldiers have proper clothing?	

How were the North and South similar?

How were the North and South different?

As you read the selections in this cluster, watch for similarities and differences between the North and the South.

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.

Freedom to Slaves! pages 62–63

gesticulation expressive movement of the hands and arms; gestures

A Debt of Honor pages 64–66

courier messenger carrying news or important papers

dismal depressing; gloomy

galling annoying; humiliating

lenient merciful; not severe

wended went on

The Great Draft Riots pages 67–71

gutted emptied

incendiary inflammatory; intended to stir things up

rabble disorderly crowd; mob

seething boiling; agitated

vagabonds wanderers; vagrants

Gettysburg pages 72–75

artillery weapons; large guns such as cannons

grapeshot small iron balls that scatter when fired from a cannon

tableau a dramatically staged scene

The Gettysburg Address pages 76–77

consecrate to make sacred by ceremony

four score and seven eighty-seven (a score equals 20)

hallow to make holy; to honor

William Clarke Quantrill pages 78–79

atrocious wicked or cruel act

charismatic inspiring; fascinating

guerrilla warfare fighting carried out by small groups acting independently

retaliate seek revenge; get even

retribution punishment that was deserved

Freedom to Slaves! by James McPherson, pages 62–63

Eyewitness Account

Summary

McPherson shares a rousing and to-the-point eyewitness account of the first release and reading of Lincoln's Emancipation Proclamation in Washington, D.C., and the jubilant response to it by blacks and whites alike.

Reading Hint	Thinking Skill	Extension
This account begs to be read aloud by an expressive reader with a patriotic march played behind it.	Have students imagine how the Emancipation Proclamation might have been received in a public reading in the South. <i>Compare and contrast</i> the two gatherings.	Research Opportunity: Find a copy of the Emancipation Proclamation in your classroom or school library. Read and discuss it to understand the excitement with which it was received.

Vocabulary

gesticulation expressive movement of the hands and arms; gestures

Discussing the Eyewitness Account

1. In what city did the event described in this account take place? (Recall) *Washington, D.C.*
2. How did people celebrate the reading of the Emancipation Proclamation? (Recall) *With shouting, cheering, gestures, fainting, hand-shaking, songs, cannon fire, marches.*
3. What does McPherson mean when he says "It was indeed a time of times, and nothing like it will ever be seen again in this life"? (Analysis) *Answers will vary. Students should recognize that the proclamation changed the lives of Americans, in a sudden and dramatic way, more than anything that most people see in a lifetime. (RI.6–10.4, RI.6.5, RH.6–8.6)*
4. Can you think of any news in your lifetime that has been greeted with as much excitement as is described in this account? (Analysis) *Answers will vary. Encourage open discussion. Teachers might remember the moon landing as an extremely exciting "step for mankind."*

Musical Focus: Negro Spirituals and Civil War Ballads

Among the ways of celebrating the news of the freeing of the slaves, the author lists "songs were sung." Music was a very important expression of both the joys and sorrows of the Civil War years. These sources offer an introduction to songs from the era. *(RI.6.7, RI.8.7, RI.11.7, RI.12.7, SL.6–12.5)*

Compact Discs: *Songs of the Civil War*, Various Artists, Sony: 1991; *Folk Songs of the Civil War*, Dale Stuart King, Reno & Smiley: 1997; *Negro Spirituals Sung By River Side*, Gallo: 1995

Songbook: Lawless, Chuck, *The Civil War*, Crown: 1999

A Debt of Honor by F. Scott Fitzgerald, pages 64–66

Short Story

Summary

John “Jack” Sanders, a young Confederate private, is sentenced to death for sleeping on sentry duty. At the last minute, General Lee pardons Jack, in part because of his young age. Later, Jack participates in a dangerous attack on a Union-held house, and when his leader falls, Jack makes a solo dash to set fire to the house. His daring secures a Confederate victory at the cost of his life. His debt is paid.

Reading Hint	Thinking Skill	Extension
Fitzgerald sets the reader up for a surprise ending, using the phrase “Jack never forgot,” which implies looking back from a distant future.	Have students <i>compare and contrast</i> Jack’s dedication to his duties before and after General Lee’s pardon.	Topic for Debate: Have students debate whether General Lee did the right thing by letting Jack off with a reprimand.

Vocabulary

courier messenger carrying news or important papers

dismal depressing; gloomy

galling annoying; humiliating

lenient merciful; not severe

wended went on

Discussing the Short Story

1. What had made it possible for Confederate troops to advance toward Chancellorsville? (Recall) *Success at Fredericksburg.*
2. What color jackets did the Confederate soldiers wear? (Recall) *Gray.*
3. Why might General Lee risk his reputation by letting Jack go free? (Analysis) *Answers will vary. Students will probably note that leniency might lead to a loss of discipline among the troops. (RL.8–12.3)*
4. Do you think Jack was assigned to be part of the assault force, or did he volunteer? (Analysis) *Students will probably assume that Jack volunteered, though we are not told. His promise to the general supports this assumption.*

Literary Focus: Discussing the Title

Discuss with students the two parts of the title of this story. The “debt” to General Lee for his reprieve, and the “honor” expressed in Jack’s promise that the Confederate States of America would never regret setting him free. Guide the discussion with these questions. *(RL.6–12.3, RL.6–12.4)*

- Do you think the price Jack paid was fair payment for his “debt”? Why or why not?
- Did the title prepare you for Jack’s death?

The Great Draft Riots by Susan Hayes, pages 67–71

Article

Summary

The writer describes the events that ensued when President Lincoln convinced Congress to impose a draft to build up waning Union forces. The controversial issue of exemption from the draft for any man able to pay \$300 was the main focus of the riots, which drove a lasting wedge among classes, races, and citizens living in New York City.

Reading Hint	Thinking Skill	Extension
Again with this selection, assigning roles and reading the article aloud in different voices will enhance its effectiveness.	Have students <i>compare and contrast</i> the positions of “The Poor Man,” <i>The New York Times</i> editor, and President Lincoln, as told in their own words.	Invitation to Write: Have students imagine themselves living in New York City at the time of the riots. From the information in the article, ask them to take a stand on the issues and write a letter to the editor defending their position.

Vocabulary

gutted emptied

incendiary inflammatory, intended to stir things up

rabble disorderly crowd; mob

seething boiling; agitated

vagabonds wanderers; vagrants

Discussing the Article

1. From what part of New York City did most of the draftees come? (Recall) *The Irish slums.*
2. What stand did New York City Governor Horatio Seymour take on the riots? (Recall) *He sympathized with the rioters, called for restraint, and promised to protest the exemption and protect their rights.*
3. List the issues that fueled the draft riots. (Recall/Analysis) *Answers might include resistance to the draft itself, lack of support for the war, outrage at the exemption for the rich, fear of losing jobs to freed blacks if the North won, fear for the welfare of families if the wage-earners were drafted.*
4. Why do you think the first action of the rioters was to shut down the docks? (Analysis) *The text implies it was intended to interfere with the war effort and recruit protesters from among the laborers. (RH.6–12.1, RH.9–12.3)*

5. Do you think the riots could have been avoided? How? Support your answer from the text. (Analysis) *Answers will vary. Some may say no—the draft was unavoidable and too controversial. Some may say that eliminating the exemption for the rich could have avoided the riots. Encourage open discussion. (RH.6–12.1)*

Literary Focus: Sympathetic Voices

Sometimes the way a person expresses himself on an issue, in speech or writing, elicits our sympathies even if we disagree with the positions or actions of the person. This article is full of voices, many of which might cause the reader to sympathize with, or even identify with, the person speaking. This concept of sympathetic voices is at the heart of persuasive speaking or writing. Use the following steps to help students analyze persuasive speech. (RH.9–12.9)

- Have students choose a voice from the article for which they feel sympathy, or with which they identify.
- Then have students explain why they chose that voice. Do they agree with the position being taken?

Gettysburg by Gary Paulsen, pages 72–75

Historical Fiction

Summary

With dramatic immediacy rare in a third-person story, Paulsen makes us experience the Battle of Gettysburg with Charley, a Union soldier. Charley moves from confidence and safety behind the Union barricades into the thick of the fighting, where he is killed in the deciding moment of the battle.

Reading Hint	Thinking Skill	Extension
Point out to students the skill with which Paulsen causes the reader to share Charley's experience, even though the story is told in the third person.	Have students note the excellent example of <i>comparing and contrasting</i> in the first four paragraphs of the story.	Connecting Thoughts and Feelings: Paulsen gives us Charley's thoughts, but not his feelings. Make a two-column chart. With students, list in the left column Charley's main thoughts that move the story along. Across from each in the right column, list students' ideas about how Charley might have felt while having that thought.

Vocabulary

artillery weapons; large guns such as cannons

grapeshot small iron balls that scatter when fired from a cannon

tableau a dramatically staged scene

Discussing Historical Fiction

1. What two things did Charley do to prepare for the upcoming battle? (Recall) *Prepare his rifle and tighten his shoelaces.*
2. Determine, using specific textual evidence, the elements that make the battle seem to Charley “the way it should be done.” (Analysis) *Being on top of the hill firing down on the enemy, cover to load behind, many soldiers and guns behind him, rock wall barricades between him and the enemy, artillery to fire on armies below. (RL.8.3, RL.6–12.4)*
3. This piece is an excerpt from a longer novella. Based on what we know from this excerpt, do you think Charley had ever been in a major battle before? (Analysis) *Answers may vary. Students might say no, referring to the phrase “. . . he had not been in another major battle.” Some may say yes because they infer from the language used that he’s comparing the current battle to a previous major battle and says he’s not been in “another” major battle (since . . . ?).*

4. From the description of the battle in this piece, explain why you think “neither general wanted to fight on hilly terrain.” (Analysis) *Answers will vary. Students might mention the visibility on top of the hill, the vulnerability of being fired upon from above, the difficulty of mounting a charge up or down a hill. (RL.6–12.1)*

Literary Focus: Contrast

Paulsen creates a dramatic contrast on pages 74–75. He describes Charley's experience of two different types of fighting—the clean, orderly “distant” battle he fights from behind the barricades; then the messy, chaotic, brutal experience of hand-to-hand combat. Discuss this contrast using the following questions. (RL.7–8.3, RL.6–12.4, RL.6–7.5)

- What words or phrases (on page 74) contribute to the sense of order and distance?
- What words or phrases (on pages 74–75) contribute to the sense of brutality and chaos?
- How might the feelings about war be different for a soldier who has survived a chaotic hand-to-hand battle from one who has only fired in formation from a safe distance?

The Gettysburg Address by Abraham Lincoln, pages 76–77

Speech

Summary

In this famous speech, Lincoln uses the occasion of dedicating the battlefield of Gettysburg to stir his listeners to a renewed awareness of the noble causes of the war.

Reading Hint	Thinking Skill	Extension
Because this piece was written as a speech, encourage students to read it aloud and pay attention to the flow and rhythm, as well as the content, of the words.	Have students <i>compare and contrast</i> the two dedications Lincoln talks about—dedication by official ceremony and dedication by the sacrifice and blood of the soldiers.	Creative Thinking Challenge: This speech was intended to inspire listeners to a renewed support for the war. Invite students to brainstorm other things President Lincoln might have done in 1863 to encourage people to support the war.

Vocabulary

consecrate to make sacred by ceremony

four score and seven eighty-seven (a score equals 20)

hallow to make holy; to honor

Discussing the Speech

1. What is the basic idea Lincoln says is being tested by the Civil War? (Recall) *Whether a nation based on equality for all can endure.*
2. Look for two places in the speech where Lincoln implies that the Civil War has significance on a global scale. (Analysis) *Answers may vary. The most obvious examples are: “. . . or any nation so conceived and so dedicated . . .” and “. . . that government of the people, by the people, for the people, shall not perish from the earth.”* (RI.6–12.1, RI.6–12.6, RI.9–12.9, RH.6–12.1, RH.6–8.6)
3. What do you think Lincoln meant when he referred to “the unfinished work,” “the great task before us,” or “that cause for which they gave”? (Analysis) *Answers will vary. Students might suggest the ideas of winning the war, keeping the nation alive, reuniting the nation, protecting the principles of equality and freedom—all could be inferred from the text.* (RI.6–12.4, RI.9–12.9, RH.6–8.4)

Literary Focus: Oratorical Style

This speech is a very good example of oratorical style. Help students analyze the speech by looking for these elements of oratory. (RI.6–8.6, SL.6–12.3)

- use of formal language
- careful design to influence listeners in a particular way
- reference to lofty ideals
- deliberate attempt to speak in general, rather than specific, terms; to emphasize principles rather than details
- emphasizing relationship between the issues at hand and universal principles
- use of parallel words or phrases
- an audible flow or rhythm to the words
- repetition of words or ideas

William Clarke Quantrill pages 78–79

Article

Summary

This article highlights the life, unsavory career, and legacy of a famous Confederate guerrilla-style raider. The eventual breakup of his band of terrorists, resulting in his flight and finally his death, marks another turning point in the Confederacy's fortunes.

Reading Hint	Thinking Skill	Extension
Help students take in the information in this article by having them compile a simple chronology of events.	Have students <i>compare and contrast</i> the attitudes toward Quantrill held by the pro-slavery and anti-slavery forces.	Topic for Debate: Both Union and Confederate armies used guerrilla tactics as part of their overall strategy. Are guerrilla tactics ever justified? Divide the class into negative and affirmative teams and have each side put forth its best arguments.

Vocabulary

atrocious wicked or cruel act

charismatic inspiring; fascinating

guerrilla warfare fighting carried out by small groups acting independently

retaliate seek revenge; get even

retribution punishment that was deserved

Discussing the Article

1. What did “Bloody Bill” wear into battle? (Recall) *A necklace of Yankee scalps.*
2. What famous Western outlaws were veterans of Quantrill’s raiders? (Recall) *Frank and Jesse James, Cole and Jim Younger.*
3. Do you think Quantrill would have made a good “regular army” soldier? Why or why not? Cite specific textual evidence. (Analysis) *Answers will vary. Students may say yes because of his talent for military strategy. Others may say no because he was too independent or too fond of personal revenge and brutality. (RI.6–12.1, RH.6–12.1)*

4. What does the author mean by saying Quantrill’s “past and predisposition soon caught up with him”? (Analysis) *We are told very little about his past and nothing that shows a predisposition to guerrilla warfare. Students might consider the leap the author is making from gambler and alleged horse thief and murderer to notorious brutal raider. (RI.6–12.4, RI.6.5, RH.6–8.4, RH.6–8.6)*

Special Focus: The Mystique of the Controversial Folk Hero

Quantrill was a very controversial figure—folk hero to some, brutal outlaw to others. Challenge students to identify other controversial figures from history or current events who inspire strong negative as well as positive emotions (e.g. Robin Hood, Saddam Hussein, Joan of Arc). Lead a discussion on why some people inspire such powerful and opposing emotions.

1863: A Turning Point?

Critical Thinking Skill COMPARING AND CONTRASTING

1. Do you think the rioters in “The Great Draft Riots” were justified in their actions against the draft? Use details from the selection to support your answer. *Answers will vary. Some students may refer to the unfairness of the exemption for the rich, the economic hardship on poor draftees, and their natural resistance to fighting a war that they believed would threaten their jobs. Some will say no, referring to Lincoln’s argument that he needed draftees to win the war and that a society requires its citizens to keep order and obey the law. They may cite the brutal violence of the rioters against innocent African Americans and orphans.*
2. Lincoln’s “Gettysburg Address” is considered one of the greatest speeches ever delivered. Besides memorializing the dead of the battle at Gettysburg, he also hoped to inspire the North to continue the war against the South. Find three phrases in the speech that might persuade the North to continue fighting. *Answers will vary. Accept any answers students can justify.*
(RI.6–12.1, RI.6–12.8, RH.6–12.1, RH.6–8.6)
3. **Compare and Contrast** Jack Sanderson in “A Debt of Honor” and Charley Goddard in “Gettysburg.” Which character seems more realistic? Cite textual evidence to support your choice. *Answers will vary. Jack makes the error of falling asleep on sentry duty, due to exhaustion and injury. He passes a “dismal” night anticipating his death and is grateful and elated to be pardoned. He makes a passionate promise in response and not long after has a chance to fulfill that promise with a courageous act. Jack’s actions and feelings resonate with normal youthful idealism and drama. Therefore, Jack is likely to seem understandable and real. What we know of Charley are his thoughts, not his feelings, which might seem “real” to some students. He shares realistic details (tightening his shoelaces in case he needs to run) and has thoughts in response to the action around him that seem reasonable and understandable.* (RL.6–12.1, RL.9–12.3, RL.7.9)
4. Imagine you are a newspaper editor in 1863 preparing to write an editorial on the current state of the war. **Compare and contrast** both sides in the war and decide which you think stands the best chance of winning the war. In a short outline, state which side you believe will win and three reasons why. *Responses will vary. Students might cite some of the following reasons.*
The Confederacy will win the war because support for the war in the North is decreasing; the draft riots will distract from and weaken the Union war effort; the Emancipation Proclamation will anger the Confederacy and boost their commitment to win; they have courageous young soldiers such as Jack Sanderson willing to die for the cause; and they nearly won the Battle of Gettysburg against impossible odds.
The Union will win the war because they have a larger population to call on to fight; they have the newly freed slaves ready to prove their patriotism in battle; they managed to enforce the draft, providing more troops; they had a major victory at Gettysburg; President Lincoln’s Gettysburg Address would renew Northerners’ support for the war; they managed to break up Quantrill’s raiders and weaken the guerrilla fighting. (RI.6–12.9, RH.6–12.6, RH.6–12.9)

Writing Activity: Contrasting Feelings About the War in a Letter

The handout on page 38 provides a graphic organizer to help students with the writing activity. You may also wish to use the Writing Activity Handout as an assessment. See pages 66–68 for sample rubrics to evaluate this activity, or use the whiteboard lesson, Divided_2.4_CCSSRubric. (W.6–12.3, W.6–12.9, WHST.6–12.9)

Writing Activity: Contrasting Feelings About the War in a Letter

Directions: Imagine you are one of the soldiers in Cluster One or Cluster Two writing a letter home. **Contrast** the feelings you had at the beginning of the war with your feelings about the progress of the war now—1863. You will have to make up the name of the person you are writing to, the place you are writing from, and the date.

Fill out the chart below to create the personality of the letter writer and the identity of the person he is writing to.

Date_____	Place_____
What is your name? _____	
To whom are you writing? _____	
Are you enthusiastic about the war? Why or why not? _____ _____	
What news do you have to share? _____ _____ _____	
What details about life as a soldier would you like to share? _____ _____ _____	
What is your view of the progress and possible outcomes of the war? _____	
Do you feel different now than you did when you joined the cause you are fighting for? Explain. _____ _____ _____	

Use the most interesting information from the form in your letter home. Remember these tips while writing a personal letter.

- Include the date and the place you are writing from.
- A personal letter can be informal; but remember, people of the Civil War period would not be familiar with today's slang terms.
- The content of your letter should include details that the receiver of the letter will find interesting.
- Close with a personal note such as *Love*, *Take care*, *Your son/daughter*, *Your friend*, *Sincerely*, etc.

Cluster Two Vocabulary Test Pages 61–79

Choose the meaning of the bold word in each passage.

1. While he was reading every kind of demonstration and **gesticulation** was going on. (*"Freedom to Slaves!,"* p. 63)
Ⓐ gestures Ⓒ celebration
Ⓑ protest Ⓓ violence
2. "Sir," said General Lee sternly, "on account of your extreme youth you will get off with a reprimand but see that it never happens again, for, if it should, I shall not be so **lenient**." (*"A Debt of Honor,"* p. 65)
Ⓐ unaware Ⓒ irresponsible
Ⓑ foolish Ⓓ merciful
3. The firing had just commenced when a **courier** rode up to General Jackson. (*"A Debt of Honor,"* p. 65)
Ⓐ cavalry soldier Ⓒ messenger
Ⓑ doctor Ⓓ cook
4. On the morning of July 13, thousands marched to Central Park, where they listened to **incendiary** speeches urging them to oppose the draft. (*"The Great Draft Riots,"* p. 68)
Ⓐ persuasive Ⓒ propagandistic
Ⓑ eloquent Ⓓ inflammatory
5. We are the poor **rabble**, and the rich **rabble** is our enemy by this law. (*"The Great Draft Riots,"* p. 70)
Ⓐ workers Ⓒ criminals
Ⓑ mob Ⓓ activists
6. At first it all seemed so distant, as if it was a staged **tableau**. (*"Gettysburg,"* p. 74)
Ⓐ scene Ⓒ battle
Ⓑ table Ⓓ dream
7. But, in a larger sense, we can not dedicate—we can not **consecrate**—we can not hallow—this ground. (*"The Gettysburg Address,"* p. 77)
Ⓐ cleanse Ⓒ destroy
Ⓑ make sacred Ⓓ celebrate
8. Quantrill and his raiders held the Union army responsible, and decided to **retaliate** by killing Union supporters in Lawrence. (*"William Clarke Quantrill,"* p. 78)
Ⓐ punish Ⓒ react
Ⓑ get even Ⓓ protest
9. The Lawrence massacre led to swift **retribution**, as Union troops forced the residents of four Missouri border counties onto the open prairie while Jayhawkers looted and burned everything they left behind. (*"William Clarke Quantrill,"* p. 79)
Ⓐ suffering Ⓒ punishment
Ⓑ catastrophe Ⓓ defeat
10. Quantrill and his raiders took part in the Confederate retaliation for this **atrocious** act, but when Union forces drove the Confederates back, Quantrill fled to Texas. (*"William Clarke Quantrill,"* p. 79)
Ⓐ battle Ⓒ cruel act
Ⓑ uprising Ⓓ mistake

CLUSTER THREE

Summarizing Key Ideas

I. Present this definition to students

Summarizing is briefly stating the main points of an event, discussion, or piece of writing.

II. Discuss with students how they already use the process of summarizing by sharing the situations below. A strong summary includes the central idea and important supporting details. It objectively paraphrases information and does not include personal opinions.

You summarize when you

- tell a friend about a movie you saw
- answer the dinner table question, “How was school today?”
- write an essay about your summer vacation

Have students suggest other situations in which summarizing would be used.

III. Explain to students that the next cluster of selections offers insights about the costs of the Civil War.

A. Use the worksheet “Summarizing the Costs of the Civil War” on the next page as a black-line master or use the interactive whiteboard lesson, *Divided_3.1_CriticalThink*.

B. Show students how the cost of the war in sickness and death is summarized in **Passage A**.

C. Have students read **Passage B**, and write a summary. Answers will vary. A sample summary follows **Passage A**. (*RL.6-12.2, RI.6-12.2, RH.6-12.2*)

For additional in-depth work on developing the skill of summarizing, see the interactive whiteboard lesson, *Divided_3.2_CCSSThinking*. (*RL.6-12.2, RI.6-12.2, RH.6-12.2*)

Summarizing the Costs of the Civil War

Cluster Question: What were the costs of the war?

Definition: Summarizing is briefly stating the main points of an event, discussion, or piece of writing. A strong summary includes the central idea and important supporting details. It objectively paraphrases information and does not include personal opinions.

Directions: Notice how one reader highlighted the major points and wrote a summary of **Passage A**. Underline the main points in **Passage B**. Write your summary in the space provided.

Passage A

In the Civil War, which lasted four years, **about 600,000 young Americans, North and South together, lost their lives.** That is not the total casualty list; it is the number that actually went under the sod. **The wounded, the missing, the prisoners, were in another list.** Six hundred thousand is the number of lives that were actually lost.

If you want to understand what a terrible drain that was on the country, reflect that the total population in the United States in the 1860s was about an eighth or a ninth of what it is today. The number of men killed in that war, if you interpret **it in today's terms, would come to something between four and four and one-half million.** In other words, a perfectly frightful toll of American lives was taken.

There are a good many reasons why the toll was so high. **More than one-half of the men who died were not killed in action; they simply died of camp diseases:** typhoid fever, pneumonia, dysentery, and childhood diseases like measles and chicken pox.

from "Reflections on the Civil War," page 32

Summary: In addition to all those who were wounded, missing, or taken prisoner, a total of about 600,000 soldiers died in the Civil War. As a portion of the population, that would translate to 4–4.5 million in today's terms. Fewer than half of those soldiers died in battle. The rest died of diseases because of poor conditions in the camps.

Passage B

What began as an organized protest march quickly turned violent when the angry protesters set fire to the draft office. One New York City woman kept a daily diary of the riots. Here, she describes the events of the first day.

"All day yesterday there were dreadful scenes enacted in the city. The police were successfully opposed; many were killed, many houses were gutted and burned; Negroes were hung in the streets! All last night the firebells rang, but at last the rain came down in torrents and scattered the crowds, giving the city authorities time to get organized." —Maria L. Daly, July 14, 1863

Many immigrants were fearful that freed slaves would move north and take away their jobs if the North won the war. Thus, the rioters harbored a particular hatred toward blacks. On the afternoon of the first day of the riots, the rioters looted and then set fire to the city's black orphanage.

from "The Great Draft Riots," page 69

Summary: _____

Cluster Three Vocabulary

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

The Blue and the Gray: A Hospital Sketch pages 82–97

athwart across; at an angle to

haggard exhausted from illness or worry

irefully angrily

pallid pale; dull

placid peaceful

sallow having a yellowish skin color

solicitude concern for someone's comfort

sonorous resonant; a deep and powerful sound

squalor dirtiness; wretchedness

vestige the last remaining bit

wretched pitiful; miserable

At Chancellorsville: The Battle of the Wilderness pages 98–99

slack loose

Lee Surrenders to Grant pages 100–104

alluded referred to in an indirect manner

ascertain find out by asking questions

manifold set up to make copies

reverie daydream

Farewell Order to the Army of Northern Virginia page 105

arduous difficult; requiring much effort

fortitude strength in bearing pain or trouble

valor bravery in fighting

Death of Lincoln pages 106–111

devolved passed on to a deputy or successor

disconcerted confused; flustered

lamentation passionate expression of grief

legations diplomatic representatives

liable susceptible; subject to

remonstrance protest

rods measure of length; 1 rod = 5.5 yards

spare thin; lean

The Blue and the Gray: A Hospital Sketch

Short Story

by Louisa May Alcott, pages 82–97

Summary

Alcott tells a story of two dying soldiers—one Union, one Confederate—who deal each other their fatal wounds. They end up lying side by side in hospital beds. While one offers forgiveness and friendship, the other holds onto hatred and vengeance and even tries to finish the job with poison. But when the gentle, forgiving man dies, his enemy's heart is changed, and he uses his last hours to try to make things right.

Reading Hint	Thinking Skill	Extension
The formal, sentimental language of the dialogue may distract students. Encourage students to look past the stilted language to the story's content.	Have students <i>summarize</i> the events that led to Clay's decision to try to poison Murry.	Writing Challenge: Everyone in the story loves and admires Mercy Carrol as "the good angel of the hospital." Have students write a brief essay about someone they admire for his or her kindness. Have them include examples of the actions that make this person admirable.

Vocabulary

athwart across; at an angle to

haggard exhausted from illness or worry

irefully angrily

pallid pale; dull

placid peaceful

sallow having a yellowish skin color

solicitude concern for someone's comfort

sonorous resonant; a deep and powerful sound

squalor dirtiness; wretchedness

vestige the last remaining bit

Discussing the Short Story

1. What does Alcott say is the "dearest word in all tongues"? (Recall) *Mother*.
2. Why was Clay so angry and vengeful toward Murry? (Recall) *Not only did Murry wound him, but Murry was taken in the ambulance first when Clay felt he was hurt more seriously.*
3. Do you think Dr. Fitz Hugh really believed Murry might recover? Support your answer with textual evidence. (Analysis) *Answers will vary. Some may say yes because of the way the doctor describes other surprising recoveries. Some may say no, referring to his comment "As I feared . . ." (RL.6–12.1)*

4. After hating Murry so, what do you think changed Clay's mind about him? (Analysis) *Answers may vary. Students may feel it was Murry's sincere forgiveness of Clay and his dying gesture of friendship that made the difference. (RL.6–12.3)*

Literary Focus: Symbolism

A *symbol* is something that stands for or calls to mind something else. In this story, the title suggests the description of the two jackets hung next to each other (pages 87, 93, 97). The two coats, in turn, suggest more complex and subtle ideas. Ask students what they think the two coats stand for. (RL.6–12.2, RL.6–12.4)

- The coats may stand for the two men, Clay and Murry.
- They may stand for the differences and similarities between the soldiers on the two sides of the war.
- The proximity of the coats might suggest the potential for friendship between the men or the sides.

Discussing the Cover

You might also have students examine the painting "Last Civil War Veteran" by Larry Rivers on the cover of *A House Divided*. What is Rivers saying about the war? (RH.6–8.7)

At Chancellorsville: The Battle of the Wilderness

Poem

by Andrew Hudgins, pages 98–99

Summary

Two Confederate brothers happen upon a dead Union soldier during the battle. One advises the other to replace his worn shirt with the new blue wool of the Yankee. The other refuses with disgust but later returns to find it taken by someone else. The final lines speak volumes about the losses of the war.

Reading Hint	Thinking Skill	Extension
It may take several readings for students to understand that the narrator is ashamed of himself for cursing his brother.	Have students <i>summarize</i> the plot of the story told in the poem.	Writing/Discussion Challenge: With students, rewrite the poem to make it about Union soldiers finding a dead Confederate. Note how little has to change to accomplish this. What do both poems say about the common experiences of Civil War soldiers?

Vocabulary

slack loose

Discussing the Poem

1. Of what fabric was the dead corporal's coat made? (Recall) *Blue wool*.
2. From this poem, how do you know Sid and Clifford are Confederates? (Analysis) *Their use of the slang term "Yank" and the last two lines, "By autumn, we wore so much blue we could have passed for New York infantry" are strong clues.*
3. Analyze what Sid means when he says, "I had compromised my soul for nothing I would want to use—some knowledge I could do without." (Analysis) *Answers will vary. Students might infer that he "compromised his soul" by cursing his brother and that the experience that upset him so resulted in nothing gained except a sad new awareness of death. (RL.6.5, RL.8.3, RL.6–12.4)*

Special Focus: The Losses of War

This poem paints a grim picture of death as a sad but common loss of war. It also suggests another, less obvious loss—the innocence and

protected ideals of the soldiers. Have students discuss Sid's changing feelings toward taking a uniform from a corpse, and help them generalize from that change about how a person's sensitivities are deadened by exposure to violence. Start by looking at these lines from the poem and assigning to each the attitude it expresses. (RL.6–12.1, RL.6–12.3, RL.6–12.4)

- "Imagining the slack flesh shifting underneath my hands, the other-person stink of that man's shirt so newly his, I cursed Clifford from his eyeballs to his feet." (*disgust, horror*)
- "When we returned, someone had beat me to the shirt." (*resignation*)
- "By autumn, we wore so much blue we could have passed for New York infantry." (*casualness, insensitivity*)

Related Reading

Students might like to know that this poem is from Hudgins' book of poems *After the Lost War: A Narrative*. The collection is told from the perspective of Sid, a Confederate soldier.

Lee Surrenders to Grant by Horace Porter, pages 100–104

Eyewitness Account

Summary

On April 9, 1865, General Lee surrendered to General Grant at the Appomattox Court House in Virginia, all but ending the war. This account details the terms of that surrender and conveys both the dignity and sadness of General Lee and the respect of General Grant and his officers for a worthy adversary.

Reading Hint	Thinking Skill	Extension
Encourage students to look for Grant's words and actions that show generosity and grace in victory, and for Lee's words and actions that show dignity and sadness in defeat.	Have students <i>summarize</i> the terms of Lee's surrender to Grant.	Drama Challenge: Have willing students adapt, cast, and stage this account as a short skit.

Vocabulary

alluded referred to in an indirect manner

ascertain find out by asking questions

manifold set up to make copies

reverie daydream

Discussing the Eyewitness Account

1. What prompted General Grant to allow Confederate officers to keep their side-arms and horses? (Recall) *The sight of General Lee's sword.*
2. Which of Lee's requests was Grant unable to agree to? (Recall) *Forage for the animals.*
3. Twice, Lee brought the conversation "back into business channels." Why do you think he was anxious to proceed, and why did Grant tend to wander from the business at hand? (Analysis) *Answers will vary. Students might feel that the experience was sad and painful for Lee, so he was eager to get it over with. While some victors in this situation might want to draw out the satisfaction of the moment, the text doesn't support this motive for Grant. More supportable are the ideas that Grant wanted to ease Lee's discomfort and to convey support for all soldiers to get back to working the land and rebuilding the country. (RI.6–12.1, RI.6–12.3, RH.6–12.1, RH.9–12.3)*

4. Find three lines or phrases that might move you to feel sympathy for Lee. (Analysis) *Answers will vary. Some examples are "I have, indeed, nothing for my own men," "They have been living . . . principally on parched corn," "the general . . . gazed sadly in the direction of the valley," ". . . now an army of prisoners." (RI.6–12.4)*

Historical Focus: The End of War

While the surrender at Appomattox all but ended the war, the "Events of the War" section in the Prologue tells us that General Sherman's march had not yet ended and lists one more skirmish in Texas—a battle ironically won by the Confederates. Similar stories exist of hostilities after the official end of many wars (e.g., World War II, the Korean War) carried out by soldiers who either hadn't heard or wouldn't accept the news. Discuss this aftermath of war using these prompts.

- What might motivate soldiers who knew the war was over to keep on fighting? *Anger, hatred, extreme dedication to the issues or causes of the war, revenge, the idea that their leaders had "sold out."*
- How might you feel as family or friends of a soldier who died in post-war fighting? Does it seem any more or less tragic than any other loss of life in war? *Answers will vary. Encourage open discussion.*

Farewell Order to the Army of Northern Virginia

by Robert E. Lee, page 105

Speech

Summary

In this eloquent speech, General Lee bids farewell to his troops, explains the necessity of his choice, and offers high praise to his “countrymen” for “duty faithfully performed.”

Reading Hint	Thinking Skill	Extension
Point out the formal language and oratorical style of the speech. Note that each paragraph begins with a prepositional phrase, unlike normal conversation.	Have students <i>compare and contrast</i> the style of the speech with the way the general probably would have spoken to his troops in the everyday course of the war.	Writing Challenge: Building on the Thinking Skill activity, have students outline the ideas of the speech and then rewrite it in everyday language expressing the same concepts. Explore the difference in the impact of the two styles.

Vocabulary

arduous difficult; requiring much effort

fortitude strength in bearing pain or trouble

valor bravery in fighting

Discussing the Speech

1. What does General Lee say was not a reason for his decision to surrender? (Recall) *Distrust of his troops.*
2. What were the general’s reasons? (Recall) *Overwhelming numbers and resources, no chance of gain to compensate for the losses, desire to avoid useless sacrifice of men.*
3. What do Lee’s use of the phrases “endear them to their countrymen” and “devotion to your country” imply? (Analysis) *Lee still firmly believed in the C.S.A. as a separate country from the U.S.A. (RH.6–12.4, RH.9–12.9)*
4. How would you describe the tone of the speech? (Analysis) *Answers may vary. Students may see it as affectionate, grateful, or sad. (RH.6–12.4)*

Literary Focus: Speechwriting

This speech is attributed to Robert E. Lee, and the Gettysburg Address is attributed to Abraham Lincoln. Today, every American president and many high-level military or political figures use speechwriters to make sure the words they say in formal addresses create the desired effect. Discuss with students the advantages and disadvantages for the politician and for the public in using speechwriters. The following questions may help stimulate discussion. (SL.6–12.1)

- Why might a politician hire a speechwriter?
- Do you think leaders should be able to write their own speeches? Why or why not?
- Is it possible for a leader to hide an important gap in his/her knowledge or skills by using a speechwriter?
- How can speechwriting be used to manipulate public opinion?

Discussing the Image

What elements of the illustration reinforce the content and tone of the speech? *Students may point out the symbolism of rolling up the flag (meaning the end of the war or even of the Confederacy). The sad faces and stooped postures of the soldiers support the sad tone. (RI.6.7)*

Death of Lincoln by Gideon Welles, pages 106–111

Eyewitness Account

Summary

Welles, then Secretary of the Navy, shares a restrained but moving account of the details of the attacks on Lincoln. He describes the long night's vigil ending with Lincoln's death and the immediate reactions of the people in Washington.

Reading Hint	Thinking Skill	Extension
Descriptive detail invites the reader to visualize the scenes. Students who visualize as they read will take more from the piece.	Have students <i>summarize</i> the account by dividing it into logical sections and writing headlines for each section.	Creative Challenge: Based on the information in this account and prior knowledge about Lincoln, have students create a poem, song, drawing, or other artistic work in memory of the slain president. Invite them to share and explain their work.

Vocabulary

devolved passed on to a deputy or successor

disconcerted confused; flustered

lamentation passionate expression of grief

legations diplomatic representatives

liable susceptible; subject to

remonstrance protest

rods measure of length; 1 rod = 5.5 yards

spare thin; lean

Discussing the Eyewitness Account

1. According to the account, why did John Wilkes Booth shoot Lincoln? (Recall) *He was a Southern sympathizer.*
2. Describe Lincoln's recurring dream. (Recall) *He found himself in a strange boat on the water, moving rapidly towards shore.*
3. Based on this piece and earlier selections in this book, why do you think "colored people, especially" grieved so intensely for Lincoln? Cite several pieces of textual evidence. (Analysis) *Answers may vary, but will relate to the fact that he had freed them from slavery and championed their rights. (RI.9–12.7, RH.6–12.1, RH.9–12.9)*

Special Focus: Lincoln as a Symbol

Any head of state becomes a symbol of his or her country. So the death of any president brings complex reactions from people with strong feelings for or against the nation as well as the person. These complex reactions were heightened with Lincoln. His presidency was characterized by dramatic events, and his assassination came at a very dramatic moment in the history of the nation. Lead a discussion on how each of the following groups might have reacted to his death. (SL.6–12.1)

- African Americans in the North (*They were especially grieved and fearful at the loss of Lincoln, whom they saw as their benefactor and protector.*)
- Union military leaders, newly confident of victory in the war
- Leaders of the New York City draft riots, whose demands to end the exemption for the rich Lincoln denied
- Southerners feeling bitter at their defeat in the war
- Southern plantation owners who depended on slave labor
- The vice president and Cabinet left behind to try to reunite and rebuild the nation

1864–1865: What Were the Costs of the War?

Critical Thinking Skill SUMMARIZING

1. The cost of the war was high in dollars and lives lost for both sides. It also was costly on a personal level. Evaluate what was sacrificed by three of the characters or historical figures you have read about so far. You might want to use a chart such as the one below in which an example has been done for you.

Individual	What was sacrificed	What, if anything, was gained by the sacrifice
Clay in "The Blue and the Gray"	He sacrificed his pride.	He gained peace of mind.
Sid in "At Chancellorsville"	His sensitivities	Gained some knowledge that sentiments are wasted in war. He also learned that he would compromise his principles.
General Lee in "Lee Surrenders to Grant"	Hopes and dreams of victory	The lives of many soldiers
Lincoln in "Death of Lincoln"	His life	

2. The poem "At Chancellorsville" is told from the viewpoint of a Confederate soldier shortly after the Battle of the Wilderness, which was fought in May of 1863. List some of the details from the poem that show the living conditions of soldiers in the Confederate army. *Answers will vary. Students might list these details.*
 - Shabby, dirty, blood-stained uniforms, missing buttons
 - Only the clothes on their backs—no changes
 - Confederates wearing Union blue because it was in better shape than their clothes
3. Louisa May Alcott uses **symbolism** in her short story "The Blue and the Gray." A *symbol* is an object, a person, an animal, a color, or other device that stands for a more abstract concept. For example, an eagle sometimes stands for freedom; the color green sometimes signifies growth. What symbols does Alcott use in her short story, and what do you think they signify? *Answers will vary. Students might notice these examples. (RH.6–12.1, RL.6–12.4, RL.7.3)*
 - the blue and gray coats: both sides of the conflict
 - two narrow beds side by side on p. 84: closeness of the two sides in the war
 - Murry's offer of water and grapes to Clay: forgiveness; friendship
 - Mary: the goodness of normal life that the soldiers stand to lose
 - poison: escape from "pain, captivity and shame"; revenge
 - midnight: death
 - Clay's gift of his money to Mary: a change of heart before his death
4. Even in defeat, General Lee's gracious attitude can be seen in both the account of his surrender and his farewell speech. Find three phrases or events in these two selections that reveal his character. *Accept any answers students can justify. (RH.6–12.1, RH.6–12.3, RH.6–12.9)*

Writing Activity: Summarizing the Civil War

The Writing Activity handout (page 49) provides a graphic organizer to help students with the writing activity. It may also be used as an assessment. See pages 66–68 or the interactive whiteboard lesson, *Divided_3.4_CCSSRubric*, for a sample rubric. (RH.6–12.1, RI.6–12.1, RL.6–12.1, WHST.6–12.2)

Writing Activity: Summarizing the Civil War

Directions: Imagine you are trying to describe the American Civil War to someone from another country. Write three to five statements that **summarize** this period in U.S. history. You might address the following issues in your summary statements: the main causes, the costs of the war, how the conflict was resolved, and the effects of the war.

Use the following chart to record your summaries. You might find it helpful to first list three or four main points, or key words, you want to cover in each summary statement.

Causes	Summary
<i>Opposing views on slavery</i>	<i>The North and South had opposing views on slavery. The North saw it as a moral outrage; the South saw slavery as an economic necessity.</i>
The Costs	Summary
How Resolved	Summary
Effects	Summary

To write a strong summary

- restate facts and concepts in your own words
- emphasize important events and figures
- avoid storytelling terms such as “and then” and “next”

Cluster Three Vocabulary Test Pages 81–111

Choose the meaning of the bold word in each passage.

1. A ragged gray uniform was visible under the blanket thrown over him; and in strange contrast to the **squalor** of his dress, and the neglect of his person, was the diamond ring that shone on his unwounded hand. (*"The Blue and the Gray,"* p. 84)

Ⓐ dirtiness	Ⓒ poor fit
Ⓑ fanciness	Ⓓ strangeness
2. Dr. Fitz Hugh had laid down his instrument and knit his black brows **irefully** while he listened. (*"The Blue and the Gray,"* p. 87)

Ⓐ thoughtfully	Ⓒ cheerfully
Ⓑ angrily	Ⓓ compassionately
3. It passed in a moment, and his **pallid** countenance grew beautiful with the pathetic patience of one who submits without complaint to the inevitable. (*"The Blue and the Gray,"* p. 92)

Ⓐ radiant	Ⓒ sad
Ⓑ pale	Ⓓ peaceful
4. ". . . I asked to see you to **ascertain** upon what terms you would receive the surrender of my army." (*"Lee Surrenders to Grant,"* p. 100)

Ⓐ negotiate	Ⓒ think
Ⓑ announce	Ⓓ find out
5. The approach of his horse seemed to recall him from his **reverie**, and he at once mounted. (*"Lee Surrenders to Grant,"* p. 104)

Ⓐ despair	Ⓒ daydream
Ⓑ sleep	Ⓓ discourse
6. After four years of **arduous** service, marked by unsurpassed courage and fortitude, the Army of Northern Virginia has been compelled to yield to overwhelming numbers and resources. (*"Farewell Order to the Army of Northern Virginia,"* p. 105)

Ⓐ enforced	Ⓒ disciplined
Ⓑ difficult	Ⓓ faithful
7. I immediately dressed myself, and, against the earnest **remonstrance** and appeals of my wife, went directly to Mr. Seward's . . . (*"Death of Lincoln,"* p. 108)

Ⓐ orders	Ⓒ protest
Ⓑ anger	Ⓓ requests
8. Entering the house, I found the lower hall and office full of persons, and among them most of the foreign **legations**, all anxiously inquiring what truth there was in the horrible rumors afloat. (*"Death of Lincoln,"* p. 108)

Ⓐ diplomats	Ⓒ performers
Ⓑ servants	Ⓓ translators
9. About once an hour Mrs. Lincoln would repair to the bedside of her dying husband and with **lamentation** and tears remain until overcome by emotion. (*"Death of Lincoln,"* p. 109)

Ⓐ bravery	Ⓒ exhaustion
Ⓑ prayers	Ⓓ expressions of grief
10. . . . the Cabinet . . . immediately thereafter assembled in the back parlor, . . . and there signed a letter which was prepared by Attorney General Speed to the Vice-President, informing him of the event, and that the government **devolved** upon him. (*"Death of Lincoln,"* p. 111)

Ⓐ worked	Ⓒ passed
Ⓑ waited	Ⓓ relied

Teaching Cluster Four

The final cluster in *A House Divided* 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 to plan.

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

Teacher Notes

CLUSTER FOUR

Synthesizing and Integrating Sources

I. Present this definition to students.

Synthesizing and **integrating** are combining parts into a new whole.

II. Discuss with students how they already use synthesizing and integrating by sharing the situations below. A strong synthesis incorporates the strongest information from various parts. It clearly communicates the relationship between the parts in a well-organized new way.

You synthesize/integrate when you

- use what you already know to figure out the meaning of a new word
- combine several brainstorming suggestions to develop a solution to a problem
- develop a consensus of opinion based on everyone's ideas
- use information from several different sources in a project
- adapt an idea from one form to another (for example, you create a play based on a novel or a dance based on a poem)

Have students suggest other situations in which synthesis/integration would be used.

III. Explain to students that they will synthesize information from the selections in this book into a statement about the significance of the Civil War. Use the following steps to show how to synthesize.

A. Use the worksheet “Synthesizing and Integrating Sources About the Civil War” on the next page as a blackline master or use the interactive whiteboard lesson of this page, *Divided_4.1_CriticalThink*.

B. Prompt students with the following list of selections if they have a hard time remembering details and the significance of the pieces they have read. Encourage students to return to the selections to find specific evidence.

- “Reflections on the Civil War”—details the daily life of soldiers
- “The Pickets”—shows that the Civil War is indeed a war between “brothers”
- “The Colored Soldiers”—the Civil War marks the first time an African American unit sees combat
- “The Great Draft Riots”—shows that there is resistance to the draft
- “The Gettysburg Address”—a defining speech in U.S. history
- “The Blue and the Gray”—hints that forgiveness and reconciliation are possible and the Union can last beyond the Civil War
- “Lee Surrenders to Grant”—on some levels at least, civility and courtesy still exist between the two sides

C. Have students write a synthesis statement based upon the information in their chart.

(RH.11–12.7, W.9–10.7, W.11–12.7, WHST.11–12.8)

For additional in-depth work on developing the skill of synthesizing and integrating information, see the interactive whiteboard lesson, *Divided_4.2_CCSSThinking*. *(RH.11–12.7, W.9–10.7, W.11–12.7, WHST.11–12.8)*

Synthesizing and Integrating Sources About the Civil War

Essential Question: Why is the Civil War a defining moment in American history?

Synthesizing: **Synthesizing** is combining facts and ideas to create a new whole.

Directions: The essential question of this book asks why the Civil War is an important moment in American history. Think back over the stories, speeches, poems, and essays you have read in this book. Recall events, facts, or statements that you think support the idea that the Civil War was a defining moment in American history. Using the example below as a model, find three more quotations (or summarize events or ideas) that you think show how the Civil War was a defining moment. Finally, create a synthesis statement from the strongest examples you find. Feel free to use the examples in your synthesis statement.

Quotation or Summary	Why the Civil War Was a Defining Moment
"It was indeed a time of times, and nothing like it will ever be seen again in this life." from "Freedom to Slaves!" (page 63)	It ended slavery.
Synthesis Statement	

Cluster Four Vocabulary

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

Petition from Kentucky Citizens on Ku Klux Klan Violence pages 114–117

incendiaries ire starters

redress way to set right; to make amends

subverted undermined; caused destruction or downfall

Still a Shooting War pages 118–131

amity friendly relations

brandished displayed threateningly

burly sturdy; strong

defunct no longer functioning

elites superior people

idiom characteristic mode of expression

motif recurring design or theme

paradox contradiction

rancor bitterness; ill will

taunted teased

Change of Heart pages 132–136

edifice a large building

kudos honors; recognition

rift breach in friendly relations

Slavery in Sudan pages 137–139

abducted carried off by force

macheted cut with a machete—a broad, heavy knife used in tropical regions

secular not religious

At Gettysburg pages 140–141

impartial disinterested; fair

Petition from Kentucky Citizens on Ku Klux Klan Violence

Petition

pages 114–117

Summary

In 1871, a grievance committee representing African Americans in Kentucky sent a letter to the state Senate and House of Representatives. In it, they documented 116 acts of violence against African Americans in Kentucky, all of which took place from 1867–1871. The grievances included whippings, lynchings, bombings, and other attacks. The committee respectfully asked the government to protect its African American citizens.

Reading Hint	Thinking Skill	Extension
The letter contains errors in spelling, punctuation, and capitalization. Remind students that literacy was uncommon among former slaves, that it was illegal in some states to teach slaves to read and write. In contrast, note use of advanced vocabulary (e.g. “subverted”) by the committee.	Have students <i>synthesize</i> a brief summary of the persecution suffered by Frankfort, Kentucky, African American citizens from the list on page 117.	Writing Challenge: The committee that presented this petition was working “within the system” to improve the lives of citizens. Ask students to list at least two other ways in which citizens try to work within the system to effect change

Vocabulary

incendiaries fire starters

redress to set right; to make amends

subverted undermined; caused the destruction or downfall of

Discussing the Petition

1. Whom does the letter name as perpetrators of crimes against African American citizens in Kentucky? (Recall) *Members of the Ku Klux Klan, made up of former Confederate soldiers.*
2. How did the Ku Klux Klan spread terror? (Recall) *Its members rode by night, “robbing, whipping, ravishing and killing” African Americans and white Republicans.*
3. How were the citizenship rights of African Americans being compromised? Cite textual evidence. (Analysis) *Though they served the government, paid taxes, and followed laws, they were being refused the right to vote, and their lives, liberty, and property were not protected.* (RH.6–12.1, RH.6–12.2)

4. Why did the committee note that white Republicans were also targets of violence? (Analysis) *Answers may vary. Some may say that the inclusion of white Republicans implied that anyone might be a victim. Others may note that the Republicans supported the North in the Civil War, while many Klansmen were ex-Confederates.* (RI.6.5, RI.9–10.5, RI.6–12.6, RH.6–8.6)

Special Focus: Persuasion

In order to persuade readers to a point of view, writers must do the following.

- Analyze the audience and address members’ unique concerns.
- Use appropriate language.
- Make clear assertions.
- Support claims and assertions with details.

Encourage students to identify ways in which this petition is an effective piece of persuasive writing. (RI.6–12.8, RH.6–8.6, RH.6–12.8)

Still A Shooting War by Tony Horwitz, pages 118–131

Excerpt

Summary

Horwitz examines events and attitudes surrounding the murder of a young white man in quiet Guthrie, Kentucky, by African American teens provoked by his display of the Confederate flag on his truck. While Kentucky never joined the Confederacy and Todd County generally supported the Union, racial tensions began to resurface prior to the murder and erupted as a result of it. Horwitz's account is deeply disturbing and thought provoking.

Reading Hint	Thinking Skill	Extension
Have students read the footnoted vocabulary words and selection vocabulary first so that unfamiliar terms won't interfere with their reading of this emotionally charged selection.	Have students use information from this piece and the previous selection to <i>synthesize</i> a statement about the mission and tactics of the Ku Klux Klan.	Topic for Debate: Divide students into two groups to debate whether local communities should keep school mascots that are offensive to segments of the population. Urge them to consider the issues of tradition, freedom of expression, stereotyping, and discrimination.

Vocabulary

amity friendly relations

brandished displayed threateningly

burly sturdy; strong

defunct no longer functioning

elites superior people

idiom characteristic mode of expression

motif recurring design or theme

paradox contradiction

rancor bitterness; ill will

taunted teased

Southern culture or of certain rights lost in the Civil War. Others may say African Americans see it as a symbol of pro-slavery and anti-civil rights. (RI.7–12.3, RH.6–12.2)

Special Focus: Evaluating Arguments

The controversy over the high school mascot becomes a focus for the attitudes that resulted in Michael's death and Freddie's and Damien's murder convictions. Lead students in a discussion of the arguments presented on each side of the mascot controversy using these prompts. (SL.6–12.1, SL.6–12.3, SL.6–12.4)

- List the arguments put forth by whites for why the mascot should be kept.
- List reasons African Americans opposed the mascot.
- Review both lists and have students evaluate whether each reason or argument is rational or emotional.
- What reasonable arguments might each side put forth to support its position?

Discussing the Excerpt

1. Describe the controversial school mascot. (Recall) *Two cartoonish rebel soldiers waving flags and blowing bugles.*
2. What was the position of Todd County during the Civil War? (Recall) *Most residents supported the Union, and Kentucky did not join the C.S.A.*
3. Based on the text, what do you think the Confederate flag symbolizes to whites in Todd County? to African Americans? (Analysis) *Answers will vary. Students might say whites see the flag as a symbol of*

Change of Heart by Patrick Rogers, pages 132–136

Article

Summary

Aspects of Northern Ireland's civil war are explored in this account of the life of Shane Paul O'Doherty, who worked as a terrorist for the Irish Republican Army until his arrest in 1976. His change of heart took place in prison, where time to read and ponder caused him to quit the IRA, to urge them to abandon violence, and to become an activist for peace.

Reading Hint	Thinking Skill	Extension
Showing students a timeline of the history of the troubles before reading the article may help them avoid getting sidetracked by all the dates and details.	Have students <i>synthesize</i> a statement about the mission and tactics of the IRA. Have them <i>compare and contrast</i> this statement with their similar statement on the Ku Klux Klan from earlier selections.	Creative Challenge: Based on the piece, invite students to create and share a collage, drawing, poem, song, dance, or skit that expresses O'Doherty's transformation from terrorist to peacemaker.

Vocabulary

edifice large building

kudos honors; recognition

rift breach in friendly relations

Discussing the Article

1. What inspired O'Doherty to join the IRA? (Recall) *The example of his uncle, who was "at the heart of it all, getting the kudos."*
2. What was "Bloody Sunday"? (Recall) *January 30, 1972, when 14 Catholics were killed by British troops during a demonstration.*
3. What did O'Doherty's IRA Commander mean by saying, "You can't make an omelette without breaking eggs"? (Analysis) *Answers may vary. Students should understand that the IRA believed they were building an independent Northern Ireland free of Protestant domination—a goal that was so important to some that they felt that innocent people hurt in the process was a necessary cost. (RI.6–12.4)*
4. The conflict in Northern Ireland has been characterized as a religious war. Do you think the issues at the heart of the conflict are religious issues? If not, what are the real issues? Support your response with textual evidence. (Analysis) *Answers will vary. Some students may see the issues as religious because the simplest way to define the opposing sides is as Protestants and Catholics. Others may feel the real issues are economic*

and political, rather than related to religious doctrine. Evidence for this view can be found at the bottom of pages 133 and 134.

(RI.6–12.3, RH.6–12.1, RH.9–12.3)

5. Do you think O'Doherty should have been paroled? Why or why not? (Analysis) *Answers may vary. Some students may feel that "he did the crime, he should do the time." Others may think O'Doherty can do more good, to "pay" for his crimes, as a free advocate of peace. Encourage open discussion.*

Special Focus: Do People Really Change?

O'Doherty's dramatic change of heart from terrorist to peacemaker earned him labels of traitor from some and hero from others. Yet many hold the view that people don't really change. Use the prompts below to lead a discussion on whether it's possible for people to truly transform.

(SL.6–12.1)

- Find references in the text that support O'Doherty's sincere dedication to the IRA before his change of heart. Some good examples are found on page 135.
- Find references that support the strength of his convictions against violence after his change. Good examples are found on pages 134–136.
- What personal price did O'Doherty pay for proclaiming and living his convictions against violence? *Students might cite his living with guilt, being labeled a traitor, and being shunned by the IRA.*

Slavery in Sudan by Hilary MacKenzie, pages 137–139

Article

Summary

MacKenzie describes an active slave trade, fueled by a long-running civil war in Sudan. Northern Arab Muslims abduct, torture, and enslave southern Dinkas in large numbers.

Reading Hint	Thinking Skill	Extension
Prepare students for the harsh nature of this piece, which may evoke an intense reaction.	Have students use <i>synthesis</i> to prepare a paragraph about the organizations opposed to slavery in Sudan and their efforts to change the situation.	Writing Challenge: Have students imagine themselves as members of the Dinka tribe and write letters addressed to American students describing their lives and their fears.

Vocabulary

abducted carried off by force

macheted cut by a machete—a broad, heavy knife used in tropical regions

secular not religious

Discussing the Article

1. Name two international organizations that actively oppose slavery. (Recall) *The United Nations and Human Rights Watch.*
2. What is the official position of the Sudanese government on the issue of slavery? (Recall) *They deny any involvement and deny that slavery exists. They explain abductions as the taking of prisoners in intertribal disputes.*
3. What are the main issues on each side of the Sudanese civil war? (Recall) *Northern Arab Muslims want a totally Arab-speaking, Muslim country, while southern Sudanese, mostly black Christians, fight for an autonomous, secular democratic government.* (RH.6–12.2, RI.6–12.2)
4. Why do you think the U.N. and the United States government have not done more to stop slavery in Sudan? (Analysis) *Answers will vary. Students may understand the limited authority of the United Nations to implement policies and enforce international law. Some may see economic sanctions as the only appropriate tool open to the United States, though others may criticize the United*

States for intervening militarily in parts of the world that affect its economy while ignoring appalling human rights abuses elsewhere. Encourage open discussion. (RH.9–12.3, RI.6–12.3)

Special Focus: Civil Wars Today

In recent years, the United Nations and other multinational organizations have been called upon to intervene with military forces in civil wars such as those in Bosnia, Croatia, and Somalia. Lead a discussion about what other countries can do to stop civil wars. You might use the following prompts.

- If the United Nations had existed in the time of the U.S. Civil War, do you think it could have done anything to stop the fighting? Explain.
- Should other countries get involved in domestic disputes such as civil wars?

At Gettysburg by Linda Pastan, pages 140–141

Poem

Summary

Pastan reflects, as a visitor, on the contrast between the lovely, peaceful field seen by tourists and the site of the battle that made it famous.

Reading Hint	Thinking Skill	Extension
Unconventional line and stanza breaks may interfere with flow and understanding for students. Encourage them to ignore the poetic form and read the piece as if it were prose.	Have students <i>compare and contrast</i> this poem with “Shiloh: A Requiem” from Cluster One.	Listening Challenge: The poem is full of sensory images that create contrast between the field now and at the time of battle. Read the poem aloud and have students identify phrases that bring visual or auditory images to mind.

Vocabulary

impartial disinterested; not favoring one over another

Discussing the Poem

1. To what does the author compare the fading smoke of gunfire? (Recall) *The puffballs of dying dandelions.*
2. What does Pastan mean when she says, “. . . the only red visible comes at sunset?” (Analysis) *A reference to the blood of wounded soldiers, long gone. (RL.6–12.4)*
3. What feelings does the poem leave with the reader? (Analysis) *Answers will vary. Encourage all reasonable suggestions.*

Discussing the Image

4. How do the three images—the background of the battle, the right insert of the battle-weary soldier, and the portrait on the left—reinforce the ideas and feelings of the poem? (Analysis) *Answers will vary. Students may note the passage of time and the change of feelings from the drama of the battle, through the sad aftermath to the timeless memory of the portrait. They may note that the portrait is sharp and clear, while the weary soldier is sketchier and the battle scene is quite faded. This also mirrors the fading of past into present in the text of the poem. (RL.6–12.4)*

Literary Focus: Poetry vs. Prose

With its lack of rhyme and conventional line and stanza breaks, this piece invites us to question why it was written as poetry rather than prose. Discuss the question with students, using these questions. (RL.7.5, SL.6–12.1)

- What elements of poetry can you find in the piece? *Students might mention the visual form of lines and stanzas, the highly emotional tone, the density of sensory images.*
- What elements of prose can you find? *Students might mention the way it reads aloud, with a lack of rhyme or regular rhythm.*
- Why do you think Pastan wrote the piece as a poem rather than prose? *Answers will vary. Students may feel that its emotional content and imaginative language are better suited to poetry than to prose, or that it really wouldn't serve the same function as a short essay.*

Cluster Four Vocabulary Test Pages 114–141

Choose the meaning of the bold word in each passage.

- Organized Bands of desperate and lawless men mainly composed of soldiers of the late Rebel Armies Armed disciplined and disguised and bound by Oath and secret obligations have by force terror and violence **subverted** all civil society among Colored people . . . (*"Petition from Kentucky Citizens on Ku Klux Klan Violence,"* p. 115)
 - ended
 - taken over
 - undermined
 - enforced
- Our people are driven from their homes in great numbers having no **redress** only the U.S. Courts which is in many cases unable to reach them. (*"Petition from Kentucky Citizens on Ku Klux Klan Violence,"* p. 116)
 - way to set right
 - revenge
 - clothing
 - possessions
- "No you don't," the others **taunted**. (*"Still a Shooting War,"* p. 120)
 - disagreed
 - laughed
 - teased
 - denied
- Freddie reached inside his belt and **brandished** a cheap .32 pistol. (*"Still a Shooting War,"* p. 120)
 - dropped
 - aimed
 - shot
 - displayed threateningly
- Chapman had learned something else from blacks: the **idiom** and tactics of civil rights. (*"Still a Shooting War,"* p. 123)
 - mode of expression
 - propaganda
 - foolishness
 - music
- Before Michael Westerman's death, she said, white **rancor** toward blacks was contained. (*"Still a Shooting War,"* p. 125)
 - statements
 - bitterness
 - prejudice
 - superiority
- Michael Westerman's brief life seemed to typify this **paradox**. (*"Still a Shooting War,"* p. 126)
 - prejudice
 - contradiction
 - senseless tragedy
 - form of humor
- . . . Todd County had quietly endured exaltation of Jeff Davis, the rebel flag, and the **defunct** nation for which it stood. (*"Still a Shooting War,"* p. 127)
 - corrupt
 - rebellious
 - nonexistent
 - honored
- "I wanted to be my uncle, at the heart of it all, getting the **kudos**." (*"Change of Heart,"* p. 135)
 - thrills
 - recognition
 - profits
 - battle action
- The north wants to impose Islam and the Arabic language on the south, while the south, led by the Sudan People's Liberation Army (SPLA), wants a **secular** democratic government. (*"Slavery in Sudan,"* pp. 137–138)
 - African
 - representational
 - capitalist
 - nonreligious

Research, Writing, and Discussion Topics

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

1. Survey people for their thoughts on the following question: Are the issues that led to the Civil War solved, or are there still problems that need the attention of the American people? Produce a report or chart showing the results of your survey.
2. *Analyze* one of the political speeches in *A House Divided* to understand the intent of the speechwriter.
3. *Compare and contrast* the experience of the Civil War for common soldiers and for the generals and military strategists.
4. *Compare and contrast* anti-immigrant sentiments at the time of the 1863 draft riots in New York City with the sentiments toward immigrants today.
5. *Summarize* the state of medical knowledge and health care available to Civil War soldiers.
6. *Compare and contrast* the conditions of slaves in the pre-Civil War South with those of slaves in Sudan today.
7. Create an artistic *synthesis* of the history, suffering, and achievements of African Americans from slavery days to the present.
8. Use *analysis* to explain why you think the Ku Klux Klan is still able to find new recruits today.
9. *Summarize* your thoughts about how you think the world should respond to slavery in Sudan.
10. *Compare and contrast* the causes, beliefs, and rallying cries of the South and North during the Civil War.
11. *Analyze* the various meanings and connotations that the symbol of the Confederate flag has for people in America today.
12. Research how issues of states' rights vs. federal authority still exist today. *Summarize* your findings.
13. *Analyze* a book (such as *The Red Badge of Courage* or *After the Lost War: A Narrative*); a TV program (such as the miniseries *North and South*); or a movie (such as *Glory* or *Gettysburg*). Are the portrayals of the Civil War fair and balanced, or biased and glamorized?
14. *Analyze* the qualities of Abraham Lincoln that made him one of the best-known and best-loved American presidents.
15. *Compare and contrast* the deaths of President Lincoln and President Kennedy.

Assessment and Project Ideas

Extended Research Opportunities

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

- lives of slaves on Southern plantations
- brothers who fought on opposite sides of the war
- the Hatfield-McCoy feud
- the history of draft protests
- Civil War sea battles
- Quantrill's raiders
- General Sherman's March to the Sea
- Postwar reconstruction of the South
- Jim Crow laws
- countries currently in a state of civil war

Speaking and Listening

1. Debate the following topic: The Ku Klux Klan should be outlawed as an organization in the United States.
2. Casting students as characters found in this anthology, stage a dramatic panel discussion on the issue of slavery in America.
3. Prepare and deliver a persuasive speech about the need to live up to the U.S. Constitution's promise of equality for all Americans today.
4. Gather a group of poems that focus on the Civil War; recite selections to the class.
5. Work with a small group of students to present a panel discussion on the essential question of this book: Why is the Civil War a defining moment in American history? In your panel, identify specific points that you each want to make, and prepare your comments so that you can make them clearly and concisely.

Creative Writing

1. Write a poem in tribute to a Civil War hero.
2. Write an article based on an event described in the anthology as if you were a witness to, or participant in, the event.
3. Imagine yourself in 1863: you are the parent of two sons, one fighting for the Union and one for the Confederacy. Write a letter to a friend explaining your thoughts and feelings.
4. Write an essay titled "Lessons We Still Need to Learn from the Civil War."
5. Adapt the selection "Lee Surrenders to Grant" as a one-act play.
6. Imagine you live in New York City in 1863. Write an editorial to your local newspaper arguing either for or against the Union's Draft Law.

7. Write song lyrics memorializing a great hero or battle of the Civil War.
8. Imagine you are a twenty-eight-year-old woman who has left home to serve as a volunteer nurse at the battlefield. Write diary entries for your first week on the job.

Multimedia Activities

1. Design a new mascot for Todd County High School that will honor all residents and promote reconciliation and unity.
2. Design a military recruitment poster for either the Union or Confederate Army.
3. Create a slide presentation of photographs and images from the Civil War and share it with the class. Include appropriate music and commentary.
4. Create a virtual tour of a famous battle site (such as Gettysburg) using presentation software.
5. With a partner, create a video biography of a famous person from the Civil War. The video might include photos and segments from the Internet as well as segments that you and your partner create.

Answering the Essential Question

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

Analyzing

- Identify three reasons the Confederacy seceded from the United States. Which reason was most likely the main catalyst for war?
- Why did so many teenage boys lie about their age in order to fight in the Civil War?
- Why did the North believe their victory would come relatively easily and quickly?

Comparing and Contrasting

- Compare civil war to war that one government fights against another country. Is one type of war more difficult on a government and its people?
- Compare reactions to Abraham Lincoln's death in the North and the South.
- Compare individual soldiers' informal truces and relationships across Union/Confederacy lines to the overall feeling between the two armies.

Summarizing

- What were the repercussions of losing the war for the South?
- What changed for African Americans after the war?
- How are remnants of the war still evident in the South today?

Synthesizing

- How can you apply the understanding you have achieved from answering the previous questions to the essential question of this book: Why is the Civil War a defining moment in American history?

You may also wish to share the rubric for writing arguments found in the interactive whiteboard lesson, *Divided_4.4_CCSSRubric*, before students begin their test. (*W.6–12.1, WHST.6–12.1*)

Essay Test

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

Prompt: Why is the Civil War a defining moment in American history?

Rubric for Project Evaluation: Grades 6–8

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

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

Rubric for Project Evaluation: Grades 9–10

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

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

Rubric for Project Evaluation: Grades 11–12

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

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

Related Literature *(RL.6–12.10, RI.6–12.10, RH.6–12.10)*

Choose from the following selections to enhance and extend the themes in this *Literature & Thought* anthology. Several are included as exemplar texts in Appendix B of the Common Core State Standards. The letters *RL* in the brackets indicate the reading level of the book listed. *IL* indicates the approximate interest level. Perfection Learning's catalog numbers are included, when available, for your ordering convenience.

Challenging

Black, Blue, and Gray: African Americans in the Civil War by Jim Haskins. Letters, government documents, and other primary sources together illuminate the role of African Americans on both sides of the Civil War. [RL 10, IL 6–12]

Jubilee by Margaret Walker. A Civil War novel that chronicles the triumph of a free spirit over many kinds of bondage. [RL 10, IL 11 +] Paperback 0918101; Cover Craft 0918102.

What They Fought For: 1861–1865 by James M. McPherson. A history and analysis of the war drawn from personal correspondence and documents of individual soldiers. [RL 11, IL 11 +]

Average

Across Five Aprils by Irene Hunt. The heartache and agony of the Civil War as reflected in the life of a young Illinois boy. [RL 6, IL 5–9] Paperback 0900201; Cover Craft 0900202.

In My Father's House by Ann Rinaldi. An insightful historical novel set during the Civil War that looks at a girl's struggle to keep her family together and to accept her stepfather's beliefs about slavery and the war. [RL 6, IL 7 +] Paperback 4644801; Cover Craft 4644802.

Lincoln: A Photobiography by Russell Freedman. This handsome biography of Abraham Lincoln describes his boyhood, marriage, and young professional life in addition to the presidential years and Lincoln's tragic death. [RL 6, IL 4–8] Paperback 8837301; Cover Craft 8837302.

The Red Badge of Courage by Stephen Crane. A young Civil War recruit is bewildered by the mad pattern of battle. [RL 8, IL 8–12] Paperback 0706001; Cover Craft 0706002.

Red Cap by G. Clifton Wisler. Set in 1864, this work is based on the life of 15-year-old Union drummer boy Ransom J. Powell who was imprisoned at Andersonville, the notorious Confederate prison located at Camp Sumter. [RL 6, IL 5–9] Paperback 4401501; Cover Craft 4401502.

With Every Drop of Blood by James Lincoln Collier & Christopher Collier. A black Yankee soldier captures a white Confederate. IRA Teacher's Choice. [RL 6, IL 5–10] Paperback 5417601; Cover Craft 5417602.

Easy

Charley Skedaddle by Patricia Beatty. Set during the Civil War, this is a young boy's tumultuous journey into manhood. [RL 5, IL 4–9] Paperback 8936201; Cover Craft 8936202.

The House of Dies Drear by Virginia Hamilton. An African American family tries to unravel the secrets of their new home which was once a stop on the Underground Railroad. [RL 5, IL 5–12] Paperback 8663701; Cover Craft 8663702.

Shades of Gray by Carolyn Reeder. A 12-year-old Virginia boy struggles to adjust to a new family following the deaths of his parents and siblings. Set in the aftermath of the American Civil War. Winner of the Scott O'Dell award. [RL 4.9, IL 4–9] Paperback 4190301; Cover Craft 4190302.

Soldier's Heart by Gary Paulsen. Eager to enlist, 15-year-old Charley has a change of heart after experiencing both the physical and mental anguish of Civil War combat. [RL 5.2, IL 7 +] Paperback 5807301; Cover Craft 5807302.

What Do You Know?

You are about to begin a unit on the Civil War. 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 what you already know about the Civil War.

True or False

- _____ 1. The cause of the Civil War was disagreement over the moral issue of slavery.
- _____ 2. The election of Abraham Lincoln as president was the event that set off the Civil War.
- _____ 3. Northerners and Southerners were eager to enlist and fight in their respective armies.
- _____ 4. Soldiers on each side were intensely loyal to their cause and believed they were fighting "for the right."
- _____ 5. Soldiers on both sides never passed up a chance to injure the enemy.
- _____ 6. The war was fought by white soldiers only.
- _____ 7. Most of those who died in the war died in battle.
- _____ 8. The United States led the way in the worldwide movement to end slavery.
- _____ 9. The assassination of Lincoln ended the Civil War.
- _____ 10. The Civil War is past and no longer influences our attitudes in America.

ANSWERS

Cluster One Vocabulary Test (page 27)

1. b; 2. c; 3. c; 4. a; 5. b; 6. d; 7. a; 8. c; 9. b; 10. a

Cluster Two Vocabulary Test (page 39)

1. a; 2. d; 3. c; 4. d; 5. b; 6. a; 7. b; 8. b; 9. c; 10. c

Cluster Three Vocabulary Test (page 50)

1. a; 2. b; 3. b; 4. d; 5. c; 6. b; 7. c; 8. a; 9. d; 10. c

Cluster Four Vocabulary Test (page 60)

1. c; 2. a; 3. c; 4. d; 5. a; 6. b; 7. b; 8. c; 9. b; 10. d

Answers to the Anticipation Guide (page 70)

- F 1. The cause of the Civil War was disagreement over the moral issue of slavery. *False. The morality of slavery was only one of the issues that caused the war.*
- T 2. The election of Abraham Lincoln as president was the event that set off the Civil War. *True, though it was only the precipitating event, not the cause, of the War.*
- T 3. Northerners and Southerners were eager to enlist and fight in their respective armies. *True at the beginning of the War. But by 1862 the Confederacy had to institute a draft to fill the ranks, and in 1863 the Union did the same.*
- T or F 4. Soldiers on each side were intensely loyal to their cause and believed they were fighting “for the right.” *Answers may vary. Actually, some soldiers on each side had strong convictions about the causes of war; some were swept up in a general patriotic momentum and thought more of the glory of battle than the abstract issues involved.*
- F 5. Soldiers on both sides never passed up a chance to injure the enemy. *False. Students will read of the “informal truces” that allowed frontline soldiers to socialize and to trade goods and news with one another and of the close ties that often bound “enemies.” In victory, General Grant took pains to protect the dignity of General Lee and the Rebel soldiers.*
- F 6. The war was fought by white soldiers only. *False. The Union called up African American soldiers starting in 1862.*
- F 7. Most of those who died in the war died in battle. *False. More than half of the deaths in the Civil War were caused by disease.*
- F 8. The United States led the way in the worldwide movement to end slavery. *False. The 1863 Emancipation Proclamation followed the abolition of slavery in Britain and Central and South America in the 1820s and 1830s.*
- T or F 9. The assassination of Lincoln ended the Civil War. *Answers may vary. While both Lee’s surrender to Grant and Lincoln’s assassination took place in April of 1865, the murder followed the surrender which effectively ended the War. Hostilities didn’t end until May of 1865.*
- F 10. The Civil War is past and no longer influences our attitudes in America. *False. Students will read in Cluster Four about some ways in which issues from the Civil War are still unresolved and still divide the country today.*

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

Key Ideas and Details	
1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 60, 80, 112 TG: pp. 15–16, 18, 20, 22, 24, 25–26, 28–29, 32, 34, 37–38, 43, 44, 48–49, 52–53, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
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.	SB: pp. 60, 112 TG: pp. 22, 25–26, 40–41, 43, 48–49, 52–53 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 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.	TG: pp. 32, 43, 44
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	SB: pp. 60, 112 TG: pp. 17, 18, 20, 23, 24, 25–26, 27, 30, 32, 34, 39, 42, 43, 44, 48–49, 50, 54, 59, 60 IWL: 1.3, 1.4, 3.3, 3.4
5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	TG: pp. 23, 24, 34, 44
6. Explain how an author develops the point of view of the narrator or speaker in a text.	TG: pp. 18, 34, 44
Integration of Knowledge and Ideas	
7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.	TG: p. 23
8. (Not applicable to literature)	(Not applicable to literature)
9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.	SB: pp. 60, 112 TG: pp. 25–26, 28–29, 48–49, 52–53 IWL: 1.3, 1.4, 2.1, 2.2, 3.3, 3.4, 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 69 include selections that are challenging, average, and easy.

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English Language Arts Standards » Reading: Informational Text » Grade 6 (RI)

Key Ideas and Details

1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 60, 80, 112 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 46, 47, 48–49, 52–53, 55, 56, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	SB: pp. 60, 112 TG: pp. 19, 25–26, 40–41, 48–49, 52–53, 55, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
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).	SB: p. 112 TG: pp. 19, 33, 45, 48–49, 58 IWL: 3.3, 3.4

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.	SB: pp. 9–19 TG: pp. 17, 19, 27, 30, 31, 35, 36, 39, 42, 45, 46, 50, 54, 57, 60
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.	SB: p. 60 TG: pp. 25–26, 31, 36, 55 IWL: 1.3, 1.4
6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.	SB: p. 60 TG: pp. 19, 21, 25–26, 31, 35, 55 IWL: 1.3, 1.4

Integration of Knowledge and Ideas

7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.	TG: pp. 31, 46, 47
8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.	SB: p. 80 TG: pp. 37–38, 55 IWL: 2.3, 2.4
9. Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).	SB: pp. 60, 80, 112 TG: pp. 25–26, 28–29, 37–38, 48–49, 52–53 IWL: 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on page 69 include selections that are challenging, average, and easy.
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English Language Arts Standards » Writing » Grade 6 (W)

Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> 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. 	<p>TG: pp. 33, 65</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate transitions to clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from the information or explanation presented. 	<p>SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by establishing a context and 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. 	<p>SB: p. 80 TG: pp. 37–38, 44, 62–63 IWL: 2.3, 2.4</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p>SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4</p>

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

5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	TG: pp. 61, 62–63, 66–68
6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.	TG: pp. 61, 62–63
Research to Build and Present Knowledge	
7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.	TG: pp. 61, 62–63, 66–68
8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.	TG: pp. 61, 62–63, 66–68
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	SB: p. 80 TG: pp. 37–38, 44, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4
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.	TG: pp. 22, 61, 62–63, 65

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English Language Arts Standards » Speaking and Listening » Grade 6 (SL)

Comprehension and Collaboration

<p>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>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.</p> <p>b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p>	<p>TG: pp. 22, 24, 31, 32, 36, 46, 47, 56, 57, 58, 61, 62–63, 64</p> <p>IWL: 4.3, 4.4</p>
<p>2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.</p>	<p>TG: pp. 61, 62–63</p>
<p>3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.</p>	<p>TG: pp. 32, 35, 36, 56, 61</p>
<h3 style="text-align: center;">Presentation of Knowledge and Ideas</h3>	
<p>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.</p>	<p>TG: pp. 20, 32, 36, 56, 61, 62–63, 66–68</p>
<p>5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.</p>	<p>TG: pp. 31, 61, 62–63, 66–68</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>TG: pp. 20, 22, 31, 33, 35, 61, 62–63, 66–68</p>

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

Key Ideas and Details	
1. Cite specific textual evidence to support analysis of primary and secondary sources.	SB: pp. 60, 80, 112 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 48–49, 52–53, 55, 56, 57, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.	SB: pp. 60, 112 TG: pp. 25–26, 40–41, 48–49, 52–53, 55, 56, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
3. Identify key steps in a text’s description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).	TG: p. 19
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.	SB: pp. 9–19 TG: pp. 17, 27, 30, 35, 36, 39, 42, 46, 50, 54, 60
5. Describe how a text presents information (e.g., sequentially, comparatively, causally).	TG: pp. 19, 36
6. Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).	SB: p. 80 TG: pp. 19, 21, 33, 35, 37–38, 55 IWL: 2.3, 2.4
Integration of Knowledge and Ideas	
7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	TG: pp. 24, 43
8. Distinguish among fact, opinion, and reasoned judgment in a text.	TG: p. 55
9. Analyze the relationship between a primary and secondary source on the same topic.	SB: pp. 60, 80 TG: pp. 25–26, 37–38, 52–53 IWL: 1.3, 1.4, 2.3, 2.4, 4.1, 4.2
Range of Reading and Level of Text Complexity	
10. By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on page 69 include selections that are challenging, average, and easy.

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

Text Type and Purposes

1. Write arguments focused on discipline-specific content. a. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources. 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.	TG: pp. 33, 65
2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style and objective tone. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4
3. Not applicable as a separate requirement.	Not applicable as a separate requirement.
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.	SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	TG: pp. 61, 62–63, 66–68
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.	TG: pp. 61, 62–63
Research to Build and Present Knowledge	
7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	TG: pp. 61, 62–63, 66–68

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

8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	TG: pp. 61, 62–63, 66–68
9. Draw evidence from informational texts to support analysis, reflection, and research.	SB: p. 80 TG: pp. 37–38, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4
Ranges of Writing	
10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	TG: pp. 61, 62–63, 65

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All Standards Correlated by Selection: Grade 6

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Concept Vocabulary	SB: p. 20	RL.6.4	RI.6.4			RH.6–8.4	
Cluster One: 1861–1862: What Were They Fighting For?							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.6.1	RI.6.1			RH.6–8.1	
Cluster One Vocabulary	TG: p. 17	RL.6.4	RI.6.4			RH.6–8.4	
Fort Sumter Falls: Excerpt from a Wartime Journal, Mary Boykin Chesnut	TG: p. 18	RL.6.1 RL.6.4 RL.6.6					
Reflections on the Civil War, Bruce Catton	TG: p. 19		RI.6.1 RI.6.2 RI.6.3 RI.6.4 RI.6.6			RH.6–8.1 RH.6–8.3 RH.6–8.5 RH.6–8.6	
The Pickets, Robert W. Chambers	TG: p. 20	RL.6.1 RL.6.4			SL.6.4 SL.6.6		
First Battle of Bull Run, William Howard Russell	TG: p. 21		RI.6.1 RI.6.6	W.6.2		RH.6–8.1 RH.6–8.6	WHST.6–8.2
The Drummer Boy of Shiloh, Ray Bradbury <i>CCSS Exemplar Author</i>	TG: p. 22	RL.6.1 RL.6.2		W.6.10	SL.6.1 SL.6.6		
Shiloh: A Requiem, Herman Melville <i>CCSS Exemplar Author</i>	TG: p. 23	RL.6.4 RL.6.5 RL.6.7					
The Colored Soldiers, Paul Laurence Dunbar	TG: p. 24	RL.6.1 RL.6.4 RL.6.5			SL.6.1	RH.6–8.7	
Responding to Cluster One Writing Activity: Justification of War	SB: p. 60 TG: pp. 25–26 IWL: 1.3, 1.4	RL.6.1 RL.6.2 RL.6.4 RL.6.9	RI.6.1 RI.6.2 RI.6.5 RI.6.6 RI.6.9	W.6.2 W.6.10		RH.6–8.1 RH.6–8.2 RH.6–8.9	WHST.6–8.2 WHST.6–8.10

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All Standards Correlated by Selection: Grade 6

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Cluster One Vocabulary Test	TG: p. 27	RL.6.4	RI.6.4			RH.6–8.4	
Cluster Two: 1863: A Turning Point?							
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 28–29 IWL: 2.1, 2.2	RL.6.1 RL.6.9	RI.6.1 RI.6.9			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 30	RL.6.4	RI.6.4			RH.6–8.4	
Freedom to Slaves!, James McPherson	TG: p. 31		RI.6.4 RI.6.5 RI.6.6 RI.6.7		SL.6.1 SL.6.5 SL.6.6		
A Debt of Honor, F. Scott Fitzgerald <i>CCSS Exemplar Author</i>	TG: p. 32	RL.6.1 RL.6.3 RL.6.4			SL.6.1 SL.6.3 SL.6.4		
The Great Draft Riots, Susan Hayes	TG: p. 33		RI.6.1 RI.6.3	W.6.1	SL.6.6	RH.6–8.1 RH.6–8.6	WHST.6–8.1
Gettysburg, Gary Paulsen	TG: p. 34	RL.6.1 RL.6.4 RL.6.5 RL.6.6					
The Gettysburg Address, Abraham Lincoln <i>CCSS Exemplar Text</i>	TG: p. 35		RI.6.1 RI.6.4 RI.6.6		SL.6.3 SL.6.6	RH.6–8.1 RH.6–8.4 RH.6–8.6	
William Clarke Quantrill	TG: p. 36		RI.6.1 RI.6.4 RI.6.5		SL.6.1 SL.6.3 SL.6.4	RH.6–8.1 RH.6–8.4 RH.6–8.5	
Responding to Cluster Two Writing Activity: A Letter Home	SB: p. 80 TG: pp. 37–38 IWL: 2.3, 2.4	RL.6.1	RI.6.1 RI.6.8 RI.6.9	W.6.3 W.6.9 W.6.10		RH.6–8.1 RH.6–8.6 RH.6–8.9	WHST.6–8.9 WHST.6–8.10
Cluster Two Vocabulary Test	TG: p. 39	RL.6.4	RI.6.4			RH.6–8.4	
Cluster Three: 1864–1865: What Were the Costs of War?							
Teaching the Critical Thinking Skill: Summarizing	TG: pp. 40–41 IWL: 3.1, 3.2	RL.6.2	RI.6.2			RH.6–8.2	

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All Standards Correlated by Selection: Grade 6

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Cluster Three Vocabulary	TG: p. 42	RL.6.4	RI.6.4			RH.6–8.4	
The Blue and Gray: A Hospital Sketch, Louisa May Alcott CCSS Exemplar Author	TG: p. 43	RL.6.1 RL.6.2 RL.6.3 RL.6.4				RH.6–8.7	
At Chancellorsville: The Battle of the Wilderness, Andrew Hudgins	TG: p. 44	RL.6.1 RL.6.3 RL.6.4 RL.6.5 RL.6.6		W.6.3 W.6.9			
Lee Surrenders to Grant, Horace Porter CCSS Exemplar Text	TG: p. 45		RI.6.1 RI.6.3 RI.6.4			RH.6–8.1	
Farewell Order to the Army of Northern Virginia, Robert E. Lee	TG: p. 46		RI.6.1 RI.6.4 RI.6.7		SL.6.1	RH.6–8.4	
Death of Lincoln, Gideon Welles	TG: p. 47		RI.6.1 RI.6.7		SL.6.1		
Responding to Cluster Three Writing Activity: Summarizing the Civil War	SB: p. 112 TG: pp. 48–49 IWL: 3.3, 3.4	RL.6.1 RL.6.2 RL.6.4 RL.6.9	RI.6.1 RI.6.2 RI.6.3 RI.6.9	W.6.2 W.6.4 W.6.10		RH.6–8.1 RH.6–8.2	WHST.6–8.2 WHST.6–8.4 WHST.6–8.10
Cluster Three Vocabulary Test	TG: p. 50	RL.6.4	RI.6.4			RH.6–8.4	
Cluster Four: Thinking on Your Own							
Teaching the Critical Thinking Skill: Synthesizing and Integrating	TG: pp. 52–53 IWL: 4.1, 4.2	RL.6.1 RL.6.2 RL.6.9	RI.6.1 RI.6.2 RI.6.9			RH.6–8.1 RH.6–8.2 RH.6–8.9	
Cluster Four Vocabulary	TG: p. 54	RL.6.4	RI.6.4			RH.6–8.4	
Petition from Kentucky Citizens on Ku Klux Klan Violence	TG: p. 55		RI.6.1 RI.6.2 RI.6.5 RI.6.6 RI.6.8			RH.6–8.1 RH.6–8.2 RH.6–8.6 RH.6–8.8	

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All Standards Correlated by Selection: Grade 6

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
Still a Shooting War , Tony Horwitz	TG: p. 56		RI.6.1		SL.6.1 SL.6.3 SL.6.4	RH.6–8.1 RH.6–8.2	
Change of Heart , Patrick Rogers	TG: p. 57		RI.6.4		SL.6.1	RH.6–8.1	
Slavery in Sudan , Hilary Mackenzie	TG: p. 58		RI.6.2 RI.6.3		SL.6.1	RH.6–8.2	
At Gettysburg , Linda Pastan	TG: p. 59	RL.6.4					
Cluster Four Vocabulary Test	TG: p. 60	RL.6.4	RI.6.4			RH.6–8.4	
Additional Teacher Guide Resources							
Research, Writing, and Discussion Topics	TG: p. 61			W.6.2 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		WHST.6–8.2 WHST.6–8.4 WHST.6–8.5 WHST.6–8.6 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9 WHST.6–8.10
Assessment and Project Ideas	TG: pp. 62–63			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.6.4 SL.6.5 SL.6.6		WHST.6–8.2 WHST.6–8.4 WHST.6–8.5 WHST.6–8.6 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9 WHST.6–8.10
Answering the Essential Question	TG: p. 64 IWL: 4.3, 4.4	RL.6.1	RI.6.1		SL.6.1	RH.6–8.1	
Essay Test	TG: p. 65			W.6.1 W.6.4 W.6.9 W.6.10			WHST.6–8.1 WHST.6–8.4 WHST.6–8.9 WHST.6–8.10
Rubrics for Project Evaluation	TG: pp. 66–68			W.6.4 W.6.5 W.6.7 W.6.8 W.6.9	SL.6.4 SL.6.5 SL.6.6		WHST.6–8.4 WHST.6–8.5 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 69	RL.6.10	RI.6.10			RH.6–8.10	

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

Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 60, 80, 112 TG: pp. 15–16, 18, 20, 22, 23, 24, 25–26, 28–29, 32, 34, 37–38, 43, 44, 48–49, 52–53, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
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.	SB: pp. 60, 112 TG: pp. 22, 25–26, 40–41, 43, 48–49, 52–53 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	SB: p. 112 TG: pp. 32, 34, 43, 44, 48–49 IWL: 3.3, 3.4

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	SB: pp. 60, 112 TG: pp. 17, 18, 20, 23, 24, 25–26, 27, 30, 32, 34, 39, 42, 43, 44, 48–49, 50, 54, 59, 60 IWL: 1.3, 1.4, 3.3, 3.4
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	TG: pp. 23, 34, 59
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	TG: pp. 18, 44

Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	
8. (Not applicable to literature)	(Not applicable to literature)
9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	SB: pp. 60, 80, 112 TG: pp. 25–26, 28–29, 37–38, 48–49, 52–53 IWL: 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 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 00 include selections that are challenging, average, and easy.
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English Language Arts Standards » Reading: Informational Text » Grade 7 (RI)

Key Ideas and Details	
1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 60, 80, 112 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 46, 47, 48–49, 52–53, 55, 56, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	SB: pp. 60, 112 TG: pp. 25–26, 40–41, 48–49, 52–53, 55, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
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).	SB: p. 112 TG: pp. 15–16, 19, 33, 45, 48–49, 56, 58 IWL: 1.1, 1.2, 3.3, 3.4
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.	SB: pp. 9–19 TG: pp. 17, 19, 27, 30, 31, 35, 36, 39, 42, 45, 46, 50, 54, 57, 60
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.	SB: p. 60 TG: pp. 25–26, 36 IWL: 1.3, 1.4
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.	SB: p. 60 TG: pp. 19, 21, 25–26, 31, 35, 55 IWL: 1.3, 1.4
Integration of Knowledge and Ideas	
8. Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.	SB: p. 80 TG: pp. 37–38, 55 IWL: 2.3, 2.4
9. Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.	SB: pp. 60, 80, 112 TG: pp. 25–26, 37–38, 48–49, 52–53 IWL: 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2
Range of Reading and Level of Text Complexity	
10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on page 69 include selections that are challenging, average, and easy.

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

Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented. 	<p>TG: pp. 33, 65</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented. 	<p>SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e. Provide a conclusion that follows from and reflects on the narrated experiences or events. 	<p>SB: p. 80 TG: pp. 37–38, 44, 62–63 IWL: 2.3, 2.4</p>

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

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	TG: pp. 61, 62–63, 66–68
6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.	TG: pp. 61, 62–63

Research to Build and Present Knowledge

7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	TG: pp. 61, 62–63, 66–68
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	TG: pp. 61, 62–63, 66–68
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	SB: p. 80 TG: pp. 37–38, 44, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4

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.	TG: pp. 22, 61, 62–63, 65
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English Language Arts Standards » Speaking and Listening » Grade 7 (SL)

Comprehension and Collaboration

<p>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p>c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.</p> <p>d. Acknowledge new information expressed by others and, when warranted, modify their own views.</p>	<p>TG: pp. 20, 22, 24, 31, 32, 36, 46, 47, 56, 57, 58, 61, 62–63, 64</p> <p>IWL: 4.3, 4.4</p>
<p>2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.</p>	<p>TG: pp. 61, 62–63</p>
<p>3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</p>	<p>TG: pp. 32, 35, 36, 56, 61</p>

Presentation of Knowledge and Ideas

<p>4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p>	<p>TG: pp. 20, 32, 36, 56, 61, 62–63, 66–68</p>
<p>5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.</p>	<p>TG: pp. 31, 61, 62–63, 66–68</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>TG: pp. 20, 22, 31, 33, 35, 61, 62–63, 66–68</p>

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

Key Ideas and Details

1. Cite specific textual evidence to support analysis of primary and secondary sources.	SB: pp. 60, 80, 112 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 48–49, 52–53, 55, 56, 57, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.	SB: pp. 60, 112 TG: pp. 25–26, 40–41, 48–49, 52–53, 55, 56, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
3. Identify key steps in a text’s description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).	TG: p. 19

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.	SB: pp. 9–19 TG: pp. 17, 27, 30, 35, 36, 39, 42, 43, 46, 50, 54, 60
5. Describe how a text presents information (e.g., sequentially, comparatively, causally).	TG: pp. 19, 36
6. Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).	SB: p. 80 TG: pp. 19, 21, 31, 33, 35, 37–38, 55 IWL: 2.3, 2.4

Integration of Knowledge and Ideas

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	TG: p. 24
8. Distinguish among fact, opinion, and reasoned judgment in a text.	TG: p. 55
9. Analyze the relationship between a primary and secondary source on the same topic.	SB: pp. 60, 80 TG: pp. 25–26, 37–38, 52–53 IWL: 1.3, 1.4, 2.3, 2.4, 4.1, 4.2

Range of Reading and Level of Text Complexity

10. By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on page 69 include selections that are challenging, average, and easy.
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History/Social Studies Standards » Writing » Grades 6–8 (WHST)

Text Type and Purposes

1. Write arguments focused on discipline-specific content. a. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources. 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.	TG: pp. 33, 65
2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style and objective tone. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4
3. Not applicable as a separate requirement.	Not applicable as a separate requirement.
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.	SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	TG: pp. 61, 62–63, 66–68
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.	TG: pp. 61, 62–63
Research to Build and Present Knowledge	
7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	TG: pp. 61, 62–63, 66–68

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

8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	TG: pp. 61, 62–63, 66–68
9. Draw evidence from informational texts to support analysis, reflection, and research.	SB: p. 80 TG: pp. 37–38, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4
Ranges of Writing	
10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	TG: pp. 61, 62–63, 65

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All Standards Correlated by Selection: Grade 7

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Concept Vocabulary	SB: p. 20	RL.7.4	RI.7.4			RH.6–8.4	
Cluster One: 1861–1862: What Were They Fighting For?							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.7.1	RI.7.1 RI.7.3			RH.6–8.1	
Cluster One Vocabulary	TG: p. 17	RL.7.4	RI.7.4			RH.6–8.4	
Fort Sumter Falls: Excerpt from a Wartime Journal, Mary Boykin Chesnut	TG: p. 18	RL.7.1 RL.7.4 RL.7.6					
Reflections on the Civil War, Bruce Catton	TG: p.19		RI.7.1 RI.7.3 RI.7.4 RI.7.6			RH.6–8.1 RH.6–8.3 RH.6–8.5 RH.6–8.6	
The Pickets, Robert W. Chambers	TG: p.20	RL.7.1 RL.7.4			SL.7.1 SL.7.4 SL.7.6		
First Battle of Bull Run, William Howard Russell	TG: p. 21		RI.7.1 RI.7.6	W.7.2		RH.6–8.1 RH.6–8.6	WHST.6–8.2
The Drummer Boy of Shiloh, Ray Bradbury <i>CCSS Exemplar Author</i>	TG: p. 22	RL.7.1 RL.7.2		W.7.10	SL.7.1 SL.7.6		
Shiloh: A Requiem, Herman Melville <i>CCSS Exemplar Author</i>	TG: p. 23	RL.7.1 RL.7.4 RL.7.5					
The Colored Soldiers, Paul Laurence Dunbar	TG: p. 24	RL.7.1 RL.7.4			SL.7.1	RH.6–8.7	
Responding to Cluster One Writing Activity: Justification of War	SB: p. 60 TG: pp. 25–26 IWL: 1.3, 1.4	RL.7.1 RL.7.2 RL.7.4 RL.7.9	RI.7.1 RI.7.2 RI.7.5 RI.7.6 RI.7.9	W.7.2		RH.6–8.1 RH.6–8.2 RH.6–8.9	WHST.6–8.2
Cluster One Vocabulary Test	TG: p. 27	RL.7.4	RI.7.4			RH.6–8.4	

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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	RH HSS Reading	WHST HSS Writing
Cluster Two: 1863: A Turning Point?							
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 28–29 IWL: 2.1, 2.2	RL.7.1 RL.7.9	RI.7.1			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 30	RL.7.4	RI.7.4			RH.6–8.4	
Freedom to Slaves!, James McPherson	TG: p. 31		RI.7.4 RI.7.6		SL.7.1 SL.7.5 SL.7.6	RH.6–8.6	
A Debt of Honor, F. Scott Fitzgerald <i>CCSS Exemplar Author</i>	TG: p. 32	RL.7.1 RL.7.3 RL.7.4			SL.7.1 SL.7.3 SL.7.4		
The Great Draft Riots, Susan Hayes	TG: p. 33		RI.7.1 RI.7.3	W.7.1	SL.7.6	RH.6–8.1 RH.6–8.6	WHST.6–8.1
Gettysburg, Gary Paulsen	TG: p. 34	RL.7.1 RL.7.3 RL.7.4 RL.7.5					
The Gettysburg Address, Abraham Lincoln <i>CCSS Exemplar Text</i>	TG: p. 35		RI.7.1 RI.7.4 RI.7.6		SL.7.3 SL.7.6	RH.6–8.1 RH.6–8.4 RH.6–8.6	
William Clarke Quantrill	TG: p. 36		RI.7.1 RI.7.4 RI.7.5		SL.7.1 SL.7.3 SL.7.4	RH.6–8.1 RH.6–8.4 RH.6–8.5	
Responding to Cluster Two Writing Activity: A Letter Home	SB: p. 80 TG: pp. 37–38 IWL: 2.3, 2.4	RL.7.1 RL.7.9	RI.7.1 RI.7.8 RI.7.9	W.7.3 W.7.9		RH.6–8.1 RH.6–8.6 RH.6–8.9	WHST.6–8.9
Cluster Two Vocabulary Test	TG: p. 39	RL.7.4	RI.7.4			RH.6–8.4	
Cluster Three: 1864–1865: What Were the Costs of War?							
Teaching the Critical Thinking Skill: Summarizing	TG: pp. 40–41 IWL: 3.1, 3.2	RL.7.2	RI.7.2			RH.6–8.2	
Cluster Three Vocabulary	TG: p. 42	RL.7.4	RI.7.4			RH.6–8.4	

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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	RH HSS Reading	WHST HSS Writing
The Blue and Gray: A Hospital Sketch, Louisa May Alcott <i>CCSS Exemplar Author</i>	TG: p. 43	RL.7.1 RL.7.2 RL.7.3 RL.7.4				RH.6–8.4	
At Chancellorsville: The Battle of the Wilderness, Andrew Hudgins	TG: p. 44	RL.7.1 RL.7.3 RL.7.4 RL.7.6		W.7.3 W.7.9			
Lee Surrenders to Grant, Horace Porter <i>CCSS Exemplar Text</i>	TG: p. 45		RI.7.1 RI.7.3 RI.7.4			RH.6–8.1	
Farewell Order to the Army of Northern Virginia, Robert E. Lee	TG: p. 46		RI.7.1 RI.7.4		SL.7.1	RH.6–8.4	
Death of Lincoln, Gideon Welles	TG: p. 47		RI.7.1		SL.7.1		
Responding to Cluster Three Writing Activity: Summarizing the Civil War	SB: p. 112 TG: pp. 48–49 IWL: 3.3, 3.4	RL.7.1 RL.7.2 RL.7.3 RL.7.4 RL.7.9	RI.7.1 RI.7.2 RI.7.3 RI.7.9	W.7.2 W.7.4		RH.6–8.1 RH.6–8.2	WHST.6–8.2 WHST.6–8.4
Cluster Three Vocabulary Test	TG: p. 50	RL.7.4	RI.7.4			RH.6–8.4	
Cluster Four: Thinking on Your Own							
Teaching the Critical Thinking Skill: Synthesizing and Integrating	TG: pp. 52–53 IWL: 4.1, 4.2	RL.7.1 RL.7.2 RL.7.9	RI.7.1 RI.7.2 RI.7.9			RH.6–8.1 RH.6–8.2 RH.6–8.9	
Cluster Four Vocabulary	TG: p. 54	RL.7.4	RI.7.4			RH.6–8.4	
Petition from Kentucky Citizens on Ku Klux Klan Violence	TG: p. 55		RI.7.1 RI.7.2 RI.7.6 RI.7.8			RH.6–8.1 RH.6–8.2 RH.6–8.6 RH.6–8.8	

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All Standards Correlated by Selection: Grade 7

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Still a Shooting War, Tony Horwitz	TG: p. 56		RI.7.1 RI.7.3		SL.7.1 SL.7.3 SL.7.4	RH.6–8.1 RH.6–8.2	
Change of Heart, Patrick Rogers	TG: p. 57		RI.7.4		SL.7.1	RH.6–8.1	
Slavery in Sudan, Hilary Mackenzie	TG: p. 58		RI.7.2 RI.7.3		SL.7.1	RH.6–8.2	
At Gettysburg, Linda Pastan	TG: p. 59	RL.7.4 RL.7.5					
Cluster Four Vocabulary Test	TG: p. 60	RL.7.4	RI.7.4			RH.6–8.4	
Additional Teacher Guide Resources							
Research, Writing, and Discussion Topics	TG: p. 61			W.7.2 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		WHST.6–8.2 WHST.6–8.4 WHST.6–8.5 WHST.6–8.6 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9 WHST.6–8.10
Assessment and Project Ideas	TG: pp. 62–63			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.7.4 SL.7.5 SL.7.6		WHST.6–8.2 WHST.6–8.4 WHST.6–8.5 WHST.6–8.6 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9 WHST.6–8.10
Answering the Essential Question	TG: p. 64 IWL: 4.3, 4.4	RL.7.1	RI.7.1		SL.7.1	RH.6–8.1	
Essay Test	TG: p. 65			W.7.1 W.7.4 W.7.9 W.7.10			WHST.6–8.1 WHST.6–8.4 WHST.6–8.9 WHST.6–8.10
Rubrics for Project Evaluation	TG: pp. 66–68			W.7.4 W.7.5 W.7.7 W.7.8 W.7.9	SL.7.4 SL.7.5 SL.7.6		WHST.6–8.4 WHST.6–8.5 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 69	RL.7.10	RI.7.10			RH.6–8.10	

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

Key Ideas and Details

- | | |
|--|---|
| 1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. | SB: pp. 60, 80, 112
TG: pp. 15–16, 18, 20, 22, 23, 24, 25–26, 28–29, 32, 34, 37–38, 43, 44, 48–49, 52–53, 64
IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4 |
| 2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. | SB: pp. 60, 112
TG: pp. 22, 25–26, 40–41, 43, 48–49, 52–53
IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 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. | SB: p. 112
TG: pp. 15–16, 20, 22, 32, 34, 43, 44, 48–49
IWL: 1.1, 1.2, 3.3, 3.4 |

Craft and Structure

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|--|---|
| 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: pp. 60, 112
TG: pp. 17, 18, 20, 23, 24, 25–26, 27, 30, 32, 34, 39, 42, 43, 44, 48–49, 50, 54, 59, 60
IWL: 1.3, 1.4, 3.3, 3.4 |
| 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. | |
| 6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. | TG: pp. 18, 34, 44 |

Integration of Knowledge and Ideas

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|---|--|
| 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. | SB: pp. 60, 112
TG: pp. 25–26, 48–49, 52–53
IWL: 1.3, 1.4, 3.3, 3.4, 4.1, 4.2 |

Range of Reading and Level of Text Complexity

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|--|---|
| 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 69 include selections that are challenging, average, and easy. |
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English Language Arts Standards » Reading Informational Text » Grade 8 (RI)

Key Ideas and Details	
1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 60, 80, 112 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 46, 47, 48–49, 52–53, 55, 56, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	SB: pp. 60, 112 TG: pp. 19, 25–26, 40–41, 48–49, 52–53, 55, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	SB: p. 112 TG: pp. 33, 45, 48–49, 56, 58 IWL: 3.3, 3.4
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	SB: pp. 9–19 TG: pp. 17, 27, 30, 31, 35, 36, 39, 42, 45, 46, 50, 54, 57, 60
5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	SB: p. 60 TG: pp. 25–26 IWL: 1.3, 1.4
6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	SB: p. 60 TG: pp. 19, 21, 25–26, 31, 35, 55 IWL: 1.3, 1.4
Integration of Knowledge and Ideas	
7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	TG: p. 31
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.	SB: p. 80 TG: pp. 37–38, 55 IWL: 2.3, 2.4
9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.	SB: p. 60 TG: pp. 25–26, 52–53 IWL: 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 literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on page 69 include selections that are challenging, average, and easy.

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

Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> 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." 	<p>TG: pp. 33, 65</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented." 	<p>SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b. Use narrative techniques, such as dialogue, pacing, 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. 	<p>SB: p. 80 TG: pp. 37–38, 44, 62–63 IWL: 2.3, 2.4</p>

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

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 on page 52.)	TG: pp. 61, 62–63, 66–68
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	TG: pp. 61, 62–63

Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.”	TG: pp. 61, 62–63, 66–68
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.”	TG: pp. 61, 62–63, 66–68
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).	SB: p. 80 TG: pp. 37–38, 44, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4

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.	TG: pp. 22, 61, 62–63, 65
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English Language Arts Standards » Speaking and Listening » Grade 8 (SL)

Comprehension and Collaboration

<p>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p>c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.</p> <p>d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.</p>	<p>TG: pp. 20, 22, 24, 31, 32, 36, 46, 47, 56, 57, 58, 61, 62–63, 64</p> <p>IWL: 4.3, 4.4</p>
<p>2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p>	<p>TG: pp. 61, 62–63</p>
<p>3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.</p>	<p>TG: pp. 32, 35, 36, 56, 61</p>

Presentation of Knowledge and Ideas

<p>4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p>	<p>TG: pp. 20, 32, 36, 56, 61, 62–63, 66–68</p>
<p>5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.</p>	<p>TG: pp. 31, 61, 62–63, 66–68</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>TG: pp. 20, 22, 31, 33, 35, 61, 62–63, 66–68</p>

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

Key Ideas and Details

- | | |
|--|---|
| 1. Cite specific textual evidence to support analysis of primary and secondary sources. | SB: pp. 60, 80, 112
TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 48–49, 52–53, 55, 56, 57, 64
IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4 |
| 2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions. | SB: pp. 60, 112
TG: pp. 25–26, 40–41, 48–49, 52–53, 55, 56, 58
IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2 |
| 3. Identify key steps in a text’s description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered). | TG: p. 19 |

Craft and Structure

- | | |
|---|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. | SB: pp. 9–19
TG: pp. 17, 27, 30, 35, 36, 39, 42, 46, 50, 54, 60 |
| 5. Describe how a text presents information (e.g., sequentially, comparatively, causally). | TG: pp. 19, 36 |
| 6. Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts). | SB: p. 80
TG: pp. 19, 21, 33, 35, 37–38, 52–53, 55
IWL: 2.3, 2.4, 4.1, 4.2 |

Integration of Knowledge and Ideas

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|--|---|
| 7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts. | TG: pp. 24, 43 |
| 8. Distinguish among fact, opinion, and reasoned judgment in a text. | TG: p. 55 |
| 9. Analyze the relationship between a primary and secondary source on the same topic. | SB: pp. 60, 80
TG: pp. 25–26, 37–38, 52–53
IWL: 1.3, 1.4, 2.3, 2.4, 4.1, 4.2 |

Range of Reading and Level of Text Complexity

- | | |
|--|---|
| 10. By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently. | SB: The anthology includes texts of varying levels of complexity.
TG: Suggestions for additional readings on page 69 include selections that are challenging, average, and easy. |
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History/Social Studies Standards » Writing » Grades 6–8 (WHST)

Text Type and Purposes

1. Write arguments focused on discipline-specific content. a. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources. 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.	TG: pp. 33, 65
2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style and objective tone. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4
3. Not applicable as a separate requirement.	Not applicable as a separate requirement.
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.	SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	TG: pp. 61, 62–63, 66–68
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.	TG: pp. 61, 62–63
Research to Build and Present Knowledge	
7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	TG: pp. 61, 62–63, 66–68

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

8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	TG: pp. 61, 62–63, 66–68
9. Draw evidence from informational texts to support analysis, reflection, and research.	SB: p. 80 TG: pp. 37–38, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4
Ranges of Writing	
10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	TG: pp. 61, 62–63, 65

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All Standards Correlated by Selection: Grade 8

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
Concept Vocabulary	SB: p. 20	RL.8.4	RI.8.4			RH.6–8.4	
Cluster One: 1861–1862: What Were They Fighting For?							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.8.1 RL.8.3	RI.8.1			RH.6–8.1	
Cluster One Vocabulary	TG: p. 17	RL.8.4	RI.8.4			RH.6–8.4	
Fort Sumter Falls: Excerpt from a Wartime Journal, Mary Boykin Chesnut	TG: p. 18	RL.8.1 RL.8.4 RL.8.6					
Reflections on the Civil War, Bruce Catton	TG: p.19		RI.8.1 RI.8.2 RI.8.6			RH.6–8.1 RH.6–8.3 RH.6–8.5 RH.6–8.6	
The Pickets, Robert W. Chambers	TG: p.20	RL.8.1 RL.8.3 RL.8.4			SL.8.1 SL.8.4 SL.8.6		
First Battle of Bull Run, William Howard Russell	TG: p. 21		RI.8.1 RI.8.6	W.8.2		RH.6–8.1 RH.6–8.6	WHST.6–8.2
The Drummer Boy of Shiloh, Ray Bradbury <i>CCSS Exemplar Author</i>	TG: p. 22	RL.8.1 RL.8.2 RL.8.3		W.8.10	SL.8.1 SL.8.6		
Shiloh: A Requiem, Herman Melville <i>CCSS Exemplar Author</i>	TG: p. 23	RL.8.1 RL.8.4					
The Colored Soldiers, Paul Laurence Dunbar	TG: p. 24	RL.8.1 RL.8.4			SL.8.1	RH.6–8.7	
Responding to Cluster One Writing Activity: Justification of War	SB: p. 60 TG: pp. 25–26 IWL: 1.3, 1.4	RL.8.1 RL.8.2 RL.8.4 RL.8.9	RI.8.1 RI.8.2 RI.8.5 RI.8.6 RI.8.9	W.8.2 W.8.10		RH.6–8.1 RH.6–8.2 RH.6–8.9	WHST.6–8.2 WHST.6–8.10
Cluster One Vocabulary Test	TG: p. 27	RL.8.4	RI.8.4			RH.6–8.4	

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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	RH HSS Reading	WHST HSS Writing
Cluster Two: 1863: A Turning Point?							
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 28–29 IWL: 2.1, 2.2	RL.8.1	RI.8.1			RH.6–8.1	
Cluster Two Vocabulary	TG: p. 30	RL.8.4	RI.8.4			RH.6–8.4	
Freedom to Slaves!, James McPherson	TG: p. 31		RI.8.4 RI.8.6 RI.8.7		SL.8.1 SL.8.5 SL.8.6		
A Debt of Honor, F. Scott Fitzgerald CCSS Exemplar Author	TG: p. 32	RL.8.1 RL.8.3 RL.8.4			SL.8.1 SL.8.3 SL.8.4		
The Great Draft Riots, Susan Hayes	TG: p. 33		RI.8.1 RI.8.3	W.8.1	SL.8.6	RH.6–8.1 RH.6–8.6	WHST.6–8.1
Gettysburg, Gary Paulsen	TG: p. 34	RL.8.1 RL.8.3 RL.8.4 RL.8.6					
The Gettysburg Address, Abraham Lincoln CCSS Exemplar Text	TG: p. 35		RI.8.1 RI.8.4 RI.8.6		SL.8.3 SL.8.6	RH.6–8.1 RH.6–8.4 RH.6–8.6	
William Clarke Quantrill	TG: p. 36		RI.8.1 RI.8.4		SL.8.1 SL.8.3 SL.8.4	RH.6–8.1 RH.6–8.4 RH.6–8.5	
Responding to Cluster Two Writing Activity: A Letter Home	SB: p. 80 TG: pp. 37–38 IWL: 2.3, 2.4	RL.8.1	RI.8.1 RI.8.8	W.8.3 W.8.9 W.8.10		RH.6–8.1 RH.6–8.6 RH.6–8.9	WHST.6–8.9 WHST.6–8.10
Cluster Two Vocabulary Test	TG: p. 39	RL.8.4	RI.8.4			RH.6–8.4	
Cluster Three: 1864–1865: What Were the Costs of War?							
Teaching the Critical Thinking Skill: Summarizing	TG: pp. 40–41 IWL: 3.1, 3.2	RL.8.2	RI.8.2			RH.6–8.2	
Cluster Three Vocabulary	TG: p. 42	RL.8.4	RI.8.4			RH.6–8.4	

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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	RH HSS Reading	WHST HSS Writing
The Blue and Gray: A Hospital Sketch, Louisa May Alcott <i>CCSS Exemplar Author</i>	TG: p. 43	RL.8.1 RL.8.2 RL.8.3 RL.8.4				RH.6–8.7	
At Chancellorsville: The Battle of the Wilderness, Andrew Hudgins	TG: p. 44	RL.8.1 RL.8.3 RL.8.4 RL.8.6		W.8.3 W.8.9			
Lee Surrenders to Grant, Horace Porter <i>CCSS Exemplar Text</i>	TG: p. 45		RI.8.1 RI.8.3 RI.8.4			RH.6–8.1	
Farewell Order to the Army of Northern Virginia, Robert E. Lee	TG: p. 46		RI.8.1 RI.8.4		SL.8.1	RH.6–8.4	
Death of Lincoln, Gideon Welles	TG: p. 47		RI.8.1		SL.8.1		
Responding to Cluster Three Writing Activity: Summarizing the Civil War	SB: p. 112 TG: pp. 48–49 IWL: 3.3, 3.4	RL.8.1 RL.8.2 RL.8.3 RL.8.4 RL.8.9	RI.8.1 RI.8.2 RI.8.3	W.8.2 W.8.4 W.8.10		RH.6–8.1 RH.6–8.2	WHST.6–8.2 WHST.6–8.4 WHST.6–8.10
Cluster Three Vocabulary Test	TG: p. 50	RL.8.4	RI.8.4			RH.6–8.4	
Cluster Four: Thinking on Your Own							
Teaching the Critical Thinking Skill: Synthesizing and Integrating	TG: pp. 52–53 IWL: 4.1, 4.2	RL.8.1 RL.8.2 RL.8.9	RI.8.1 RI.8.2 RI.8.9			RH.6–8.1 RH.6–8.2 RH.6–8.6 RH.6–8.9	
Cluster Four Vocabulary	TG: p. 54	RL.8.4	RI.8.4			RH.6–8.4	
Petition from Kentucky Citizens on Ku Klux Klan Violence	TG: p. 55		RI.8.1 RI.8.2 RI.8.6 RI.8.8			RH.6–8.1 RH.6–8.2 RH.6–8.6 RH.6–8.8	
Still a Shooting War, Tony Horwitz	TG: p. 56		RI.8.1 RI.8.3		SL.8.1 SL.8.3 SL.8.4	RH.6–8.1 RH.6–8.2	

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All Standards Correlated by Selection: Grade 8

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
Change of Heart, Patrick Rogers	TG: p. 57		RI.8.4		SL.8.1	RH.6–8.1	
Slavery in Sudan, Hilary Mackenzie	TG: p. 58		RI.8.2 RI.8.3		SL.8.1	RH.6–8.2	
At Gettysburg, Linda Pastan	TG: p. 59	RL.8.4					
Cluster Four Vocabulary Test	TG: p. 60	RL.8.4	RI.8.4			RH.6–8.4	
Additional Teacher Guide Resources							
Research, Writing, and Discussion Topics	TG: p. 61			W.8.2 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		WHST.6–8.2 WHST.6–8.4 WHST.6–8.5 WHST.6–8.6 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9 WHST.6–8.10
Assessment and Project Ideas	TG: pp. 62–63			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.8.4 SL.8.5 SL.8.6		WHST.6–8.2 WHST.6–8.4 WHST.6–8.5 WHST.6–8.6 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9 WHST.6–8.10
Answering the Essential Question	TG: p. 64 IWL: 4.3, 4.4	RL.8.1	RI.8.1		SL.8.1	RH.6–8.1	
Essay Test	TG: p. 65			W.8.1 W.8.4 W.8.9 W.8.10			WHST.6–8.1 WHST.6–8.4 WHST.6–8.9 WHST.6–8.10
Rubrics for Project Evaluation	TG: pp. 66–68			W.8.4 W.8.5 W.8.7 W.8.8 W.8.9	SL.8.4 SL.8.5 SL.8.6		WHST.6–8.4 WHST.6–8.5 WHST.6–8.7 WHST.6–8.8 WHST.6–8.9
Related Literature	TG: p. 69	RL.8.10	RI.8.10			RH.6–8.10	

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

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 60, 80, 112 TG: pp. 15–16, 18, 20, 22, 23, 24, 25–26, 28–29, 32, 34, 37–38, 43, 44, 48–49, 52–53, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	SB: pp. 60, 112 TG: pp. 22, 25–26, 40–41, 43, 48–49, 52–53 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 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.	SB: p. 80 TG: pp. 15–16, 20, 22, 32, 37–38, 43, 44 IWL: 1.1, 1.2, 2.3, 2.4

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	SB: pp. 60, 112 TG: pp. 17, 18, 20, 23, 24, 25–26, 27, 30, 32, 34, 39, 42, 43, 44, 48–49, 50, 54, 59, 60 IWL: 1.3, 1.4, 3.3, 3.4
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	TG: p. 23
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.	TG: p. 18

Integration of Knowledge and Ideas

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).	TG: p. 24
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).	SB: p. 112 TG: pp. 18, 48–49, 52–53 IWL: 3.3, 3.4, 4.1, 4.2

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 69 include selections that are challenging, average, and easy.
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English Language Arts Standards Reading » Informational Text » Grades 9–10 (RI)

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SB: pp. 60, 80 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 46, 47, 52–53, 55, 56, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 4.1, 4.2, 4.3, 4.4
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	SB: pp. 60, 112 TG: pp. 19, 25–26, 40–41, 48–49, 52–53, 55, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
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.	SB: p. 112 TG: pp. 33, 45, 48–49, 56, 58 IWL: 3.3, 3.4

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	SB: pp. 9–19 TG: pp. 17, 27, 30, 31, 35, 36, 39, 42, 45, 46, 50, 54, 57, 60
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).	SB: p. 60 TG: pp. 25–26, 55 IWL: 1.3, 1.4
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.	SB: p. 60 TG: pp. 19, 21, 25–26, 35, 55 IWL: 1.3, 1.4

Integration of Knowledge and Ideas

7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.	TG: p. 47
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	SB: p. 80 TG: pp. 37–38, 55 IWL: 2.3, 2.4
9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.	SB: pp. 80, 112 TG: pp. 31, 35, 37–38, 48–49, 52–53 IWL: 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

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 69 include selections that are challenging, average, and easy.
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English Language Arts Standards » Writing » Grades 9–10 (W)

Text Type and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ol style="list-style-type: none"> 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. 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. 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. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. Provide a concluding statement or section that follows from and supports the argument presented. 	<p>TG: pp. 33, 65</p>
<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ol style="list-style-type: none"> 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. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. Use precise language and domain-specific vocabulary to manage the complexity of the topic. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). 	<p>SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ol style="list-style-type: none"> 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. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>SB: p. 80 TG: pp. 37–38, 44, 62–63 IWL: 2.3, 2.4</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p>SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4</p>

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

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. 61, 62–63, 66–68
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. 61, 62–63
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. 52–53, 61, 62–63, 66–68 IWL: 4.1, 4.2
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.	TG: pp. 61, 62–63, 66–68
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: p. 80 TG: pp. 37–38, 44, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4
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.	TG: pp. 22, 61, 62–63, 65

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

Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. 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. b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	TG: pp. 20, 22, 24, 31, 32, 36, 46, 47, 56, 57, 58, 61, 62–63, 64 IWL: 4.3, 4.4
2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	TG: pp. 61, 62–63
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	TG: pp. 32, 35, 36, 56, 61

Presentation of Knowledge 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.	TG: pp. 20, 32, 36, 56, 61, 62–63, 66–68
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.	TG: pp. 31, 61, 62–63, 66–68
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.)	TG: pp. 20, 22, 31, 33, 35, 61, 62–63, 66–68

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

Key Ideas and Details

1. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.	SB: pp. 60, 80, 112 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 48–49, 52–53, 55, 56, 57, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.	SB: pp. 60, 112 TG: pp. 25–26, 40–41, 48–49, 52–53, 55, 56, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
3. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.	TG: pp. 19, 33, 45, 57, 58

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.	SB: pp. 9–19 TG: pp. 17, 27, 30, 39, 42, 46, 50, 54, 60
5. Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.	
6. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.	SB: p. 80 TG: pp. 19, 21, 28–29, 33, 35, 37–38, 52–53 IWL: 2.1, 2.2, 2.3, 2.4, 4.1, 4.2

Integration of Knowledge and Ideas

7. Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.	
8. Assess the extent to which the reasoning and evidence in a text support the author's claims.	TG: p. 55
9. Compare and contrast treatments of the same topic in several primary and secondary sources.	SB: pp. 60, 80, 112 TG: pp. 25–26, 28–29, 37–38, 46, 48–49, 52–53 IWL: 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

Range of Reading and Level of Text Complexity

10. By the end of grade 10, read and comprehend history/social studies texts in the grades 9–10 text complexity band independently and proficiently.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on page 69 include selections that are challenging, average, and easy.
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History/Social Studies Standards » Writing » Grades 9–10 (WHST)

Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly, supplying data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form and in a manner that anticipates the audience's knowledge level and concerns. 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 or supports the argument presented. 	<p>TG: pp. 33, 65</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). 	<p>SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4</p>
<p>3. Not applicable as a separate requirement.</p>	<p>Not applicable as a separate requirement.</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>	<p>SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4</p>
<p>5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>TG: pp. 61, 62–63, 66–68</p>

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

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. 61, 62–63
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. 61, 62–63, 66–68
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.	TG: pp. 61, 62–63, 66–68
9. Draw evidence from informational texts to support analysis, reflection, and research.	SB: p. 80 TG: pp. 37–38, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4
Range of Writing	
10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	TG: pp. 61, 62–63, 65

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All Standards Correlated by Selection: Grade 9–10

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Concept Vocabulary	SB: p. 20	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Cluster One: 1861–1862: What Were They Fighting For?							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.9–10.1 RL.9–10.3	RI.9–10.1			RH.9–10.1	
Cluster One Vocabulary	TG: p. 17	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Fort Sumter Falls: Excerpt from a Wartime Journal, Mary Boykin Chesnut	TG: p. 18	RL.9–10.1 RL.9–10.4 RL.9–10.6 RL.9–10.9					
Reflections on the Civil War, Bruce Catton	TG: p.19		RI.9–10.1 RI.9–10.2 RI.9–10.6			RH.9–10.1 RH.9–10.3 RH.9–10.6	
The Pickets, Robert W. Chambers	TG: p.20	RL.9–10.1 RL.9–10.3 RL.9–10.4			SL.9–10.1 SL.9–10.4 SL.9–10.6		
First Battle of Bull Run, William Howard Russell	TG: p. 21		RI.9–10.1 RI.9–10.6	W.9–10.2		RH.9–10.1 RH.9–10.6	WHST.9–10.2
The Drummer Boy of Shiloh, Ray Bradbury <i>CCSS Exemplar Author</i>	TG: p. 22	RL.9–10.1 RL.9–10.2 RL.9–10.3		W.9–10.10	SL.9–10.1 SL.9–10.6		
Shiloh: A Requiem, Herman Melville <i>CCSS Exemplar Author</i>	TG: p. 23	RL.9–10.1 RL.9–10.4 RL.9–10.5					
The Colored Soldiers, Paul Laurence Dunbar	TG: p. 24	RL.9–10.1 RL.9–10.4 RL.9–10.7			SL.9–10.1		
Responding to Cluster One Writing Activity: Justification of War	SB: p. 60 TG: pp. 25–26 IWL: 1.3, 1.4	RL.9–10.1 RL.9–10.2 RL.9–10.4	RI.9–10.1 RI.9–10.2 RI.9–10.5 RI.9–10.6	W.9–10.2 W.9–10.10		RH.9–10.1 RH.9–10.2 RH.9–10.9	WHST.9–10.2 WHST.9–10.10

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All Standards Correlated by Selection: Grade 9–10

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Cluster One Vocabulary Test	TG: p. 27	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Cluster Two: 1863: A Turning Point?							
Teaching the Critical Thinking Skill: Comparing and Contrasting	TG: pp. 28–29 IWL: 2.1, 2.2	RL.9–10.1	RI.9–10.1			RH.9–10.1 RH.9–10.6 RH.9–10.9	
Cluster Two Vocabulary	TG: p. 30	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Freedom to Slaves!, James McPherson	TG: p. 31		RI.9–10.4 RI.9–10.9		SL.9–10.1 SL.9–10.5 SL.9–10.6		
A Debt of Honor, F. Scott Fitzgerald <i>CCSS Exemplar Author</i>	TG: p. 32	RL.9–10.1 RL.9–10.3 RL.9–10.4			SL.9–10.1 SL.9–10.3 SL.9–10.4		
The Great Draft Riots, Susan Hayes	TG: p. 33		RI.9–10.1 RI.9–10.3	W.9–10.1	SL.9–10.6	RH.9–10.1 RH.9–10.3 RH.9–10.6	WHST.9–10.1
Gettysburg, Gary Paulsen	TG: p. 34	RL.9–10.1 RL.9–10.4					
The Gettysburg Address, Abraham Lincoln <i>CCSS Exemplar Text</i>	TG: p. 35		RI.9–10.1 RI.9–10.4 RI.9–10.6 RI.9–10.9		SL.9–10.3 SL.9–10.6	RH.9–10.1 RH.9–10.6	
William Clarke Quantrill	TG p. 36		RI.9–10.1 RI.9–10.4		SL.9–10.1 SL.9–10.3 SL.9–10.4	RH.9–10.1	
Responding to Cluster Two Writing Activity: A Letter Home	SB: p. 80 TG: pp. 37–38 IWL: 2.3, 2.4	RL.9–10.1 RL.9–10.3	RI.9–10.1 RI.9–10.8 RI.9–10.9	W.9–10.3 W.9–10.9 W.9–10.10		RH.9–10.1 RH.9–10.6 RH.9–10.9	WHST.9–10.9 WHST.9–10.10
Cluster Two Vocabulary Test	TG: p. 39	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Cluster Three: 1864–1865: What Were the Costs of War?							
Teaching the Critical Thinking Skill: Summarizing	TG: pp. 40–41 IWL: 3.1, 3.2	RL.9–10.2	RI.9–10.2			RH.9–10.2	
Cluster Three Vocabulary	TG: p. 42	RL.9–10.4	RI.9–10.4			RH.9–10.4	

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All Standards Correlated by Selection: Grade 9–10

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
The Blue and Gray: A Hospital Sketch , Louisa May Alcott <i>CCSS Exemplar Author</i>	TG: p. 43	RL.9–10.1 RL.9–10.2 RL.9–10.3 RL.9–10.4					
At Chancellorsville: The Battle of the Wilderness , Andrew Hudgins	TG: p. 44	RL.9–10.1 RL.9–10.3 RL.9–10.4		W.9–10.3 W.9–10.9			
Lee Surrenders to Grant , Horace Porter <i>CCSS Exemplar Text</i>	TG: p. 45		RI.9–10.1 RI.9–10.3 RI.9–10.4			RH.9–10.1 RH.9–10.3	
Farewell Order to the Army of Northern Virginia , Robert E. Lee	TG: p. 46		RI.9–10.1 RI.9–10.4		SL.9–10.1	RH.9–10.4 RH.9–10.9	
Death of Lincoln , Gideon Welles	TG: p. 47		RI.9–10.1 RI.9–10.7		SL.9–10.1		
Responding to Cluster Three Writing Activity: Summarizing the Civil War	SB: p. 112 TG: pp. 48–49 IWL: 3.3, 3.4	RL.9–10.1 RL.9–10.2 RL.9–10.4 RL.9–10.9	RI.9–10.2 RI.9–10.3 RI.9–10.9	W.9–10.2 W.9–10.4 W.9–10.10		RH.9–10.1 RH.9–10.2 RH.9–10.9	WHST.9–10.2 WHST.9–10.4 WHST.9–10.10
Cluster Three Vocabulary Test	TG: p. 50	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Cluster Four: Thinking on Your Own							
Teaching the Critical Thinking Skill: Synthesizing and Integrating	TG: pp. 52–53 IWL: 4.1, 4.2	RL.9–10.1 RL.9–10.2 RL.9–10.9	RI.9–10.1 RI.9–10.2 RI.9–10.9	W.9–10.7		RH.9–10.1 RH.9–10.2 RH.9–10.6 RH.9–10.9	
Cluster Four Vocabulary	TG: p. 54	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Petition from Kentucky Citizens on Ku Klux Klan Violence	TG: p. 55		RI.9–10.1 RI.9–10.2 RI.9–10.5 RI.9–10.6 RI.9–10.8			RH.9–10.1 RH.9–10.2 RH.9–10.8	
Still a Shooting War , Tony Horwitz	TG: p. 56		RI.9–10.1 RI.9–10.3		SL.9–10.1 SL.9–10.3 SL.9–10.4	RH.9–10.1 RH.9–10.2	

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All Standards Correlated by Selection: Grade 9–10

Content	Pages	RL ELA Reading Literature	RI ELA Reading Informational Text	W ELA Writing	SL ELA Speaking and Listening	RH HSS Reading	WHST HSS Writing
Change of Heart , Patrick Rogers	TG: p. 57		RI.9–10.4		SL.9–10.1	RH.9–10.1 RH.9–10.3	
Slavery in Sudan , Hilary Mackenzie	TG: p. 58		RI.9–10.2 RI.9–10.3		SL.9–10.1	RH.9–10.2 RH.9–10.3	
At Gettysburg , Linda Pastan	TG: p. 59	RL.9–10.4					
Cluster Four Vocabulary Test	TG: p. 60	RL.9–10.4	RI.9–10.4			RH.9–10.4	
Additional Teacher Guide Resources							
Research, Writing, and Discussion Topics	TG: p. 61			W.9–10.2 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		WHST.9–10.2 WHST.9–10.4 WHST.9–10.5 WHST.9–10.6 WHST.9–10.7 WHST.9–10.8 WHST.9–10.9 WHST.9–10.10
Assessment and Project Ideas	TG: pp. 62–63			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.9–10.4 SL.9–10.5 SL.6 9–10.6		WHST.9–10.2 WHST.9–10.4 WHST.9–10.5 WHST.9–10.6 WHST.9–10.7 WHST.9–10.8 WHST.9–10.9 WHST.9–10.10
Answering the Essential Question	TG: p. 64 IWL: 4.3, 4.4	RL.9–10.1	RI.9–10.1		SL.9–10.1	RH.9–10.1	
Essay Test	TG: p. 65			W.9–10.1 W.9–10.4 W.9–10.9 W.9–10.10			WHST.9–10.1 WHST.9–10.4 WHST.9–10.9 WHST.9–10.10
Rubrics for Project Evaluation	TG: pp. 66–68			W.9–10.4 W.9–10.5 W.9–10.7 W.9–10.8 W.9–10.9	SL.9–10.4 SL.9–10.5 SL.9–10.6		WHST.9–10.4 WHST.9–10.5 WHST.9–10.7 WHST.9–10.8 WHST.9–10.9
Related Literature	TG: p. 69	RL.9–10.10	RI.9–10.10			RH.9–10.10	

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

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	SB: pp. 60, 80, 112 TG: pp. 15–16, 18, 20, 22, 23, 24, 25–26, 28–29, 32, 34, 37–38, 43, 44, 48–49, 52–53, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	SB: pp. 60, 112 TG: pp. 22, 25–26, 40–41, 43, 48–49, 52–53 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 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).	SB: p. 80 TG: pp. 20, 22, 24, 32, 37–38, 43, 44 IWL: 2.3, 2.4

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	SB: pp. 60, 112 TG: pp. 17, 18, 20, 23, 24, 25–26, 27, 30, 32, 34, 39, 42, 43, 44, 48–49, 50, 54, 59, 60 IWL: 1.3, 1.4, 3.3, 3.4
5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	TG: p. 23
6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	

Integration of Knowledge and Ideas

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	TG: p. 23
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.	SB: p. 112 TG: pp. 48–49, 52–53 IWL: 3.3, 3.4, 4.1, 4.2

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 69 include selections that are challenging, average, and easy.
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English Language Arts Standards Reading » Informational Text » Grades 11–12 (RI)

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	SB: pp. 60, 80, 112 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 46, 47, 48–49, 52–53, 55, 56, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.	SB: pp. 60, 112 TG: pp. 25–26, 40–41, 48–49, 52–53, 55, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
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.	SB: p. 112 TG: pp. 33, 45, 48–49, 56, 58 IWL: 3.3, 3.4

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	SB: pp. 9–19 TG: pp. 17, 27, 30, 35, 36, 39, 42, 45, 46, 50, 54, 57, 60
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.	SB: p. 60 TG: pp. 25–26 IWL: 1.3, 1.4
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.	SB: p. 60 TG: pp. 19, 25–26, 35 IWL: 1.3, 1.4

Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.	TG: pp. 31, 47
8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).	SB: p. 80 TG: pp. 37–38, 55 IWL: 2.3, 2.4
9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.	SB: pp. 80, 112 TG: pp. 31, 35, 37–38, 48–49, 52–53 IWL: 2.3, 2.4, 3.3, 3.4, 4.1, 4.2

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 69 include selections that are challenging, average, and easy.
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English Language Arts Standards » Writing » Grades 11–12 (W)

Text Type and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented. 	<p>TG: pp. 33, 65</p>
<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). 	<p>SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>SB: p. 80 TG: pp. 37–38, 44, 62–63 IWL: 2.3, 2.4</p>

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

Production and Distribution of Writing

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| 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: p. 112
TG: pp. 48–49, 61, 62–63, 65, 66–68
IWL: 3.3, 3.4 |
| 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. | TG: pp. 61, 62–63, 66–68 |
| 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. 61, 62–63 |

Research to Build and Present Knowledge

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| 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. 52–53, 61, 62–63, 66–68
IWL: 4.1, 4.2 |
| 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. | TG: pp. 61, 62–63, 66–68 |
| 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: p. 80
TG: pp. 37–38, 44, 61, 62–63, 65, 66–68
IWL: 2.3, 2.4 |

Range of Writing

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| 10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. | TG: pp. 22, 61, 62–63, 65 |
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English Language Arts Standards » Speaking and Listening » Grades 11–12 (SL)

Comprehension and Collaboration

<p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>	<p>TG: pp. 20, 22, 24, 31, 32, 36, 46, 47, 56, 57, 58, 61, 62–63, 64</p> <p>IWL: 4.3, 4.4</p>
<p>2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	<p>TG: pp. 61, 62–63</p>
<p>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	<p>TG: pp. 32, 35, 36, 56, 61</p>

Presentation of Knowledge and Ideas

<p>4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	<p>TG: pp. 20, 32, 36, 56, 61, 62–63, 66–68</p>
<p>5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>TG: pp. 31, 61, 62–63, 66–68</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)</p>	<p>TG: pp. 20, 22, 31, 33, 35, 61, 62–63, 66–68</p>

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

Key Ideas and Details

1. Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.	SB: pp. 60, 80, 112 TG: pp. 15–16, 19, 21, 25–26, 28–29, 33, 35, 36, 37–38, 45, 48–49, 52–53, 55, 56, 57, 64 IWL: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.	SB: pp. 60, 112 TG: pp. 25–26, 40–41, 48–49, 52–53, 55, 56, 58 IWL: 1.3, 1.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2
3. Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.	TG: pp. 33, 45, 57

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	SB: pp. 9–19 TG: pp. 17, 27, 30, 39, 42, 46, 50, 54, 60
5. Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.	TG: p. 19
6. Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.	SB: p. 80 TG: pp. 19, 21, 37–38, 52–53 IWL: 2.3, 2.4, 4.1, 4.2

Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.	TG: pp. 52–53 IWL: 4.1, 4.2
8. Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.	TG: p. 55
9. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.	SB: pp. 60, 80, 112 TG: pp. 25–26, 37–38, 46, 48–49 IWL: 1.3, 1.4, 2.3, 2.4, 3.3, 3.4

Range of Reading and Level of Text Complexity

10. By the end of grade 12, read and comprehend history/social studies texts in the grades 11–CCR text complexity band independently and proficiently.	SB: The anthology includes texts of varying levels of complexity. TG: Suggestions for additional readings on page 69 include selections that are challenging, average, and easy.
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History/Social Studies Standards » Writing » Grades 11–12 (WHST)

Text Types and Purposes

<p>1. Write arguments focused on discipline-specific content.</p> <ul style="list-style-type: none"> a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases. 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 or supports the argument presented. 	<p>TG: pp. 33, 65</p>
<p>2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.</p> <ul style="list-style-type: none"> a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. c. Use varied transitions and sentence structures 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; convey a knowledgeable stance in a style that responds to the discipline and context as well as to the expertise of likely readers. e. Provide a concluding statement or section that follows from and supports the information or explanation provided (e.g., articulating implications or the significance of the topic). 	<p>SB: pp. 60, 112 TG: pp. 21, 25–26, 48–49, 61, 62–63 IWL: 1.3, 1.4, 3.3, 3.4</p>
<p>3. Not applicable as a separate requirement.</p>	<p>Not applicable as a separate requirement.</p>

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

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	SB: p. 112 TG: pp. 48–49, 61, 62–63, 65, 66–68 IWL: 3.3, 3.4
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	TG: pp. 61, 62–63, 66–68
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. 61, 62–63

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. 61, 62–63, 66–68
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.	TG: pp. 52–53, 61, 62–63, 66–68 IWL: 4.1, 4.2
9. Draw evidence from informational texts to support analysis, reflection, and research.	SB: p. 80 TG: pp. 37–38, 61, 62–63, 65, 66–68 IWL: 2.3, 2.4

Range of Writing

10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	TG: pp. 61, 62–63, 65
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All Standards Correlated by Selection: Grade 11–12

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>	RH <i>HSS Reading</i>	WHST <i>HSS Writing</i>
Concept Vocabulary	SB: p. 20	RL.11–12.4	RI.11–12.4			RH.11–12.4	
Cluster One: 1861–1862: What Were They Fighting For?							
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 15–16 IWL: 1.1, 1.2	RL.11–12.1	RI.11–12.1			RH.11–12.1	
Cluster One Vocabulary	TG: p. 17	RL.11–12.4	RI.11–12.4			RH.11–12.4	
Fort Sumter Falls: Excerpt from a Wartime Journal, Mary Boykin Chesnut	TG: p. 18	RL.11–12.1 RL.11–12.4					
Reflections on the Civil War, Bruce Catton	TG: p.19		RI.11–12.1 RI.11–12.6			RH.11–12.1 RH.11–12.5 RH.11–12.6	
The Pickets, Robert W. Chambers	TG: p.20	RL.11–12.1 RL.11–12.3 RL.11–12.4			SL.11–12.1 SL.11–12.4 SL.11–12.6		
First Battle of Bull Run, William Howard Russell	TG: p. 21		RI.11–12.1	W.11–12.2		RH.11–12.1 RH.11–12.6	WHST.11–12.2
The Drummer Boy of Shiloh, Ray Bradbury <i>CCSS Exemplar Author</i>	TG: p. 22	RL. 11–12.1 RL.11–12.2 RL.11–12.3		W.11–12.10	SL.11–12.1 SL.11–12.6		
Shiloh: A Requiem, Herman Melville <i>CCSS Exemplar Author</i>	TG: p. 23	RL.11–12.1 RL.11–12.4 RL.11–12.5 RL.11–12.7					
The Colored Soldiers, Paul Laurence Dunbar	TG: p. 24	RL.11–12.1 RL.11–12.3 RL.11–12.4			SL.11–12.1		
Responding to Cluster One Writing Activity: Justification of War	SB: p. 60 TG: pp. 25–26 IWL: 1.3, 1.4	RL.11–12.1 RL.11–12.2 RL.11–12.4	RI.11–12.1 RI.11–12.2 RI.11–12.5 RI.11–12.6	W.11–12.2 W.11–12.10		RH.11–12.1 RH.11–12.2 RH.11–12.9	WHST.11–12.2 WHST.11–12.10
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Cluster Two: 1863: A Turning Point?							
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Cluster Two Vocabulary	TG: p. 30	RL.11–12.4	RI.11–12.4			RH.11–12.4	
Freedom to Slaves!, James McPherson	TG: p. 31		RI.11–12.7 RI.11–12.9		SL.11–12.1 SL.11–12.5 SL.11–12.6		
A Debt of Honor, F. Scott Fitzgerald <i>CCSS Exemplar Author</i>	TG: p. 32	RL.11–12.1 RL.11–12.3 RL.11–12.4			SL.11–12.1 SL.11–12.3 SL.11–12.4		
The Great Draft Riots, Susan Hayes	TG: p. 33		RI.11–12.1 RI.11–12.3	W.11–12.1	SL.11–12.6	RH.11–12.1 RH.11–12.3	WHST.11–12.1
Gettysburg, Gary Paulsen	TG: p. 34	RL.11–12.1 RL.11–12.4					
The Gettysburg Address, Abraham Lincoln <i>CCSS Exemplar Text</i>	TG: p. 35		RI.11–12.1 RI.11–12.4 RI.11–12.6 RI.11–12.9		SL.11–12.3 SL.11–12.6	RH.11–12.1	
William Clarke Quantrill	TG: p. 36		RI.11–12.1 RI.11–12.4		SL.11–12.1 SL.11–12.3 SL.11–12.4	RH.11–12.1	
Responding to Cluster Two Writing Activity: A Letter Home	SB: p. 80 TG: pp. 37–38 IWL: 2.3, 2.4	RL.11–12.1 RL.11–12.3	RI.11–12.1 RI.11–12.8 RI.11–12.9	W.11–12.3 W.11–12.9 W.11–12.10		RH.11–12.1 RH.11–12.6 RH.11–12.9	WHST.11–12.9 WHSt.11–12.10
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Cluster Three: 1864–1865: What Were the Costs of War?							
Teaching the Critical Thinking Skill: Summarizing	TG: pp. 40–41 IWL: 3.1, 3.2	RL.11–12.2	RI.11–12.2			RH.11–12.2	
Cluster Three Vocabulary	TG: p. 42	RL.11–12.4	RI.11–12.4			RH.11–12.4	
The Blue and Gray: A Hospital Sketch, Louisa May Alcott <i>CCSS Exemplar Author</i>	TG: p. 43	RL.11–12.1 RL.11–12.2 RL.11–12.3 RL.11–12.4					

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Lee Surrenders to Grant, Horace Porter <i>CCSS Exemplar Text</i>	TG: p. 45		RI.11–12.1 RI.11–12.3 RI.11–12.4			RH.11–12.1 RH.11–12.3	
Farewell Order to the Army of Northern Virginia, Robert E. Lee	TG: p. 46		RI.11–12.1 RI.11–12.4		SL.11–12.1	RH.11–12.4 RH.11–12.9	
Death of Lincoln, Gideon Welles	TG: p. 47		RI.11–12.1 RI.11–12.7		SL.11–12.1		
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