

LITERATURE & THOUGHT

# MYSTERIOUS CIRCUMSTANCES



T E A C H E R   G U I D E

Perfection Learning®





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

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

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

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

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

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

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

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

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

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

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

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

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



# The Common Core State Standards Correlations

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

## Names of the Standards

|           |                                |
|-----------|--------------------------------|
| <b>RL</b> | ELA Reading Literature         |
| <b>RI</b> | ELA Reading Informational Text |
| <b>W</b>  | ELA Writing                    |
| <b>SL</b> | ELA Speaking and Listening     |

## Additional Abbreviations

|            |                               |
|------------|-------------------------------|
| <b>ELA</b> | English Language Arts         |
| <b>SB</b>  | Student Book                  |
| <b>TG</b>  | Teacher Guide                 |
| <b>IWL</b> | Interactive Whiteboard Lesson |

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

## Grade 6 Correlations

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

## Grade 7 Correlations

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

## Grade 8 Correlations

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

## Grades 9–10 Correlations

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

## Grades 11–12 Correlations

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

# Features of the Student Book

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## Introducing the Theme

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

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

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

## The Selections

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

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

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

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

## The Final Cluster

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

## Features of This Teacher Guide

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

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

**What Do You Know? (Anticipation Guide)** To assess your students' attitudes toward the essential question of this anthology, administer the anticipation guide on page 59.

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

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

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

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

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

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

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

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

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



## Features of the Interactive Whiteboard Lessons

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

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

**Developing the Cluster Thinking Skill** Closely aligned to the Common Core State Standards, this lesson “unpacks” the sub-skills involved in the cluster thinking skill and provides rich examples for students to practice 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 *Mysterious Circumstances*

### 4- TO 6-WEEK UNIT

|                                                                                                                                                                                 | Page Numbers in |               |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|---------------|
|                                                                                                                                                                                 | Student Book    | Teacher Guide |
| <b>Introducing the theme</b> (1 to 2 days)                                                                                                                                      |                 |               |
| Read and discuss the following sections                                                                                                                                         |                 |               |
| • What Do You Know? (anticipation guide)                                                                                                                                        | 13, 59          |               |
| • Preface                                                                                                                                                                       | 3               | 12            |
| • Prologue                                                                                                                                                                      | 4–5             | 12            |
| • Creating Context                                                                                                                                                              | 8–10            | 14            |
| <b>Teaching the first three clusters</b> (3 to 5 days per cluster)                                                                                                              |                 |               |
| • Introduce and model the cluster thinking skill using handout/whiteboard lesson                                                                                                | 15, 25, 34      |               |
| • Pass out cluster vocabulary sheet                                                                                                                                             | 17, 27, 36      |               |
| • Set schedule for reading selections in first three clusters                                                                                                                   |                 |               |
| • For each selection, use appropriate discussion questions and extension activities                                                                                             |                 |               |
| Cluster One                                                                                                                                                                     | 11–45           | 18–21         |
| Cluster Two                                                                                                                                                                     | 47–75           | 28–30         |
| Cluster Three                                                                                                                                                                   | 77–107          | 37–38         |
| • As a class or in small groups discuss the <b>Responding to the Cluster</b> questions                                                                                          | 46, 76, 108     | 22, 31, 39    |
| • Introduce Writing Activity with handout                                                                                                                                       | 23, 32, 40      |               |
| • Administer Vocabulary Test                                                                                                                                                    | 24, 33, 41      |               |
| <b>Teaching the last cluster</b> (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. (See also planning sheet on page 42.) |                 |               |
| <b>Teacher-Directed</b>                                                                                                                                                         |                 |               |
| • Introduce and model the cluster thinking skill using handout/whiteboard lesson                                                                                                | 43–44           |               |
| • Pass out cluster vocabulary sheet                                                                                                                                             | 45              |               |
| • Set schedule for reading selections                                                                                                                                           |                 |               |
| • For each selection, use appropriate discussion questions and extension activities                                                                                             | 46–49           |               |
| • Introduce Writing Activity with interactive whiteboard lesson                                                                                                                 | IWL 4.3         |               |
| • Administer Vocabulary Test                                                                                                                                                    | 50              |               |
| • Assign research projects                                                                                                                                                      | 51, 52          |               |
| • Prepare for final Essay Test                                                                                                                                                  | 53              |               |
| • Administer final Essay Test                                                                                                                                                   | 54              |               |
| <b>Independent Learning</b>                                                                                                                                                     |                 |               |
| Have students                                                                                                                                                                   |                 |               |
| • respond to one or more of the questions or activities on the Responding to Cluster Four page                                                                                  | 143             |               |
| • plan and present a lesson over one or more of the selections in the last cluster                                                                                              |                 |               |
| • conduct additional research on a related topic                                                                                                                                | 51, 52          |               |

## Three Teaching Options for *Mysterious Circumstances*

### 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 8–10 significant selections for study by the entire class. The following list would provide a shortened exploration of the themes in *Mysterious Circumstances*.

| Title                          | Page | Title                              | Page |
|--------------------------------|------|------------------------------------|------|
| The Framing Game               | 22   | Crop Circles                       | 62   |
| Adventure of the Egyptian Tomb | 36   | The Dying Detective                | 78   |
| Suspense                       | 44   | Arsenic and “Old Rough and Ready”  | 86   |
| This One’s on Me               | 48   | Lamb to the Slaughter              | 108  |
| A Poison That Leaves No Trace  | 58   | The Man Who Read John Dickson Carr | 140  |

### USING *MYSTERIOUS CIRCUMSTANCES* WITH RELATED LITERATURE

#### Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (pages 13 and 59 of this teacher guide). From *Mysterious Circumstances* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 8–10).
- Have students choose one or two selections and a poem to read from each cluster. Ask students to report on their selection and how it helped them answer the cluster question.

#### During Reading

- Ask students to relate the readings in *Mysterious Circumstances* 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 *Mysterious Circumstances*.

#### After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in *Mysterious Circumstances* as well as the longer work.
- Ask students to compare and contrast one or more selections in *Mysterious Circumstances* and a theme in the longer work.
- Allow students to choose a research topic from the options given in **Research, Writing, and Discussion Topics** (page 51) or **Assessment and Project Ideas** (page 52).

#### Related Works

The following are available from Perfection Learning.

***The Man Who Was Poe*** by Avi. Not only a murder puzzle to solve but also a mystery about the famed writer Poe.

***The Other Side of Dark*** by Joan Lowery Nixon. Stacy wakes up in a hospital bed only to discover she’s been in a coma for four years after being shot. When she discovers the man that shot her killed her mother, she fears he will come back to kill her too.

***Sorry, Wrong Number*** by Louise Fletcher. A classic mystery hinging on overheard phone conversations and a murder plot. (CCSS Exemplar Text)

See page 58 of this guide for other related titles.



## Teaching the Preface (page 3)

---

### WHY ARE WE FASCINATED BY MYSTERY?

The question above is the *essential question* that students will consider as they read *Mysterious Circumstances*. The literature, activities, and organization of the book will lead them to think critically about this question, and, perhaps, to become one of the millions of avid mystery readers around the world.

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

**CLUSTER ONE** What makes a mystery? **DEFINE**

**CLUSTER TWO** Whodunit? **INVESTIGATE**

**CLUSTER THREE** How do you solve a mystery? **LOGICAL THINKING**

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

Notice that the final cluster asks students to think independently about their answer to the essential question—*Why are we fascinated by mystery?*

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

## Teaching the Prologue (pages 4–5)

---

### About the Image

Minor White's 1964 painting "Moon and Wall Encrustations" creates what might be called a "Gothic" mood. *Gothic*, in the literary sense, refers to a genre that originated in the 18th century. Such stories typically take place in a gloomy setting—a castle or an old mansion, for example—and feature sensational and horrifying events. Gothic fiction influenced the development of the mystery genre during the 19th century.

### Discussing the Image

- What do you know about mystery?
- What is the painting about?
- Describe the mood, or overall feeling, of the painting.

### About the Text

Betsy Hearne's poem "Dreams," with its ghosts walking "blank-eyed, arms out, / stumbling one on the other," also creates a Gothic mood. Mysteries, like Hearne's dreams and fantasies, allow us to enjoy risks and dangers that we would find frightening in real life.

### Discussing the Text

- What images does the poem create in your mind?
- Describe the mood of the poem.
- What does the poem say about mystery?

## What Do You Know? (Anticipation Guide)

---

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

### True or False

- \_\_\_\_\_ 1. I like trying to figure out the solutions to mysteries.
- \_\_\_\_\_ 2. Sherlock Holmes' methods of solving crimes would never work in real life.
- \_\_\_\_\_ 3. Mystery authors should play fair by giving readers enough clues to solve the mystery.
- \_\_\_\_\_ 4. I have enough things to worry about without trying to solve some made-up mystery.
- \_\_\_\_\_ 5. People like reading mysteries because there's always a solution.
- \_\_\_\_\_ 6. People who like mysteries are fascinated by blood and gore.
- \_\_\_\_\_ 7. Mysteries are fun because they give me a chance to match my wits against a criminal.
- \_\_\_\_\_ 8. If you've read one mystery, you've read them all.

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

---

Use these Creating Context features to access students' prior knowledge and build background about mystery.

**The Roots of Mystery (page 8)** This essay briefly explains the history of the mystery genre, beginning with the Greek story of Oedipus.

### Discussing the Essay

- What other examples of mystery do you know about?
- Discuss the difference between fiction and nonfiction mysteries.
- Why do you think mystery is a popular genre, or type of literature?

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

### Discussing Concept Vocabulary

- Discuss terms that may be new to students.
- Have students add new concept words as they read the anthology.
- Explain that many vocabulary words in mysteries are related to criminal and court procedures.
- Discuss the types of detectives students might encounter in this and other books, for example, police detectives, FBI agents, private detectives, and amateur sleuths.



## CLUSTER ONE

### Defining

I. Present this definition to students.

**Defining** is explaining the meaning of a word or concept.

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

**You use definitions when you**

- answer a child's question about what a word means
- explain what you mean by *out of bounds* as you play a game
- learn a technical term like *photosynthesis* by stating its meaning in your own words
- discuss whether your idea of mystery is the same as someone else's

III. Explain to students that they will be reading selections from a literary genre called mystery. Present them with a definition of genre.

The term *genre* is used to refer to specific categories of fiction such as mystery, science fiction, and romance. More generally, “genre” describes a category of artistic composition that can be identified by style, form, or content—for example, novels, essays, or poetry.

- A. Use the reproducible “Defining the Mystery Genre” on the next page as a blackline master, or use the interactive whiteboard version of the page, *Mysterious\_1.1\_CriticalThink*.
- B. Have students read both **Passage A** and **Passage B** and then respond to the questions that follow. In their answers to this activity, students may mention the elements discussed in the introductory essay—“The Roots of Mystery.” They also may include reasons they gave for the popularity of mystery stories in the discussion suggested in “Creating Context” on Teacher Guide page 14.
- C. When your students have completed the activity, they have begun a definition of mystery. As they read the anthology, they may want to expand or change their definitions.

For additional in-depth work on developing the skill of defining, see the interactive whiteboard lesson *Mysterious\_1.2\_CCSSThinking*. (*RL.6–12.4, RI.6–12.4*)

## Defining the Mystery Genre

**Cluster Question:** What makes a mystery?

**Defining is explaining the meaning of a word or concept.**

**Directions:** In both of the following passages, one person is being questioned by another. However, only one of these passages is clearly from a mystery story. Read both passages and then answer the questions below.

### Passage A

“How long have you been on Earth?” Robert asked.

“About six hundred years,” Calendar said matter-of-factly.

“But where did you come from?”

“It’s a place called Lir.”

“Another planet?”

“With lots of moons?” Linda asked . . .

“Yes,” Calendar said. “It’s a beautiful place. Never gets dark. The moons fill the world with bright-colored light, even when the sun goes down.”

“Why did you leave?” Linda asked.

from *Calendar’s Years* by D. F. Rider

### Passage B

The police sergeant . . . stalked across to the bed and confronted the shrinking Mr. Duckworthy.

“It’s the man all right,” said he. “Now, Mr. Duckworthy, you’ll excuse this late visit, but . . . we’ve been looking for a person answering your description, and there’s no time like the present. We want—”

“I didn’t do it,” cried Mr. Duckworthy wildly. “I know nothing about it—”

The officer pulled out his note-book and wrote: “He said before any question was asked him, ‘I didn’t do it.’”

“You seem to know all about it,” said the sergeant.

from “The Image in the Mirror” by Dorothy L. Sayers

- Which is the mystery passage, **Passage A** or **Passage B**? \_\_\_\_\_
- Give one or two reasons for your choice.  
\_\_\_\_\_  
\_\_\_\_\_
- Based on your reasons, write a brief definition of mystery.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- There are many types of genre: mythology, humor, science fiction, sports. Which genre do you think the other passage belongs to?  
\_\_\_\_\_

## 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.

### The Framing Game pages 12–23

**aggressive** pushy; forceful

**anticipation** hopefulness; expectation

**escorted** led; taken away by guards

**hesitated** paused; stopped briefly

**impression** feeling; image

**petty** mean; little

**taunting** insulting; goading

**verge** edge; brink

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### The Adventure of the Egyptian Tomb

pages 24–39

**desultory** disconnected; random

**diminutive** tiny; little

**dissipation** the excessive, self-destructive pursuit  
of pleasure

**enigmatical** mysterious; puzzling

**exorcising** expelling; removing an evil spirit

**fetish** an object thought to have supernatural  
powers; an object of obsession

**gesticulations** vigorous gestures; expressive  
movements

**ignominiously** shamefully; ingloriously

**incredulously** skeptically; with disbelief

**ingenious** clever; smart

**invocations** prayers; appeals to a higher power  
for help

**lamentations** expressions of grief

**obliquely** indirectly; from an angle

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### After Agatha Christie pages 40–41

**merely** only; just

**reassuring** comforting; consoling

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### Suspense pages 42–45

**compelling** demanding attention; overwhelming

**deliberate** intentional; premeditated

**engrossed** absorbed; intent

**jeopardy** danger; peril

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## The Framing Game by Paul Bishop, pages 12–23

Short Story

### Summary

Tommy Norman, Franklin High School's basketball center, is suspended from the team a few days before a big game for supposedly stealing an expensive pair of tennis shoes. He learns that he was framed by Jammer Dolbert, older brother of the opposing team's center, Eddie Dolbert. With the help of Eddie, Tommy turns the tables on Jammer and gets back on the team in time to play in the game.

| Reading Hint                                                                       | Thinking Skill                                                                | Extension                                                                                                                                          |
|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| Knowledge of all the basketball terms used is not essential to enjoying the story. | Ask students how the word "frame" is <i>defined</i> in the story. (RL.6–12.4) | <b>Topic for Debate:</b> Is it ever right to "fight fire with fire"? Have students debate whether Tommy did the right thing when he framed Jammer. |

### Vocabulary

**aggressive** pushy; forceful

**anticipation** hopefulness; expectation

**escorted** led; taken away by guards

**hesitated** paused; stopped briefly

**impression** feeling; image

**petty** mean; little

**taunting** insulting; goading

**verge** edge; brink

### Discussing the Short Story

1. Why do Coach Jackson and Mr. Smithson believe that Tommy stole the shoes? (Recall) *They see Tommy carrying the shoes on the store's security tape, then find the shoes in Tommy's locker.*
2. Why do you think Jammer Dolbert frames Tommy? (Analysis) *Answers will vary. Some students will point out that eliminating Tommy from the Franklin team will make the upcoming game easier for Jammer's brother Eddie.*
3. How does Tommy get back at Jammer? (Recall) *Tommy puts spray-paint cans in Jammer's car, making the police believe that Jammer was responsible for a recent episode of vandalism.*

4. How do you feel about the way the story ends? (Analysis) *Answers will vary. Some students may feel disappointed not to learn the game's outcome, especially how Tommy fares against Eddie. But others will feel that the true conflict of the story is resolved now that Tommy has proven himself innocent.*

### Special Focus: Slang

In "The Framing Game," author Paul Bishop uses some slang to portray characters in an urban setting. With students, find slang words that appear in the story, defining them according to context. Slang words include

**scoots** tennis shoes (page 15)

**square** dull; ordinary; old-fashioned (page 15)

**tagging** writing graffiti (page 15)

**split** inform; "squeal" (page 18)

**bought off on it** believed it (page 22)

**smoke** triumph over; amaze (page 23)

Discuss with students whether the author's use of slang makes the characters and the story more believable or not. (RL.6–12.4)

# The Adventure of the Egyptian Tomb

Short Story

by Agatha Christie, pages 24–39

## Summary

Several people connected with the discovery and opening of an ancient Egyptian tomb have died mysteriously, and famous Belgian detective Hercule Poirot is called in to uncover the murderer. Poirot travels to Egypt, where he must carry out a bit of a charade to prove his theory right.

| Reading Hint                                                                                                                      | Thinking Skill                                                                         | Extension                                                                                                                                                                                                                        |
|-----------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Point out the translations of Poirot's French expressions. (French is one of the three official languages of his native Belgium.) | Ask students to <i>define</i> the words "superstition" and "supernatural." (RL.6–12.4) | <b>Compare/Contrast:</b> Invite students to identify the ways various characters in the story define "superstition" and "supernatural." Explore how the characters' varied ideas about these terms affect the story. (RL.6–12.6) |

## Vocabulary

**desultory** disconnected; random

**diminutive** tiny; little

**dissipation** the excessive, self-destructive pursuit of pleasure

**enigmatical** mysterious; puzzling

**exorcising** expelling; removing an evil spirit

**fetish** an object thought to have supernatural powers; an object of obsession

**gesticulations** vigorous gestures; expressive movements

**ignominiously** shamefully; ingloriously

**incredulously** skeptically; with disbelief

**ingenious** clever; smart

**invocations** prayers; appeals to a higher power for help

**lamentations** expressions of grief

**obliquely** indirectly; from an angle

## Discussing the Short Story

1. Why do some characters believe that the opening of an ancient Egyptian tomb may have caused several deaths? (Recall) *Because of an ancient curse, the death of Sir John Willard aroused "a fury of superstition."*
2. Which of the five deaths described in the story were caused by Dr. Ames? (Recall) *Sir John Willard died of natural causes (heart failure). Mr. Bleibner died from blood poisoning, caused by Dr. Ames. The younger Bleibner shot himself because Ames told him he had leprosy. Ames exposed Schneider to*

*tetanus. After attempting to poison Poirot, the doctor killed himself with cyanide.*

3. According to Poirot, how does the "force of superstition" help the murderer? (Recall) *Superstitious beliefs hide the facts. Poirot comments, "[S]tab a man in broad daylight, and it would still be put down to the curse."*
4. How do you think Poirot figures out the murderer's identity and motives? Explain your answer with details from the story. (Analysis) *Poirot realized that if the deaths were murders, only Dr. Ames could have done them—the motive being the Bleibners' fortune. He tests his theory by claiming to believe in the occult, staging an apparition to frighten the doctor, and staying alert for an attack on himself. (RL.6–12.1)*

## Historical Focus: Tutankhamen

The images used in "The Adventure of the Egyptian Tomb" were taken during archaeologist Howard Carter's digs in the Valley of Kings.

In 1922, Carter found the entrance to the tomb of the Egyptian pharaoh Tutankhamen. The sponsor of his expedition, Lord Carnavon, died of blood poisoning before Tutankhamen's coffin was opened in 1924. Carnavon's death gave rise to a story that the pharaoh had placed a curse on anyone who disturbed his tomb—and to rumors of other related deaths. Carter, however, lived to recover many spectacular items from the dig.

## After Agatha Christie by Linda Pastan, pages 40–41

Poem

### Summary

This short poem creates the impression of a classic murder mystery scene, using such familiar images as keyholes, moonlight, stopped clocks, and revolvers. But this mystery has a strange and unsettling ending.

| Reading Hint                                                                                                                                   | Thinking Skill                                                                                           | Extension                                                                                                                                                                                                                        |
|------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A typical “locked room mystery” features an impossible crime; a body is found in a room locked from the inside, with no obvious way in or out. | Ask students what the images in “After Agatha Christie” suggest about the elements of a classic mystery. | <b>Artistic Exploration:</b> Have students attempt to draw one of the details described in this poem. Then discuss ways in which students visualized the scene differently. This exercise will help point out multiple meanings. |

### Vocabulary

**merely** only; just

**reassuring** comforting; consoling

### Discussing the Poem

1. Why is the poem titled “After Agatha Christie”? (Analysis) *Answers will vary. Although the poem’s setting is very different from that of Christie’s story, the two selections feature many of the same elements, including a detective, clues, and a moody atmosphere. Some might see the poem as an affectionate tribute to Christie’s mysteries.*
2. What do the words “reassuring” and “comfortably” suggest to you? (Analysis) *Answers will vary. The poet may be hinting at the security readers feel while reading “cozy,” predictable mysteries in the safety of their own homes. The words also provide a powerful contrast to words like “slyly” and “death.” (RL.6–12.4)*
3. What is the situation of the poem’s speaker? (Analysis) *Answers will vary because of the poem’s ambiguity. The speaker of the poem might actually be involved in a murder—perhaps as a suspect. S/he might also be musing upon a mystery story that s/he is reading. The “locked room” could be an actual crime scene or the room in which a mystery is being read.*
4. Who is the “I” mentioned toward the end

of the poem? How does that word help convey the poem’s central idea? (Analysis) *Answers will vary. This word may summarize an accusation by the detective, who considers the speaker a suspect. On the other hand, it may reflect the speaker’s sense that s/he is guilty of something or that s/he has no escape (or alibi) when confronted by the mystery of death. The use of the word “I” pulls readers in to realize they too must face the mystery of death. (RL.6–12.2)*

### Literary Focus: Figurative Language

Linda Pastan’s poem is rich in *personification*, in which an inanimate object is spoken of as if it had human qualities. For example, the moon leaves footprints, the tree wears a leafy disguise, the clock stops “slyly,” and “each answer marries / its proper question.” Similarly, the revolver doesn’t merely *have* a pearl handle, it *shows* it.

Personification produces a magical effect in this poem. Students who read it carefully may notice that, aside from the speaker and/or the detective, the only murder suspects mentioned are nonhuman things—the moon and the tree!

### Discussing the Image

1. Who or what do you think left the hole in the door in the image on page 41?
2. Why do you think this image was selected to go with this poem?



# Suspense by Mary Higgins Clark, pages 42–45

Essay

## Summary

A popular suspense novelist wrote this essay to introduce her first novel, *Where Are the Children?*, when it was included in an anthology of suspense fiction. She describes the roots of her own interest in the genre, defines suspense, and discusses the nature of suspense stories.

| Reading Hint                                                                                     | Thinking Skill                                                                                               | Extension                                                                                                                                                                                           |
|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Suggest that students list writing tips that could help them compose their own suspense stories. | Ask students to <i>define</i> “suspense” in their own words, giving examples from their personal experience. | <b>Creating Suspense:</b> Choose an event or situation from everyday life and use the two questions “Suppose?” and “What if?” to suggest ways that this idea could be turned into a suspense story. |

## Vocabulary

**compelling** demanding attention; overwhelming

**deliberate** intentional; premeditated

**engrossed** absorbed; intent

**jeopardy** danger; peril

## Discussing the Essay

1. What is the author’s purpose in writing, and how does she achieve it? (Recall) *She says at the beginning that people ask her why she chose suspense as a genre, and the rest of the essay seems to answer that. She explains what drew her to it, how she works her craft, and why she loves it still.* (RI.6–12.6)

2. In what ways did events influence Clark? (Recall) *Clark mentions the Lindbergh baby kidnapping and a New York case where a mother was accused of murdering her children among the inspiration for ideas for her own writing.* (RI.6–12.3)

3. Give examples of situations in stories or real life where “the ordinary becomes extraordinary, the familiar becomes chilling.” (Analysis) *Answers will vary. To start things off, discuss Clark’s favorite example of the toilet flushing in a dark, locked-up house.*

4. Give examples of situations in stories or real life where “the ordinary becomes extraordinary, the familiar becomes chilling.” (Analysis) *Answers will vary. To start things off, discuss Clark’s favorite example of the toilet flushing in a dark, locked-up house.*
5. Why do you think that Clark says she specifically wants the woman “to be in jeopardy”? (Analysis) *Answers will vary. Students might feel that a woman in danger might arouse the reader’s interest or sympathy. You might also discuss the literary and made-for-TV-movie tradition of “the woman in jeopardy.”*

## Literary Focus: Red Herring

“The suspense writer must drop both real clues and red herrings,” writes Mary Higgins Clark. But what does a fish have to do with mysteries? And why is the fish red?

A red herring is a gray fish that has been dried, smoked, and salted. During the process it turns red. In English fox-hunting days, someone seeking to confuse the hounds might drag a red herring across the fox’s trail to destroy its scent. Thus, a red herring is a clue that misleads the investigator.

Have students watch for red herrings as they continue reading.

## What Makes a Mystery?

### Critical Thinking Skill DEFINING

1. Examine the word choice in Pastan's poem "After Agatha Christie," and list the words and phrases that help **define** a mystery. *The following words might be included in the definition of a mystery: death, a clue, who did what, the facts, question, detective, alibi. Other words characteristic of mysteries include: locked room, keyhole, footprints, false beard, clock stops, blood smells, revolver, skull.* (RL.6–12.4)
2. **Analyze** the plot of either "The Framing Game" or "The Adventure of the Egyptian Tomb." (To **analyze** means to break something into parts and study each part.) Using the plot organizer below, show how the author organizes the events of the story to generate interest and suspense. (RL.6–12.3, RL.11–12.5)

| Plot Element   | "The Framing Game"                                                                                                                                                                                          | "The Adventure of the Egyptian Tomb"                                                                                                                                                                            |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Beginning      | Spider suggests that Tommy steal an expensive pair of shoes from the Sports Depot.                                                                                                                          | Lady Willard asks for Poirot's help.                                                                                                                                                                            |
| Rising Action  | After the shoes are found in his locker, Tommy is accused of theft and taken off the team; he starts trying to prove his innocence. Coach Jackson seems willing to believe him, but he needs more evidence. | In Egypt, Poirot behaves oddly. Hastings seems confused, and suspense builds because Hastings and the reader are unsure of what Poirot is doing. More deaths take place, and the Egyptian god of Death appears. |
| High Point     | Tommy risks approaching his rival Eddie Dolbert. The two agree to play the game on even terms.                                                                                                              | It appears that the murderer has succeeded in poisoning Poirot.                                                                                                                                                 |
| Falling Action | Tommy meets Dolbert. Suspense builds because the reader still does not know how Tommy will prove his innocence.                                                                                             | Poirot didn't take the poison; the Doctor is caught.                                                                                                                                                            |
| Resolution     | Tommy is allowed to play in the big game; he tells Spider how he framed the person who framed him.                                                                                                          | Poirot explains how he solved the case.                                                                                                                                                                         |

3. In her essay "Suspense," Mary Higgins Clark defines suspense as "anxiety and pleasant excitement." Using this standard, determine which story in this cluster best fits her **definition** of a mystery. Be prepared to defend your answer. *Answers will vary. In "The Framing Game," Paul Bishop builds suspense about whether Tommy can prove his innocence. In "The Adventure of the Egyptian Tomb," Agatha Christie builds suspense about whether a curse is real and whether Poirot can identify the killer before someone else is murdered.*
4. As a class, use the four pieces in this cluster to create a **definition** of mystery. *Encourage students to extend the definition of mystery begun on the Defining the Mystery Genre reproducible (page 16 of this Teacher Guide). See also the writing activity below.* (RL.6–12.4)

### Writing Activity: Defining a Mystery

The handout on the next page provides a graphic organizer to help students with the writing activity. It is also available as a whiteboard lesson, Mysterious\_1.3\_Writing. See also pages 55–57 for a sample rubric to use with student writing and projects. For a writing rubric to evaluate this activity, see the whiteboard lesson Mysterious\_1.4\_CCSSRubric. (W.6–12.2, W.6–12.4)

## Writing Activity: Defining a Mystery

**Directions:** Using the class definition and your own ideas, create your own personal definition of mystery fiction. Your responses to the questions below might be helpful in composing your essay.

- What elements are needed to create a true mystery?
- What is the purpose and appeal of a mystery?
- How are mysteries different from other popular genres—for example, romance, horror, or science fiction?

When defining, begin by stating the term you will define—in this case, mystery fiction. Then list all the qualities or characteristics of mystery fiction you can think of. Choose the most important characteristics for your essay. Explain why each characteristic is important. Also, give one or more examples of each characteristic to help readers understand what makes mystery fiction unique. End with a summary, or final definition, that will help readers distinguish between mystery fiction and other genres.

Use the chart below to gather quotations and develop explanations.

| Characteristics of Mystery Fiction | Why This Is Important                                                                             | Examples I Could Use                                                                                      |
|------------------------------------|---------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| A mystery creates suspense.        | In order to stay involved in the story, the reader must want to know what's going to happen next. | In "The Framing Game," readers want to know if Tommy can find out who framed him and prove his innocence. |
|                                    |                                                                                                   |                                                                                                           |
|                                    |                                                                                                   |                                                                                                           |
|                                    |                                                                                                   |                                                                                                           |
|                                    |                                                                                                   |                                                                                                           |

Which of the quotations and explanations do you feel best describe a mystery? Use these in your essay.

### Remember, a strong definition

- begins by stating the term to be defined
- lists the various characteristics or qualities of this term
- organizes information clearly
- ends with a final definition

## Cluster One Vocabulary Test Pages 11–46

Choose the best meaning of the bold word in each passage.

1. Spider Thompson was grinning at him, wriggling in **anticipation**. (*"The Framing Game,"* p. 14)  

|                 |             |
|-----------------|-------------|
| Ⓐ embarrassment | Ⓒ mockery   |
| Ⓑ expectation   | Ⓓ confusion |
2. [Eddie Dolbert] was big, tough, and **aggressive** and controlled the key like King Kong. (*"The Framing Game,"* p. 14)  

|          |           |
|----------|-----------|
| Ⓐ heavy  | Ⓒ cunning |
| Ⓑ strong | Ⓓ pushy   |
3. As the two boys were **escorted** through the school's entrance in front of almost the entire student body, Tommy's mind was in a whirl. (*"The Framing Game,"* p. 15)  

|          |          |
|----------|----------|
| Ⓐ shoved | Ⓒ led    |
| Ⓑ lured  | Ⓓ rushed |
4. Rupert had plunged once more into his life of **dissipation** in New York and then, without warning, he had committed suicide . . . . (*"The Adventure of the Egyptian Tomb,"* p. 28)  

|          |            |
|----------|------------|
| Ⓐ wealth | Ⓒ pleasure |
| Ⓑ study  | Ⓓ risk     |
5. "It is **ingenious** what you have thought of there—decidedly it is ingenious." (*"The Adventure of the Egyptian Tomb,"* p. 28)  

|            |              |
|------------|--------------|
| Ⓐ clever   | Ⓒ unoriginal |
| Ⓑ puzzling | Ⓓ outrageous |
6. "He's got some plan of **exorcising** the evil spirits, I believe." (*"The Adventure of the Egyptian Tomb,"* p. 33)  

|             |             |
|-------------|-------------|
| Ⓐ insulting | Ⓒ expelling |
| Ⓑ summoning | Ⓓ studying  |
7. I glanced at Poirot curiously, but his **enigmatical** smile told me nothing. (*"The Adventure of the Egyptian Tomb,"* p. 34)  

|               |              |
|---------------|--------------|
| Ⓐ sad         | Ⓒ gloating   |
| Ⓑ mischievous | Ⓓ mysterious |
8. death comes **reassuring**  
choosing someone  
no one will miss  
(*"After Agatha Christie,"* p. 40)  

|              |           |
|--------------|-----------|
| Ⓐ terrifying | Ⓒ talking |
| Ⓑ comforting | Ⓓ spying  |
9. I want the woman to be in **jeopardy**. (*"Suspense,"* p. 45)  

|             |          |
|-------------|----------|
| Ⓐ suspense  | Ⓒ danger |
| Ⓑ confusion | Ⓓ sorrow |
10. I want the reader to become **engrossed**, put aside necessary tasks, stay up too late to finish the book. (*"Suspense,"* p. 45)  

|             |             |
|-------------|-------------|
| Ⓐ baffled   | Ⓒ energized |
| Ⓑ delighted | Ⓓ absorbed  |

## CLUSTER TWO

### Investigating

I. Present this definition to students.

**Investigating** is searching for facts, information, or evidence.

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

**You use investigating when**

- you look for something you’ve misplaced
- you try to figure out why your pet is acting differently than usual
- you check out advertising claims about a product you might buy
- you research the answer to a question

You also might ask students to suggest other situations in which investigating would be important.

III. Explain to students that they will read passages from Cluster Two that feature someone investigating a mystery. Use the following steps to explore the process of investigation.

- A. Use the reproducible “Gathering Evidence” on the next page as a blackline master, or use the interactive whiteboard version of this page, *Mysterious\_2.1\_CriticalThink*.
- B. Discuss how one reader examined **Passage A** and jotted down some thoughts on what kind of evidence was found. Point out that a *lack* of certain evidence proved an important result of this investigation.
- C. Have students jot down similar thoughts about **Passage B**. Offer the hint that this investigation, too, produces a lack of certain important evidence.

For additional in-depth work on developing the skill of investigating, see the whiteboard lesson *Mysterious\_2.2\_CCSSThinking*. *(RI.6–10.8)*

## Gathering Evidence

**Cluster Question:** Whodunit?

**Investigating:** When you investigate, you ask questions and search for facts, information, or evidence.

**Directions:** Note how one reader pointed out evidence in, and asked questions about, details in

**Passage A.** After reading **Passage B**, make similar notes in the space provided.

### Passage A

In at least one well-documented case in the summer of 1991, [meteorologist George Terence] Meaden and a team of visiting Japanese scientists were watching a field with electronic equipment that included radar (sound waves), magnetometers (which measure magnetic force), night-vision video cameras, and motion sensors. Blanketed by mist, a small dumbbell formation appeared; yet none of the sensing equipment noted intruders!

*from "Crop Circles," p. 75*

**Evidence:** A crop circle formed while investigators were nearby. And the mist might be evidence that the circle was formed by a strange weather occurrence.

**Question:** Would night-vision cameras be able to record in a mist?

### Passage B

My first stop was the Hall of Records at the Santa Teresa County Courthouse two and a half blocks away. I filled out a copy order, supplying the necessary information, and paid seven bucks in cash. An hour later, I returned to pick up the certified copy of Margery Crispin's death certificate. Cause of death was listed as a "myocardial infarction." The certificate was signed by Dr. Yee, one of the contract pathologists out at the county morgue. If Marge Crispin had been the victim of foul play, it was hard to believe Dr. Yee wouldn't have spotted it.

*from "A Poison That Leaves No Trace," pp. 59–60*

**Evidence:**

**Question:** \_\_\_\_\_

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## 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.

### **This One's on Me** pages 48–55

**acquisition** purchase; bargain

**admonishment** warning; advice

**advocate** urge; support

**agitation** excitement; restlessness

**bewilderment** confusion; puzzlement

**literally** really; truly

**moderation** restraint; caution

**vertigo** dizziness; light-headedness

**wistfully** sadly; wishfully

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### **A Poison That Leaves No Trace**

pages 56–69

**considerable** large; massive

**consultation** meeting; giving advice

**contingency** (fee) a payment made upon  
successful completion of services

**dismissively** indifferently; with disregard

**estranged** unfriendly; hostile

**formulate** invent; compose

**sordid** dirty; foul

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### **Crop Circles** pages 70–75

**abrupt** sudden; sharp

**elliptical** oval-shaped

**meteorologist** someone who studies the weather

**mutations** changes; deviations

**phenomenon** event; occurrence

**random** aimless; unplanned

**ufologist** someone who studies UFOs  
(Unidentified Flying Objects)

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# This One's on Me

 by Edward Hunsburger, pages 48–55

Short Story

## Summary

Green River's Chief of Police Sam Banner investigates the theft of a rare, valuable coin in a local cafe. After searching the cafe thoroughly, Sam realizes that officer Tom DeBaer hid the coin by using it to make a call from a pay phone.

| Reading Hint                                                                                              | Thinking Skill                                                                                                                                                                                                           | Extension                                                                                                                                             |
|-----------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| It will help students to know that the Marquis de Lafayette was a hero in the American Revolutionary War. | Use references to other cities to <i>investigate</i> where the fictional Green River might be located. (Hint: references to Chicago (p. 50) and St. Paul (p. 49) would place the town somewhere in the northern Midwest) | <b>Discussing the Title:</b> Discuss with students if they considered the title of this selection as they read. Would it help them solve the mystery? |

## Vocabulary

**acquisition** purchase; bargain

**admonishment** warning; advice

**advocate** urge; support

**agitation** excitement; restlessness

**bewilderment** confusion; puzzlement

**literally really;** truly

**moderation** restraint; caution

**vertigo** dizziness; light-headedness

**wistfully** sadly; wishfully

## Discussing the Short Story

1. What details help you form an impression of Sam Banner in the first paragraph of the story? (Analysis) *Answers will vary. Sam is immediately portrayed as diligent and conscientious. He takes care not to “track up” the crime scene and likes “to do things by the book.” (RL.6–12.1)*
2. Why does Sam feel uncomfortable telling the men in the cafe that they must search one another? (Analysis) *Except for Mr. Panzer, Sam knows all the men personally. Sam worries that they may feel insulted at his insistence that they all be searched.*
3. Who are the suspects in the theft? (Recall) *Hunsburger uses the classic technique of a “closed circle” of suspects. The thief must be one of five men: Tom DeBaer, Carl Stranger, Jake Lyons, Mr. Panzer, and Bradford, the prisoner. Each has a plausible motive for stealing the coin.*

4. How and why does Sam change his investigative tactics? (Analysis) *Answers will vary. At first, Sam goes by the book, searching every inch of the cafe, then searching his companions. Realizing that there are “too many possibilities,” he begins to consider the suspects’ personalities. By focusing his investigation on human nature, Sam solves the mystery.*

## Literary Focus: Foreshadowing

Hunsburger uses foreshadowing cleverly to make the solution to the mystery seem plausible. Challenge students to find the following hints that point to DeBaer as the thief.

- DeBaer is new to the force, and Sam is still uncomfortable with his formality, stinginess, and antisocial attitude.
- DeBaer makes remarks that suggest his own guilt. “It couldn’t have been any neater if I planned it myself,” he says, then adds a little later that “it was just luck.” Outwardly, DeBaer is talking about having caught Bradford trying to steal the coins. But as we later realize, he is also recalling his “luck” at having the Lafayette Eagle practically fall into his hands.

This use of foreshadowing is a classic example of “playing fair” with the reader. Readers have access to all the same clues as the detective. Alert readers may actually beat Sam Banner to the solution to the mystery. (RL.6.5, RL.9–10.5)

# A Poison That Leaves No Trace by Sue Grafton, pages 56–69

Short Story

## Summary

A woman who calls herself Shirese Dunaway—or Sis—asks private detective Kinsey Millhone to find out who murdered her sister. Sis says that she suspects her niece, Justine. Kinsey investigates by looking up information, asking people questions (sometimes by faking her own identity), and following the suspect. When things don’t add up, Kinsey realizes that this is not a case of murder but an elaborate con.

| Reading Hint                                                                                        | Thinking Skill                                                                                                   | Extension                                                                                                                                                                                                         |
|-----------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Point out that the characters may not be telling the truth about who they are or what has happened. | Help students to list the <i>investigative</i> techniques that Kinsey Millhone uses in this story (see Summary). | <b>Charting an Investigation:</b> Make a two-column table chart. In the first column, list the investigative techniques from the Summary. In the second column, state what Kinsey learns by using each technique. |

## Vocabulary

**considerable** large; massive

**consultation** meeting; giving advice

**contingency (fee)** a payment made upon successful completion of services

**dismissively** indifferently; with disregard

**estranged** unfriendly; hostile

**formulate** invent; compose

**sordid** dirty; foul

## Discussing the Short Story

- Kinsey Millhone is considered a “hard-boiled” detective. What details in this story support putting her in that category? (Analysis) *Answers may vary. Kinsey’s responses to her clients show her to be a “tough, unsentimental detective.” Kinsey also has no qualms about tricking answers out of Justine. Kinsey shows a “matter-of-fact attitude toward violence.” (RL.6–12.1)*
- Several characters identify themselves or others falsely. Give the actual identity of each of the following: (Recall)
  - Shirese Dunaway** *Margery Crispin.*
  - Margery Crispin** *An unidentified dead woman.*
- Describe the crime(s) committed in this story. (Recall) *The initial crime is insurance*

*fraud, after which the mother and daughter try to cheat each other out of the insurance money.*

- Why does the woman who calls herself Sis ask Kinsey to investigate the murder of Margery Crispin? (Analysis) *Sis—who is actually Margery Crispin—and her daughter Justine have already faked Margery’s death. Sis/Margery then fakes her suspicion of murder to get Kinsey to find out what Justine is up to. Sis/Margery also uses murder as a red herring to distract Kinsey from what is really going on.*

## Literary Focus: Characterization

A writer reveals the personality of characters by using *characterization*. Sue Grafton creates vivid characters with

- physical descriptions
- the character’s own words or thoughts
- comments made by other characters

With your students, locate examples of these three elements applied to Margery Crispin as the story unfolds. Have the class discuss what they think Margery is like, supporting their opinions with examples from the story. (RL.6.3, RL.8–12.3)

# Crop Circles

edited by Jerome Clark and Nancy Pear, pages 70–75

Article

## Summary

This article relates the history of crop circles, the ways in which they are being investigated, and various theories about their origin.

| Reading Hint                                                             | Thinking Skill                                                                                | Extension                                                                                                |
|--------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| Locating Wiltshire, England, on a map will provide geographical context. | Discuss ways in which students can <i>investigate</i> the phenomenon of crop circles further. | <b>Summarizing:</b> As a whole-class activity, compose an objective summary of this article. (RI.6–12.2) |

## Vocabulary

**abrupt** sudden; sharp

**elliptical** oval-shaped

**meteorologist** someone who studies the weather

**mutations** changes; deviations

**phenomenon** event; occurrence

**random** aimless; unplanned

**ufologist** someone who studies Unidentified Flying Objects

## Discussing the Article

1. When and how did crop circles first begin to attract attention? (Recall) *A 1980 newspaper article publicized crop circles which had appeared in Wiltshire, England.*
2. What role do you think Doug Bower and David Chorley have played in the history of crop circle formations? (Analysis) *Answers will vary. Students who consider crop circles to be hoaxes will suspect that Bower and Chorley essentially invented the phenomenon. Others might suggest that Bower and Chorley are publicity seekers who make people skeptical about authentic crop circles.*
3. Evaluate George Terence Meaden's theory that some crop circles are formed by freak whirlwinds. Is there enough information provided to support his claim? (Analysis) *Some might think that Meaden's theory offers a plausible explanation for at least some crop circles. Help students understand that a convincing argument requires substantial and relevant support which is not included in the scope of this article. (RI.6–10.8)*

## Historical Focus: Stonehenge

The editors of this article describe the part of England where crop circles first appeared as “home to other archaeological mysteries.” The most famous of these mysteries is Stonehenge, located on Salisbury Plain.

Stonehenge was built over a period of about 400 years, starting in 1800 B.C. It consists of a circular formation of stones, many of them weighing about 50 tons. Just how the stone-age people who then lived in the area cut and moved such tremendous blocks remains unknown, as does the purpose of the structure. But experts believe that Stonehenge was originally used as an observatory for predicting eclipses and other astronomical occurrences. It was probably also some kind of temple.

Like crop circles, Stonehenge has inspired many speculations and theories, most of them quite unlikely. At one time, it was believed to mark the grave of the legendary King Arthur.

## Comparing Media

Have students watch the National Geographic show “The Truth Behind Crop Circles,” which is available on YouTube. Ask them if their ideas about crop circles changed after viewing the video and have them explain the advantages and disadvantages of the article and the video in presenting information. As a wrap up, have students integrate what they learned from both the article and the video in a composition, citing details from both sources. (RI.6–12.7, W.6–12.2, W.6–12.4, W.6–12.9)

## Whodunit?

### Critical Thinking Skill INVESTIGATING

- Investigators often use **motive** (the reason for committing a crime) to lead them to a criminal. What clues lead the Chief to the thief in “This One’s on Me”? *On page 54, Chief Sam Banner considers the possible motives that various characters might have had for the crime. Sam realizes that “DeBaer liked money too much not to try it.” A phone call reminds Sam that DeBaer had called from the pay phone to report the robbery. And Sam knew DeBaer to be unusually tightfisted. The Chief “had even known him to go out of his way just to save a dime.”*
- Trace the steps of logic that Kinsey Millhone uses to solve “A Poison That Leaves No Trace.” *When Kinsey follows Justine to the airport, she expects “Sis” to show up to take revenge. But Justine says quite emphatically that her Aunt Sis has been dead for five years. On page 68, Kinsey quickly reviews the sequence of events: a woman calling herself Sis did show up in Kinsey’s office; the efficient Dr. Yee found nothing to indicate that the dead woman had been murdered; the newspaper had carried a story about an “unidentified” dead woman. Kinsey quickly concludes the following: **a)** Justine’s mother, Margery, isn’t dead; the dead woman actually was an unidentified person; **b)** the woman in Kinsey’s office was not Sis but Margery, masquerading as Sis; **c)** Justine and Margery are con women working together on an insurance fraud; and **d)** they are now trying to cheat each other out of the money.*
- Just because you see or hear a statement in a book, newspaper, or on television does not necessarily make it true. Some people might consider some of the sources in “Crop Circles” questionable. How would you **investigate** whether or not the sources are credible? *Answers will vary. Suggest that your students use the second column “Credible?” for their initial personal opinion on each source. In the third column they should list ways to investigate each source before reaching a final conclusion, including such methods as checking credentials; determining the reputation of the newspapers; looking up organizations and individuals to evaluate their professional status; and identifying biases, such as rivalry or potential gain. (W.6–12.8)*
- Foreshadowing** is a technique often used by mystery writers to drop hints to the solution. Reread either “A Poison That Leaves No Trace” or “This One’s on Me” and list the clues mentioned by the author that might allow you to solve the story. *“A Poison That Leaves No Trace” includes this foreshadowing: **a)** Sis says that Justine is a regular con artist; Kinsey finds out that both women are con artists; **b)** Sis says that Justine and her mother were “always trying to get the better of each other”; they’re still trying; **c)** Mr. Sharonson, the funeral home employee, points out that Justine found out about her mother’s death through an article in the newspaper about an unidentified dead woman; it was in fact an unidentified dead woman, not Justine’s mother; **d)** Justine displays her greed when Kinsey mentions owing her mother six hundred dollars. Foreshadowing in “This One’s on Me” includes the following: **a)** Sam is uncomfortable with DeBaer’s formality, stinginess, and antisocial attitude; **b)** several examples illustrate DeBaer’s special interest in money—he never contributed to charitable programs and went out of his way “just to save a dime”; **c)** DeBaer remarks, “It couldn’t have been any neater if I planned it myself,” then adds a little later that “it was just luck.” We later realize that DeBaer is referring to his “luck” at having the rare coin practically fall into his hands.*

### Writing Activity: Investigating the Clues

The handout on the next page provides a graphic organizer to help students with the writing activity. It is also available as a whiteboard lesson, *Mysterious\_2.3\_Writing*. See also pages 55–57 for a sample rubric to use with student writing and projects. For a writing rubric to evaluate this activity, see the whiteboard lesson *Mysterious\_2.4\_CCSSRubric*. (W.6–12.2, W.6–12.4, W.6–12.9)

## Writing Activity: Investigating the Clues

**Directions:** In most mysteries, more than one person is a suspect in the crime. Select one story from this cluster and investigate the suspects in the story. Investigate by listing each suspect's alibi, possible motive for the crime, opportunity, and the facts of the case. Write a summary of your investigation, citing evidence of both the guilt and innocence of your suspects.

Use the organizer below to record your observations about each suspect. In the first row, fill in the name of each suspect. Use the last row to record your own opinion of that suspect.

Story \_\_\_\_\_

| <b>Investigation Notes</b> | <b>Suspect 1</b><br>_____ | <b>Suspect 2</b><br>_____ | <b>Suspect 3</b><br>_____ |
|----------------------------|---------------------------|---------------------------|---------------------------|
| Possible Motive            |                           |                           |                           |
| Alibi                      |                           |                           |                           |
| Opportunity                |                           |                           |                           |
| Related Facts              |                           |                           |                           |
| Evaluation of Suspect      |                           |                           |                           |

Use your evaluations to write a summary report explaining your conclusions.

**Remember, a strong summary**

- provides an overview of the topic
- highlights important information
- restates the information in your own words



## Cluster Two Vocabulary Test Pages 47–76

Choose the meaning of the bold word in each passage.

1. Sam looked at DeBaer with **bewilderment**.  
(*"This One's on Me," p. 49*)  
Ⓐ expectation                      Ⓒ curiosity  
Ⓑ confusion                        Ⓓ anger
2. The **admonishment** had the effect of a cold shower on Panzer. (*"This One's on Me," p. 50*)  
Ⓐ question                        Ⓒ warning  
Ⓑ joke                                Ⓓ prank
3. Stranger looked **wistfully** at the old wooden phone booth in front of the cafe and then back at Sam. (*"This One's on Me," p. 52*)  
Ⓐ strangely                        Ⓒ wishfully  
Ⓑ happily                            Ⓓ guiltily
4. "I guess when you make the **acquisition** of a lifetime it's difficult not to boast about it."  
(*"This One's on Me," p. 52*)  
Ⓐ purchase                        Ⓒ sale  
Ⓑ discovery                        Ⓓ mistake
5. "You don't charge for a **consultation**, I hope." (*"A Poison That Leaves No Trace," p. 57*)  
Ⓐ figuring expenses            Ⓒ speaking out  
Ⓑ giving advice                Ⓓ finding facts
6. She gestured **dismissively**. (*"A Poison That Leaves No Trace," p. 57*)  
Ⓐ with energy                      Ⓒ with concern  
Ⓑ with disregard                Ⓓ with affection
7. "I wouldn't say there was anything irregular about the woman's death, but there was certainly something **sordid** about the circumstances." (*"A Poison That Leaves No Trace," p. 60*)  
Ⓐ dirty                                Ⓒ sad  
Ⓑ mysterious                      Ⓓ frustrating
8. "The two were **estranged**. Hadn't spoken for months as I understand it." (*"A Poison That Leaves No Trace," p. 60*)  
Ⓐ unfriendly                        Ⓒ related  
Ⓑ shy                                 Ⓓ strangers
9. Where the Bratton circles appeared **random**, these at Cheesefoot Head looked as if they had been laid out along a straight line. (*"Crop Circles," p. 70–71*)  
Ⓐ circular                            Ⓒ twisted  
Ⓑ triangular                        Ⓓ unplanned
10. During that time they also displayed several **"mutations."** (*"Crop Circles," p. 72*)  
Ⓐ flaws                                Ⓒ changes  
Ⓑ surprises                        Ⓓ mysteries

## CLUSTER THREE

### Logical Thinking

I. Present this definition to students.

**Logical thinking** is the use of reason to arrive at a valid conclusion.

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

**You use logical thinking when**

- you think up reasons your parents should agree to a request
- you decide whether another person's opinion is convincing
- you predict the consequences of an action
- you solve a logical puzzle

You also might ask students to suggest other situations in which logical thinking would be important.

III. Explain to students that they will read a passage from a Sherlock Holmes story that features someone using logical thinking. Use the following steps to demonstrate how logical thinking is applied.

A. Use the reproducible “Thinking Logically” on the next page as a blackline master, or use the interactive whiteboard version of this page, *Mysterious\_3.1\_CriticalThink*.

B. Have students read the excerpt from Arthur Conan Doyle’s “The Red-Headed League,” in which detective Sherlock Holmes explains his **logical thinking** process. Note how a reader highlighted Holmes’ observation and jotted down conclusions in the right column. Have students continue highlighting Holmes’ other observations and making notes about the detective’s logical thinking processes. Holmes’ observations are as follows.

- Mr. Wilson does snuff. (Holmes doesn’t elaborate on this. You might ask students what evidence Holmes may have used.)
- Mr. Wilson is a Freemason. (Mr. Wilson is wearing an “arc and compass breastpin,” symbols of the secret order.)
- Mr. Wilson has done considerable writing. (His right cuff is shiny, and there is a smooth patch on the elbow where he rested it on the desk. You might ask students if these clues are true-to-life.)
- Mr. Wilson has been to China. (His tattoo of the fish is of a style only done in China.)

C. Have students watch for logical thinking processes in the selections in this cluster.

For additional in-depth work on developing the skill of Logical Thinking, see the interactive whiteboard lesson, *Mysterious\_3.2\_CCSSThinking*. (*RL.6–12.1, RL.6–12.2, RI.6–12.1, RI.6–10.2*)

## Thinking Logically

**Cluster Question:** How do you solve a mystery?

**Logical thinking is the use of reason to arrive at conclusions.**

**Directions:** Read the excerpt below from Arthur Conan Doyle's "The Red-Headed League," in which detective Sherlock Holmes explains his **logical thinking** process. Note how a reader highlighted a passage and jotted down Holmes' observation and conclusion in the right column. Continue with your own notes about Holmes' other observations and logical conclusions.

Sherlock Holmes' quick eye took in my [attempt to apply his method] and he shook his head with a smile as he noticed my questioning glances [at the new client].

"Beyond the obvious facts that he has at some time done manual labour, that he takes snuff, that he is a Freemason, that he has been in China, and that he has done a considerable amount of writing lately, I can deduce nothing else."

Mr. Jabez Wilson [the client] started up in his chair, with his forefinger upon the paper, but his eyes upon my companion.

"How, in the name of good fortune, did you know all that, Mr. Holmes?" he asked. "How did you know, for example, that I did manual labour? It's as true as gospel, for I began as a ship's carpenter."

**"Your hands, my dear sir. Your right hand is quite a size larger than your left. You have worked with it, and the muscles are more developed."**

"Well, the snuff, then, and the Freemasonry?"

"I won't insult your intelligence by telling you how I read that, especially as, rather against the strict rules of your order, you use an arc and compass breastpin."

"Ah, of course, I forgot that. But the writing?"

"What else can be indicated by that right cuff so very shiny for five inches, and the left one with the smooth patch near the elbow where you rest it upon the desk?"

"Well, but China?"

"The fish that you have tattooed immediately above your right wrist could only have been done in China. I have made a small study of tattoo marks, and have even contributed to the literature of the subject. That trick of staining the fishes' scales a delicate pink is quite peculiar to China. When, in addition, I see a Chinese coin hanging from your watch-chain, the matter becomes even more simple."

Mr. Jabez Wilson laughed heavily. "Well, I never!" said he. "I thought at first that you had done something clever, but I see that there was nothing in it after all."

*from "The Red-Headed League" by Arthur Conan Doyle*

### Reader Notes

**Observation:** Wilson's right hand is more developed than the left.

**Conclusion:** Wilson has worked with his hands.

## 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 Dying Detective pages 78–93

**adorned** decorated

**asylum** mental hospital

**coincidence** an accidental occurrence of events  
that seem strangely connected

**colleagues** associates; coworkers

**contagious** infectious; catching

**delirious** raving; hallucinating

**essential** necessary; fundamental

**flabbergasted** astounded; surprised

**incubation** the early growth or development of  
a disease prior to its appearance

**invalid** sickly person

**irksome** troublesome; irritating

**malinger** pretending to be ill

**mediocre** average; middling

**prolific** teeming; productive

**vindictive** vengeful; spiteful

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### Arsenic and “Old Rough and Ready”

pages 94–107

**abundant** plentiful; ample

**albeit** though

**cataclysmic** violent; disastrous

**chagrin** displeasure; embarrassment

**compelling** powerful; convincing

**decrepit** broken-down; worn-out

**defunct** dead; expired

**disposition** character; nature

**elated** high-spirited; delighted

**explicating** explaining; solving

**inquisitive** curious; prying

**persistent** dogged; determined

**sanguine** confident; optimistic

**serene** calm; tranquil

**vivacious** lively; cheerful

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## The Dying Detective by Arthur Conan Doyle and Michael & Mollie Hardwick, pages 78–93 Drama

### Summary

Dr. Watson is alarmed to find his old friend, the celebrated detective Sherlock Holmes, apparently on his deathbed. When Watson tries to offer medical aid, Holmes proves a very difficult and stubborn patient. As it turns out, Holmes is only pretending to be ill in order to trap a murderer.

| Reading Hint                                                                                               | Thinking Skill                                                                                                                  | Extension                                                                                                                                                                                                                  |
|------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Introduce students to Sherlock Holmes' powers of logic and observation and his friendship with Dr. Watson. | Use <i>logical thinking</i> to show how even Holmes' strangest actions in the story are directed toward capturing the criminal. | <b>Dramatic Reading:</b> Assign students roles in "The Dying Detective," then have them read the play aloud in the classroom. Because this will not be a staged reading, have one student read the stage directions aloud. |

### Vocabulary

**adorned** decorated

**asylum** mental hospital

**coincidence** an accidental occurrence of events that seem strangely connected

**colleagues** associates; coworkers

**contagious** infectious; catching

**delirious** raving; hallucinating

**essential** necessary; fundamental

**flabbergasted** astounded; surprised

**incubation** the early growth or development of a disease prior to its appearance

**invalid** sickly person

**irksome** troublesome; irritating

**malinger** pretending to be ill

**mediocre** average; middling

**prolific** teeming; productive

**vindictive** vengeful; spiteful

### Discussing the Drama

1. What does Mrs. Hudson mean when she describes Holmes as "masterful"? (Analysis)  
*Even in the apparent depths of serious illness, Holmes has a powerful sense of authority about him. Both Mrs. Hudson and Dr. Watson find it very difficult not to obey him.* (RL.6–12.4)

2. Did you suspect from early in the play that Holmes was not really ill? (Analysis)  
*Answers will vary. Some students might be taken in by Holmes' ruse from the start and find the ending genuinely surprising. Students who are familiar with Holmes' abilities (especially his mastery of disguise and illusion) are likely to guess the truth more quickly.*
3. How does Holmes trick Culverton Smith into a confession? Refer to details in the story. (Recall) *When Smith arrives in Holmes' bedroom, he believes that the detective is dying from a poison that he sent in the mail. Little does he know that Holmes never opened the poisoned box—and that Dr. Watson is listening to his admission of guilt.* (RL.6–12.1)
4. How do you feel about Holmes' treatment of his friends in this story? (Analysis)  
*Answers will vary. Some students may be a bit shocked at Holmes' emotional manipulation of both Mrs. Hudson and Dr. Watson. But in the end, even Dr. Watson takes all this in stride. He fully understands that Holmes, though the most loyal of friends, is more a man of the head than of the heart.*

### Fiction vs. History

Have students research the 1890s in London, the setting for this drama, and compare the reality with the fiction. (RL.7.9)

## Arsenic and “Old Rough and Ready” by William Maples, pages 94–107 Article

### Summary

Forensic scientist William Maples describes his role in the investigation of the mysterious death of United States President Zachary Taylor. Taylor’s death in 1850 was believed to have been from natural causes. However, some people have suspected that he might have been poisoned. After Taylor’s body was examined, Maples comes to the conclusion that foul play was *not* involved.

| Reading Hint                                                                                  | Thinking Skill                                                                                       | Extension                                                                                                                                                        |
|-----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A timeline from 1846 (Mexican War) to 1861 (Civil War) will establish the historical context. | Ask students to list the <i>evidence</i> behind the theory that Taylor was assassinated. (RI.6–10.8) | <b>Listening and Discussing:</b> Read the Historical Focus below and ask students to listen for the <i>evidence</i> the lieutenant used to identify the old man. |

### Vocabulary

**abundant** plentiful; ample

**albeit** though

**cataclysmic** violent; disastrous

**chagrin** displeasure; embarrassment

**compelling** powerful; convincing

**decrepit** broken-down; worn-out

**defunct** dead; expired

**disposition** character; nature

**elated** high-spirited; delighted

**explicating** explaining; solving

**inquisitive/curious; prying**

**persistent** dogged; determined

**sanguine** confident; optimistic

**serene** calm; tranquil

**vivacious** lively; cheerful

### Discussing the Article

1. How did forensic scientist William Maples get drawn into the Zachary Taylor mystery? (Recall) *Historian Clare Rising asked him for advice about investigating the theory that Taylor had been poisoned. Maples explained the legal steps necessary to exhume and examine Taylor’s corpse. He agreed to be present at the exhumation because of his own growing interest in the case.*
2. Why did Maples come to the conclusion that Taylor was not murdered? (Recall) *No traces of arsenic were found in Taylor’s body,*

*and no other poison would have caused his symptoms.*

### Historical Focus: Zachary Taylor

Already in his sixties when he led the United States Army in the Mexican War (1846–48), General Zachary Taylor was known for his gruff manner and was seldom seen in his proper uniform. He also had a sense of humor.

According to one popular story, a brash young lieutenant once approached General Taylor’s tent. Nearby, he found an ill-dressed old man polishing a sword. The old man told him that the sword belonged to General Taylor himself. The lieutenant offered the old man a dollar to clean his sword after he finished with the general’s.

The next day, the lieutenant returned for his sword. “Come, old fatty,” the lieutenant said to the old man, with a poke in the ribs. “Show me General Taylor and the dollar is yours.”

“Lieutenant!” growled the old man, “I am General Taylor, and I will take that dollar!”

### Comparing Texts

Point students to a July 25, 1993, article in the *Orlando Sentinel* about Clara Rising, which is available online (“Clara Rising, Ex-UF Prof Who Got Zachary Taylor Exhumed”). Have them analyze the conflicting interpretations of Taylor’s death. (RI.6–8.9)



## How Do You Solve a Mystery?

### Critical Thinking Skill LOGICAL THINKING

1. Sometimes facts can be interpreted in two ways. With the facts presented in “Arsenic and ‘Old Rough and Ready,’” use **logical thinking** to determine which conclusion you think is correct: William Maples’ assertion that Zachary Taylor was not murdered, or Clare Rising’s assertion that Taylor could have been poisoned. *Responses will vary, although most students are likely to side with William Maples’ conclusion, based on these logical points covered on pages 105–6:*
  - a) arsenic levels found in Taylor’s corpse were normal for anyone living in the 19th century;
  - b) Taylor died too slowly for a high dose (which would leave few traces) to have been administered;
  - c) arsenic is the only poison that would have produced the symptoms Taylor suffered before his death. (RI.6–10.8)
2. Compare William Maples’ methods in “Arsenic and ‘Old Rough and Ready’” to Sherlock Holmes’ methods in *The Dying Detective*. Use a Venn diagram similar to the one below to show the similarities and differences in their logic. *Responses will vary. Students may cover the following points in their diagram.*

| Maples’ method                                        | Method<br>Maples and Holmes both use             | Holmes’ method                     |
|-------------------------------------------------------|--------------------------------------------------|------------------------------------|
| deals with dead bodies                                | keen knowledge of poisons                        | deals with the living              |
| stays within legal limits                             | evidence, clues, and conclusions drawn from them | requires disguise and role-playing |
| uses modern technology, such as toxicological testing |                                                  | uses psychology                    |

*Students should be able to explain what they’ve listed on the Venn diagram. For example, in the second column, for “evidence, clues, and conclusions drawn from them,” a student might point out that Maples concludes that a lack of arsenic proves that Taylor was not poisoned, while Holmes concludes that Victor Savage’s death from a tropical disease points to Smith as his murderer.*

3. Do you prefer fiction or nonfiction mysteries? (*The Dying Detective* and “A Poison That Leaves No Trace” are examples of fiction mysteries; “Arsenic and ‘Old Rough and Ready’ ” is an example of a nonfiction mystery.) Explain your answer. *Answers will vary. Some students might prefer nonfiction because of its informative value; these students might cite what they learned about history, the law, and forensic science in “Arsenic and ‘Old Rough and Ready.’ ” Other students might prefer fiction because of their identification with a strong central character such as Sherlock Holmes or Kinsey Millhone, or because of the suspense it generates. They might argue that fiction is more likely to conclude in a dramatic and satisfying way than nonfiction. For example, the ending of “Arsenic and ‘Old Rough and Ready’ ” (in which no murder seems to have been committed) would be considered anticlimactic in a fictional story.*

### Writing Activity: What Makes a Good Detective?

The handout on the next page provides a graphic organizer to help students with the writing activity. It is also available as a whiteboard lesson, *Mysterious\_3.3\_Writing*. See also pages 55–57 for a sample rubric to use with student writing and projects. For a writing rubric to evaluate this activity, see the whiteboard lesson *Mysterious\_3.4\_CCSSRubric*. (W.6–12.4)

## Writing Activity: What Makes a Good Detective?

**Directions:** Create a profile of your own fictional sleuth, drawing from the detectives you have read about in this book or from other sources such as movies, television, or books. List the detective's name and source in the first box of each row. An example is done for you.

| <b>Detective</b>             | <b>Special Traits, skills, or Interests</b>                                                                                | <b>Why These Traits Are Important</b>                                                                                                              |
|------------------------------|----------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| "Columbo, from the TV series | He appears confused and bumbling but is actually very smart.<br>His questions seem innocent, but they always have a point. | The villain is usually misled into thinking the detective is stupid.<br>Columbo gains important information without the villain being aware of it. |
|                              |                                                                                                                            |                                                                                                                                                    |
|                              |                                                                                                                            |                                                                                                                                                    |
|                              |                                                                                                                            |                                                                                                                                                    |
|                              |                                                                                                                            |                                                                                                                                                    |
|                              |                                                                                                                            |                                                                                                                                                    |

Use the information from the organizer to help decide what characteristics you want your own fictional detective to have.

### Remember, a strong profile

- describes a person's interests, traits, skills, mannerisms, personality, etc.
- is short; think of a sketch rather than a full-color portrait
- focuses on character traits that make the person unique

## Cluster Three Vocabulary Test Pages 77–108

Choose the meaning of the bold word in each passage.

1. “You, a doctor—you’re enough to drive a patient into an **asylum!**” (*“The Dying Detective,”* p. 83)  

|        |                   |
|--------|-------------------|
| Ⓐ rage | Ⓒ mental hospital |
| Ⓑ coma | Ⓓ fatal illness   |
2. “I give you my word that for three days I have neither tasted food nor drink until you were good enough to pour me that glass of water. But it’s the tobacco I find most **irksome.**” (*“The Dying Detective,”* p. 90)  

|               |             |
|---------------|-------------|
| Ⓐ pleasant    | Ⓒ expensive |
| Ⓑ troublesome | Ⓓ tempting  |
3. “You saved an **invalid** trouble by giving my signal to Inspector Morton, waiting outside.” (*“The Dying Detective,”* p. 92)  

|                     |                 |
|---------------------|-----------------|
| Ⓐ poor person       | Ⓒ sickly person |
| Ⓑ private detective | Ⓓ old friend    |
4. “I knew his **vindictive** nature, and I was certain he would come to gloat over his handiwork.” (*“The Dying Detective,”* p. 92)  

|               |                  |
|---------------|------------------|
| Ⓐ inquisitive | Ⓒ short-tempered |
| Ⓑ vengeful    | Ⓓ predictable    |
5. “Aged sixty-six, he was old but not **decrepit.**” (*“Arsenic and ‘Old Rough and Ready,’”* p. 97)  

|               |              |
|---------------|--------------|
| Ⓐ broken-down | Ⓒ forgotten  |
| Ⓑ unhappy     | Ⓓ unsociable |
6. I gradually discovered that Rising was an extremely **persistent** and single-minded individual. (*“Arsenic and ‘Old Rough and Ready,’”* p. 97)  

|              |              |
|--------------|--------------|
| Ⓐ suspicious | Ⓒ determined |
| Ⓑ difficult  | Ⓓ puzzling   |
7. I was less **sanguine** than she. (*“Arsenic and ‘Old Rough and Ready,’”* p. 98)  

|              |           |
|--------------|-----------|
| Ⓐ optimistic | Ⓒ cruel   |
| Ⓑ dogged     | Ⓓ curious |
8. It is my firm belief that the dead have a right to privacy and that there must be a good, **compelling** reason for us to break in upon the slumber of the grave. (*“Arsenic and ‘Old Rough and Ready,’”* p. 99)  

|               |             |
|---------------|-------------|
| Ⓐ pleasant    | Ⓒ expensive |
| Ⓑ troublesome | Ⓓ powerful  |
9. In the case of President Taylor, there was the charge—**albeit** unproven—of murder, the foulest crime man can commit. (*“Arsenic and ‘Old Rough and Ready,’”* p. 99)  

|          |                 |
|----------|-----------------|
| Ⓐ almost | Ⓒ completely    |
| Ⓑ though | Ⓓ unfortunately |
10. When I checked into the hotel I learned to my **chagrin** that I had telephone messages waiting for me from the “Today” show, “Good Morning America,” CNN and various other news organizations. (*“Arsenic and ‘Old Rough and Ready,’”* p. 101)  

|            |                 |
|------------|-----------------|
| Ⓐ delight  | Ⓒ pride         |
| Ⓑ surprise | Ⓓ embarrassment |

# Teaching Cluster Four

The final cluster in *Mysterious Circumstances* 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, *Mysterious\_4.0\_Teaching*, to plan.

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

## Teacher Notes

## CLUSTER FOUR

### Synthesizing

I. Present this definition to students.

**Synthesizing** means combining parts into a new whole.

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

**You use synthesizing when**

- you use what you already know to figure out the meaning of a new word
- you combine several brainstorming suggestions to develop a solution to a problem
- you develop a consensus based on everyone's ideas
- you use information from several different sources in a project
- you 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)

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

III. Explain to students that they will be reading brief passages that feature some of the elements common to many mystery stories. Students should complete the chart according to the directions and the examples given. For **Passage C**, students might list a sleuth, a crime, a victim, and a method or weapon. Their tentative statements should include some reference to motive, victim, and setting (from **Passages A** and **B**). They are also invited to use other elements of mystery they have learned from previous clusters—such as a solution, a villain, an investigation, logic or reasoning, and suspense. Remind your students that synthesis is an important tool for thinking for oneself. Their descriptions of mystery may vary somewhat.

- A. Use the reproducible “Using Synthesis to Describe a Mystery” on the next page as a blackline master, or use the interactive whiteboard version of this page, *Mysterious\_4.1\_CriticalThink*.
- B. In their answers to this activity, students may mention the elements discussed in the introductory essay— “The Roots of Mystery.” They also may include reasons they gave for the popularity of mystery stories in the discussion suggested in “Creating Context” on Teacher Guide page 14.
- C. When your students have completed the activity, they have begun to synthesize an answer to the essential question “Why are we fascinated by mystery?”

For additional in-depth work on developing the skill of synthesizing and integrating information, see the interactive whiteboard lesson, *Mysterious\_4.2\_CCSSThinking*. (*W.6–12.9*)

## Using Synthesis to Describe a Mystery

**Essential Question:** Why are we fascinated by mystery?

**Synthesizing means combining parts into a new whole.**

**Directions:** Next to **Passage A** below, a reader has summarized the elements of a mystery that appear in the passage. This is a **tentative** statement because new ideas about mystery will be added. Note that the tentative statement after **Passage B** synthesizes or combines everything the reader has noted so far. Use the following steps to complete the chart.

- Read **Passage C** and write a tentative statement that includes all of the elements of mystery in the models.
- List any additional elements of mystery stories that you have learned from your reading.
- Use one or more sentences to write your own description of mystery stories in the last box.

### Passage A

The victim, of course, would be Edgar's Uncle Daniel. Not only was he readily available, but he was a believer in Ralph Waldo Emerson's philosophy of self reliance, and in order to help Edgar achieve that happy condition, Uncle Daniel had decided to cut the youth out of his will in the near future.

*from "The Man Who Read John Dickson Carr," p. 138*

### Tentative Statement

Mysteries are stories that include a victim and a motive for a crime.

### Passage B

The room was dim, too. Like the corridor, like the butler, like the night. Thick damask curtains hid what might have been windows; subdued lighting trickled down from small panels set into the ceiling.

*from "Invitation to a Murder," p. 126*

### Tentative Statement

Mysteries feature a victim, a motive for a crime, and a setting that provides a suitable mood.

### Passage C

Occasionally one of the detectives asked her another question. Sometimes Jack Noonan spoke at her gently as he passed by. Her husband, he told her, had been killed by a blow on the back of the head administered with a heavy blunt instrument, almost certainly a large piece of metal. They were looking for the weapon. The murderer may have taken it with him, but on the other hand he may've thrown it away or hidden it somewhere on the premises.

*from "Lamb to the Slaughter," p. 117*

### Tentative Statement

Create a **synthesis statement** describing mystery stories.

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## 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.

### Lamb to the Slaughter pages 110–119

**administered** delivered; carried out  
**consoling** calming; comforting  
**exasperated** annoyed; irritated  
**exceptionally** very; extremely  
**extraordinary** amazing; incredible  
**hospitality** welcome; kind attention  
**instinct** impulse; urge  
**luxuriate** bask; wallow  
**placid** still; mild  
**tranquil** calm; serene  
**translucent** clear; transparent

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### This Way Nobody Gets the Blame

pages 120–123

**buffeting** striking blows; battering  
**bungalow** a small house, usually with one story  
**credence** believability; credit  
**dawdling** moving slowly; delaying  
**dithering** nervous hesitation; indecision  
**embezzlement** taking money in violation  
 of a trust  
**figurative** metaphorical; analogous  
**fraud** cheating; deception for illegal gain  
**hinterland** land next to a coast; a remote area  
**misappropriation** taking something dishonestly  
**plundered** robbed; looted  
**sham** fake; hypocrisy

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### Invitation to a Murder pages 124–135

**colleagues** associates; members of the same  
 profession  
**coronary** coronary thrombosis—the obstruction  
 of a coronary artery, leading to damage of a  
 heart muscle  
**inexorable** relentless; strict  
**livery** the uniform worn by a male household  
 servant  
**pique** arouse; provoke  
**ravaged** destroyed; devastated  
**stimulant** a chemical that temporarily arouses  
 physical or mental activity  
**swathed** wrapped; bandaged

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### The Man Who Read John Dickson Carr

pages 136–142

**accommodate** fit; suit  
**benignly** kindly; favorably  
**boon** benefit; blessing  
**confiscated** seized; took away  
**disdain** scorn; contempt  
**exultant** thrilled; ecstatic  
**idly** lazily  
**momentous** serious; important  
**nonchalant** calm; unconcerned  
**ponderous** heavy; massive  
**pseudonym** pen name  
**remote** distant; far off  
**repertoire** list; collection

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## Lamb to the Slaughter by Roald Dahl, pages 110–119

Short Story

### Summary

Mary Maloney has always been a sweet and mild-mannered housewife. But when, in her sixth month of pregnancy, her policeman husband announces that he's leaving her, she murders him with a frozen leg of lamb. When the police arrive to investigate, Mary plays the grieving wife perfectly. And by serving the lamb as a meal, she gets rid of the murder weapon once and for all.

| Reading Hint                                                                                                                           | Thinking Skill                                                                                                                                       | Extension                                                                                                                                                                        |
|----------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Tell students that the story is set in 1950s England. Ask if they know other works by Dahl, such as <i>James and the Giant Peach</i> . | Have students use <i>synthesis</i> to show how the early events of the story provoke Mary into the unpremeditated murder of her husband. (RL.6–12.3) | <b>A Play on Words:</b> A <b>pun</b> is a play on words. Ask students to explain the pun in the story's title. They should be able to show how their explanation fits the story. |

### Vocabulary

**administered** delivered; carried out

**consoling** calming; comforting

**exasperated** annoyed; irritated

**exceptionally** very; extremely

**extraordinary** amazing; incredible

**hospitality** welcome; kind attention

**instinct** impulse; urge

**luxuriate** bask; wallow

**placid** still; mild

**tranquil** calm; serene

**translucent** clear; transparent

### Discussing the Short Story

1. Why hasn't Mary Maloney started fixing supper at the beginning of the story? (Recall) *It is Thursday, which is usually the day when she and her husband go out to eat.*
2. How does Roald Dahl manage to create sympathy for Mary, even though she commits a murder? (Analysis) *Answers will vary. Patrick comes across as very unlikeable, especially in his intention to leave Mary during her sixth month of pregnancy. It is clear that Mary, a loyal and loving wife, doesn't deserve this kind of treatment.*

### Discussing Different Media

Tell students to watch “Alfred Hitchcock Presents Lamb to the Slaughter,” which is available on YouTube, and prepare for a class discussion on the next day focusing on the differences between the print and video versions. (RL.6–10.7, RL.6–12.7, SL.6–12.1, SL.6–12.6)

### Literary Focus: Irony

*Irony* occurs when appearances are somehow at odds with reality. Perhaps the most common type of irony is **verbal irony**, when someone says the opposite of what they really mean (e.g., saying “Warm enough for you?” on the coldest day of the year).

In “Lamb to the Slaughter,” Roald Dahl uses two kinds of irony. In **dramatic irony**, the audience or reader knows something that the characters in a story do not know. For example, the reader knows what the police do not—that sweet, mild-mannered Mary Maloney has murdered her husband.

In **situational irony**, events turn out the opposite of what's expected. For example, the police are determined to find the murder weapon but eat it instead.

With students, find the verbal, dramatic, and situational irony in this selection and in the other stories in this cluster. (RL.8.6, RL.11–12.6)

## This Way Nobody Gets the Blame by Lesley Grant-Adamson, pages 120–123 Short Story

### Summary

Ella and her husband Philip decide to take drastic measures to escape the consequences of his embezzlement of an investor's funds. When they try to fake their own deaths, Ella decides that Philip should actually die. Then Ella discovers that Philip and his assistant, Heidi, had similar plans for her.

| Reading Hint                                                                                  | Thinking Skill                                                                                              | Extension                                                                                                                     |
|-----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| Look for examples of <i>situational irony</i> (things turning out differently than expected). | Have students use <i>synthesis</i> to show how the ironic ending changes their understanding of this story. | <b>What Happens Next?</b> Discuss with students what they think happens in the hours or days following the end of this story. |

### Vocabulary

**buffeting** striking blows; battering

**bungalow** a small house, usually with one story

**credence** believability; credit

**dawdling** moving slowly; delaying

**dithering** nervous hesitation; indecision

**embezzlement** taking money in violation of a trust

**figurative** metaphorical; analogous

**fraud** cheating; deception for illegal gain

**hinterland** land next to a coast; a remote area

**misappropriation** taking something dishonestly

**plundered** robbed; looted

**sham** fake; hypocrisy

### Discussing the Short Story

- What is the relationship between each of these pairs of characters? (Recall)
  - Ella and Philip *Ella and Philip are married.*
  - Philip and Heidi *Philip is Heidi's employer; she is his assistant; they are also lovers.*
  - The two people in the van *Ella is Philip's widow and Heidi was Philip's girlfriend.* (RL.9–10.3)

- Explain the irony in the following line from page 121. "*I am the innocent victim*, she thought, dreamily, as she watched the waves rushing to destruction." (Analysis) *Ella is planning what she will tell the police, unaware that Philip intended her to be the victim of a fall from the rocks.*
- When did you catch on to Ella's intentions? to Philip's intentions? What tipped you off? (Analysis) *Answers will vary. Some students may indicate the points in the story when Ella actually pushes Philip off the rocks and the discovery of Heidi in the van. Others may have been tipped off by the characters' attitudes or by foreshadowing.*

### Literary Focus: Point of View

Lesley Grant-Adamson tells the events in this story from Ella's point of view. However, the author doesn't reveal *all* of Ella's thoughts and intentions—such as her plan to kill her husband.

Discuss with your students if the story would be as effective if the reader knew of Ella's plan before she enacted it. (RL.6–8.6, RL.11–12.8)

# Invitation to a Murder by Josh Pachter, pages 124–135

Short Story

## Summary

Eleanor Abbott invites Chief Inspector Lawrence A. Branigan and 11 other well-known law enforcement agents to her husband's murder. She tricks the guests into stopping her from giving Gregory his medicine, then tells them they must choose between arresting her or ruining their reputations. The guests confer, judge her guilty of murder, and enforce the ultimate penalty.

| Reading Hint                                                                                        | Thinking Skill                                                                                                     | Extension                                                                                                                                                                                                                                                  |
|-----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Knowing the exact pronunciations of the names of the guests is not necessary to enjoying the story. | Use <i>synthesis</i> to make a brief statement about the character of either Inspector Branigan or Eleanor Abbott. | <b>Invitation to Write:</b> Using what you determined about Inspector Branigan or Eleanor Abbott in the Thinking Skill exercise, write a short scene or a character sketch that communicates more about that character's personality. (W.6–12.3, W.6–12.4) |

## Vocabulary

**colleagues** associates; members of the same profession

**coronary** coronary thrombosis—the obstruction of a coronary artery, leading to damage of a heart muscle

**inexorable** relentless; strict

**livery** the uniform worn by a male household servant

**pique** arouse; provoke

**ravaged** destroyed; devastated

**stimulant** a chemical that temporarily arouses physical or mental activity

**swathed** wrapped; bandaged

## Discussing the Short Story

1. What reasons does Eleanor Abbott give for inviting twelve agents of the law to her home? (Recall) *On page 128, Eleanor Abbott says, "I invited you here to witness a murder." She later adds "the second reason I invited the twelve of you here tonight: I wanted to give the law a fair chance to stop me." (page 131). (RL.6–12.1)*
2. Why do you think that Eleanor Abbott chose this way to kill her husband? (Analysis) *Answers will vary. Some may say that she wanted to end his suffering but didn't think she could withhold the medicine*

*unless she was forced to do so. Others may say that she used this method to avoid being prosecuted for the murder.*

## Special Focus: Poetic Justice

Discuss whether the ending of "Invitation to a Murder" is an example of *poetic justice*—justice that is well-deserved and is brought about in an unusual but appropriate way.

Perhaps the author intended that a clever murderess get her just deserts. On the other hand, in light of current debates about euthanasia for the terminally ill, Eleanor Abbott's motives might be viewed by some as benign, even kindly. There is also room for more than one interpretation of the lawmen's motives.

## Writing and Publishing a Narrative

Have students share in small groups the sketch or scene they developed in the "Invitation to Write." Tell students to discuss with their group how they can develop that idea into a story. After students finish drafting, have the group reconvene to provide feedback for each writer. Encourage students to revise their stories based on their peers' comments. Then help students find ways to publish their stories online. (W.6–12.3, W.6–12.5, W.6–12.6, SL.6–12.6)

## The Man Who Read John Dickson Carr by William Brittain, pages 136–142 Short Story

### Summary

Inspired by the mysteries of John Dickson Carr, Edgar Gault decides to commit the perfect “locked room” murder. His victim is his wealthy uncle, who is getting ready to write Edgar out of his will. Edgar carries out the murder perfectly—or almost perfectly. He forgets to lock the door!

| Reading Hint                                                                      | Thinking Skill                                                                         | Extension                                                                                                                                                                                                                                                    |
|-----------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Remind students that the “locked room” was introduced in “After Agatha Christie.” | Have students use <i>synthesis</i> to explain the use of poetic justice in this story. | <b>Invitation to Write:</b> Ask students to imagine that Edgar Gault <i>did</i> lock the door, leaving investigators puzzled. Then have them write a fictional report by the detective in charge of the case. (Hint: Aren’t most chimneys sooty?) (W.6–12.4) |

### Vocabulary

**accommodate** fit; suit  
**benignly** kindly; favorably  
**boon** blessing; benefit  
**confiscated** seized; took away  
**disdain** scorn; contempt  
**exultant** thrilled; ecstatic  
**idly** lazily  
**momentous** serious; important  
**nonchalant** calm; unconcerned  
**ponderous** heavy; massive  
**pseudonym** pen name  
**remote** distant; far off  
**repertoire** list; collection

### Discussing the Short Story

1. Why does Edgar decide to murder his uncle? (Recall) *Edgar is inspired by the stories of John Dickson Carr to commit the “perfect” locked room murder. His uncle is the victim because he is about to disinherit Edgar.*
2. How did you feel about Edgar as you read this story? Refer to specific details that led you to feel that way. (Analysis) *Answers will vary. William Brittain goes to some pains to make Edgar seem cold-blooded and unattractive—to the point of having him chuckle immediately after committing the murder. (RL.6–12.1)*
3. While you were reading the story, what did you expect to happen in it? (Analysis)

*Answers will vary. Some students may be surprised that Edgar succeeded in killing his uncle. Many will have expected him to make a fatal mistake—although few will have figured out what this mistake turns out to be.*

4. How does Edgar fail in his “locked room” scheme? (Recall) *Edgar carries out all the steps of his plan perfectly—except that he forgets to lock the door behind him before he escapes through the chimney.*

### Character Focus: Dr. Gideon Fell

John Dickson Carr (1906–1977) was the greatest-ever master of the “locked room” mystery—a story in which a crime is committed in a room that seemingly allows no entrance or exit. Carr’s most famous detective hero was the portly Dr. Gideon Fell. William Brittain’s story mentions Dr. Fell’s “famous locked-room lecture in *The Three Coffins*.”

Fell explains, “You see, the effect is so magical that we somehow expect the cause to be magical also. When we see that it isn’t wizardry, we call it tomfoolery. Which is hardly fair play. The last thing we should complain about with regard to the murderer is his erratic conduct. The whole test is, *can* the thing be done? If so, the question of whether it *would* be done does not enter into it. A man escapes from a locked room—well? Since apparently he has violated the laws of nature for our entertainment, then heaven knows he is entitled to violate the laws of Probable Behavior!”

## Cluster Four Vocabulary Test Pages 109–142

Choose the meaning of the bold word in each passage.

1. Her skin—for this was her sixth month with child—had acquired a wonderful translucent quality, the mouth was soft, and the eyes, with their new **placid** look, seemed larger, darker than before. (*Lamb to the Slaughter*,” p. 111)  

|        |              |
|--------|--------------|
| Ⓐ blue | Ⓒ romantic   |
| Ⓑ mild | Ⓓ reasonable |
2. They stood around rather awkwardly with the drinks in their hands, uncomfortable in her presence, trying to say **consoling** things to her. (*Lamb to the Slaughter*,” p. 118)  

|              |            |
|--------------|------------|
| Ⓐ comforting | Ⓒ isolated |
| Ⓑ delightful | Ⓓ contrary |
3. Philip urged her on with an impatient toss of his head, but she thought it added a touch of normality if she were **dawdling**, so she didn’t hurry. (*This Way Nobody Gets the Blame*,” p. 120)  

|            |            |
|------------|------------|
| Ⓐ wobbling | Ⓒ delaying |
| Ⓑ resting  | Ⓓ slipping |
4. “We’re in a fix,” he’d admitted to Ella the day he told her about the huge debt, the investor who’d be plundered, and the **sham** their lives had become. (*This Way Nobody Gets the Blame*,” p. 121)  

|           |           |
|-----------|-----------|
| Ⓐ reality | Ⓒ fake    |
| Ⓑ prison  | Ⓓ quarrel |
5. They’d hoped for a lively sea, to give **credence** to the idea that they’d been swept away and drowned. (*This Way Nobody Gets the Blame*,” p. 123)  

|                 |           |
|-----------------|-----------|
| Ⓐ discredit     | Ⓒ warning |
| Ⓑ believability | Ⓓ doubt   |
6. And I was confident that my invitation would **pique** your curiosities . . . . (*Invitation to a Murder*,” p. 128)  

|           |          |
|-----------|----------|
| Ⓐ promote | Ⓒ dampen |
| Ⓑ please  | Ⓓ arouse |
7. He was **exultant** the day his knowledge of an elusive point in high school physics allowed him to solve the mystery of *The Man Who Could Not Shudder*. . . . (*The Man Who Read John Dickson Carr*,” p. 137)  

|            |           |
|------------|-----------|
| Ⓐ thrilled | Ⓒ patient |
| Ⓑ composed | Ⓓ idle    |
8. The house was . . . equipped with a library—that **boon** to mystery writers . . . . (*The Man Who Read John Dickson Carr*,” p. 138)  

|           |           |
|-----------|-----------|
| Ⓐ bother  | Ⓒ trouble |
| Ⓑ benefit | Ⓓ dilemma |
9. Entering the old house, Lemuel Stoper displayed, as always, an attitude of **disdain** toward everything not directly involved with Uncle Daniel’s considerable fortune . . . . (*The Man Who Read John Dickson Carr*,” p. 140)  

|              |           |
|--------------|-----------|
| Ⓐ concern    | Ⓒ scorn   |
| Ⓑ admiration | Ⓓ respect |
10. “I believe I’ll wait here,” he said, trying to act **nonchalant**. (*The Man Who Read John Dickson Carr*,” p. 141)  

|               |               |
|---------------|---------------|
| Ⓐ unconcerned | Ⓒ considerate |
| Ⓑ careful     | Ⓓ helpful     |

## Research, Writing, and Discussion Topics

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

1. Choose one of the terms related to mystery, such as “locked room” or “cozy.” *Define* the term, and then prepare a list of books that fit your definition. Reference works on mystery, such as Dilya Wynn’s *Murder Ink*, may prove helpful.
2. Create a gathering of great detectives. Invite several classmates to research the way a famous real or fictional detective *investigates*. Then have each student introduce the detective he or she researched and explain how that detective solves crimes. You may want to create costumes.
3. Develop a One-Minute Mystery and challenge your classmates to use *logical thinking* to solve it. You might present your mystery in writing or act it out.
4. The editors of “Crop Circles” *synthesize* information from several different sources. Using their article as a model, find at least three different sources of information about a detective or mystery author. Combine the information into an argumentative report, including multimedia elements, that you present to the class.
5. Choose two detectives from this anthology. Write a dialogue in which they discuss their methods of *investigation*.
6. Readers who find mistakes in mysteries often write to the authors. Write a letter to a mystery author in which you comment on whether the *logical thinking* used to solve the mystery was convincing to you.
7. Give your opinion about which selection in this anthology best fits the *definition* of mystery.
8. Create a chart showing the *logical thinking* that led to the solution of one of the mysteries in this book.
9. Take a survey about mysteries. Include questions about why people like (or dislike) mysteries and their favorite authors. *Synthesize* the results into a chart or report of your findings.
10. Choose a mystery that’s in the news and show how one of the detectives you read about might *investigate* it.
11. Choose a text from this anthology or another you enjoy and analyze the structure the author uses to organize the text. Explain how each major section contributes to the whole. Also analyze a paragraph within that text, showing the role of particular sentences in it that help develop and refine a key concept.



## Assessment and Project Ideas

### Extended Research Opportunities

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

- Lindbergh baby kidnapping
- Murder of Andrew and Sarah Borden
- The death of the Romanovs
- The missing nephews of English King Richard III
- The location of Noah's Ark
- Curse of the Hope Diamond
- Death of the dinosaurs
- What happened to Amelia Earhart

### Speaking and Listening

1. Hold a mock trial, with team members prosecuting and defending one of the characters in this book (i.e., Mary Maloney in "Lamb to the Slaughter").
2. Create and present a dramatic monologue, or speech by one character from this anthology, explaining why a crime was committed.
3. Write a group of original poems that focus on mystery, then present the poems to the class.
4. Adapt one of the stories in this anthology into a radio play.
5. Interview a local detective (private or with the police force) about how methods of detection in real life compare with those in mystery stories. Summarize what you learned for the class.
6. Introduce the class to one of your favorite mysteries by reading a passage from it or showing one scene from a video. Tell how the part you selected fits into the mystery, and explain why you think the class would enjoy it. (Don't give away the ending!)

### Creative Writing

1. Write your own mystery.
2. Write a series of diary entries, imagining that you are one of the characters in this anthology.
3. Write a newspaper account of a mystery.
4. Pretend you are interviewing one of the detectives in this book. Share your question and answer session with the class.
5. Describe the ingredients of a perfect mystery.
6. Write an essay or poem that captures the way you feel when you read (or solve) a mystery.

### Multimedia Activities

1. Design a poster advertising a movie based on one of these mysteries.
2. Create a portrait of one of the characters in this anthology.
3. Write a song about a mystery.
4. Create a fictional social media page for one of the detectives in this anthology.
5. Combine quotations about mystery and graphics into a digital collage that you can display on a site such as Glogster.



## 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.

### Defining

- What are some of the basic elements of mystery?
- What role does suspense play in a mystery story?

### Investigating

- By what process do detectives in mysteries solve their cases?
- In what ways do people investigate real-life mysteries, such as crop circles or UFOs?

### Logical Thinking

- What role does observation play in logical thinking?
- In what ways can observation be misleading?

### Synthesizing

- How can you apply the understandings you have achieved from answering the previous questions to the essential question of this book: Why are we fascinated by mystery?

You may also wish to share the Rubric for Informative/Explanatory Writing (see interactive whiteboard lesson Mysterious\_4.4\_CCSSRubric. (W.6–12.2, W.6–12.9))

## Essay Test

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

**Prompt:** Why are we fascinated by mystery?

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

## Rubric for Project Evaluation: Grades 9–10

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

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

## Related Literature

Choose from the following selections to enhance and extend the themes in this *Literature & Thought* anthology. 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 for your ordering convenience.

### Challenging (Reading Level 9 and up)

**Death of an Expert Witness** by P.D. James. Chief Inspector Adam Dalgliesh learns that there is more to humans than meets the eye when he searches for Dr. Lorrimer's killer. [RL 9 IL 10 + ] Paperback 8817301; Cover Craft 8817302.

**Murder on the Orient Express** by Agatha Christie. Mystery adventure. [RL 9 IL 9 + ] Paperback 9101001; Cover Craft 9101002.

### Average (Reading Level 6–8)

**The Callender Papers** by Cynthia Voigt. When Jean is asked to sort out some family documents, she discovers a link between her and the Callender family that endangers her life. [RL 6 IL 7–12] Paperback 8547401; Cover Craft 8547402.

**In the Middle of the Night** by Robert Cormier. Danny's father has gotten threatening phone calls every year since the accident 25 years ago that killed 22 children. Now Danny, age 16, is victimized too. [RL 6 IL 8–12] Paperback 5429601; Cover Craft 5429602.

**The Lottery Winner: Alvirah and Willy Stories** by Mary Higgins Clark. Alvirah Meehan returns as the former cleaning lady who struck it rich in the lottery. She and her husband Willy delve into many crime-solving adventures on a grand scale in this Mary Higgins Clark bestseller. [RL 8 IL 8 + ] Paperback 4887701; Cover Craft 4887702.

**Nightmare** by Willo Davis Roberts. When a body plunges from an overpass onto Nick's car, Nick is plagued by nightmares. The police say the death was a suicide, but Nick suspects murder, and a string of bizarre events only deepens his suspicions. [RL 6 IL 7–12] Paperback 4384701; Cover Craft 4384702.

**The Sherlock Holmes Mysteries** by Arthur Conan Doyle. Expanded edition with an introduction by novelist Frederick Busch. Includes "The Man with the Twisted Lip," "The Red-Headed League," "The Adventure of the Blue Carbuncle," and "The Five Orange Pips." [RL 7.5 IL 8 + ] Paperback 4102001; Cover Craft 4102002.

**Terminal** by Robin Cook. A fast-paced medical mystery involving cancer and molecular biology research. [RL 7 IL 10–12] Paperback 4739901; Cover Craft 4739902.

**The Undertaker's Gone Bananas** by Paul Zindel. Bobby and Lauri are convinced that their eccentric new neighbor, Mr. Hulka the undertaker, has murdered his wife. [RL 8 IL 8–12] Paperback 9000901; Cover Craft 9000902.

### Easy (Reading Level 4–5)

**The Man Who Was Poe** by Avi. Not only a murder puzzle to solve but also a mystery about the famed writer Poe. [RL 5.6 IL 6–12] Paperback 4213401; Cover Craft 4213402.

**The Other Side of Dark** by Joan Lowery Nixon. Stacy wakes up in a hospital bed only to discover she's been in a coma for four years after being shot. When she discovers the man that shot her killed her mother, she fears he will come back to kill her too. [RL 5.4 IL 7–12] Paperback 8710501; Cover Craft 8710502.

## What Do You Know?

You are about to begin a unit of study on mystery. Mark the following True/False statements by putting a “T” or “F” on the lines. This is not a test. Think of it as a way to find out your opinions on mysteries.

### True or False

- \_\_\_\_\_ 1. I like trying to figure out the solutions to mysteries.
- \_\_\_\_\_ 2. The methods of detectives like Sherlock Holmes would never work in real life.
- \_\_\_\_\_ 3. Mystery authors should play fair by giving readers enough clues to solve the mystery.
- \_\_\_\_\_ 4. I have enough things to worry about without trying to solve some made-up mystery.
- \_\_\_\_\_ 5. People like reading mysteries because there’s always a solution.
- \_\_\_\_\_ 6. People who like mysteries are fascinated by blood and gore.
- \_\_\_\_\_ 7. Mysteries are fun because they give me a chance to match my wits against a criminal.
- \_\_\_\_\_ 8. If you’ve read one mystery, you’ve read them all.



**ANSWERS****Cluster One Vocabulary Test** (page 24)

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

**Cluster Two Vocabulary Test** (page 33)

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

**Cluster Three Vocabulary Test** (page 41)

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

**Cluster Four Vocabulary Test** (page 50)

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

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

### Key Ideas and Details

|                                                                                                                                                                               |                                                                          |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| 1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                                                      | <b>TG:</b> pp. 19, 28, 29, 34–35, 37, 48, 49<br><b>IWL:</b> 3.1, 3.2     |
| 2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. | <b>TG:</b> pp. 20, 34–35<br><b>IWL:</b> 3.1, 3.2                         |
| 3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.   | <b>SB:</b> p. 46<br><b>TG:</b> pp. 22–23, 29, 46<br><b>IWL:</b> 1.3, 1.4 |

### Craft and Structure

|                                                                                                                                                                                            |                                                                                                                                   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| 4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone. | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 18, 19, 20, 22–23, 24, 27, 33, 36, 37, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2, 1.3, 1.4 |
| 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.               | <b>TG:</b> p. 28                                                                                                                  |
| 6. Explain how an author develops the point of view of the narrator or speaker in a text.                                                                                                  | <b>TG:</b> pp. 19, 47                                                                                                             |

### Integration of Knowledge and Ideas

|                                                                                                                                                                                                                                                                            |                                |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|
| 7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch. | <b>TG:</b> p. 46               |
| 8. (Not applicable to literature)                                                                                                                                                                                                                                          | (Not applicable to literature) |
| 9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.                                                                                     | <b>TG:</b> p. 11               |

### Range of Reading and Level of Text Complexity

|                                                                                                                                                                                                                 |                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 include selections that are challenging, average, and easy. |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

[Return to Correlation Links](#)

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

### Key Ideas and Details

- |                                                                                                                                                                      |                                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
| 1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                                             | <b>TG:</b> pp. 34–35<br><b>IWL:</b> 3.1, 3.2     |
| 2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. | <b>TG:</b> pp. 30, 34–35<br><b>IWL:</b> 3.1, 3.2 |
| 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).                | <b>TG:</b> p. 21                                 |

### Craft and Structure

- |                                                                                                                                                                 |                                                                                                  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.                            | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 24, 27, 33, 36, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2 |
| 5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas. | <b>TG:</b> p. 51                                                                                 |
| 6. Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.                                                         | <b>TG:</b> p. 21                                                                                 |

### Integration of Knowledge and Ideas

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| 7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue. | <b>TG:</b> p. 30                                                                           |
| 8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.                   | <b>SB:</b> p. 108<br><b>TG:</b> pp. 25–26, 30, 38, 39–40<br><b>IWL:</b> 2.1, 2.2, 3.3, 3.4 |
| 9. Compare and contrast one author’s presentation of events with that of another (e.g., a memoir written by and a biography on the same person).                               | <b>TG:</b> p. 38                                                                           |

### Range of Reading and Level of Text Complexity

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| 10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 include selections that are challenging, average, and easy. |
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## English Language Arts Standards » Writing » Grade 6 (W)

### Text Types and Purposes

| <p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s) and organize the reasons and evidence clearly.</li> <li>b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from the argument presented.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                             | <p><b>TG:</b> p. 51</p>                                                                                                                 |
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| <p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from the information or explanation presented.</li> </ul> | <p><b>SB:</b> pp. 46, 76<br/> <b>TG:</b> pp. 22–23, 30, 31–32, 53, 54<br/> <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</p>                           |
| <p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</li> <li>e. Provide a conclusion that follows from the narrated experiences or events.</li> </ul>                                                                                                                    | <p><b>TG:</b> p. 48</p>                                                                                                                 |
| Production and Distribution of Writing                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                         |
| <p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <p><b>SB:</b> pp. 46, 76, 108<br/> <b>TG:</b> pp. 22–23, 30, 31–32, 39–40, 48, 49, 55<br/> <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4</p> |

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

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| 5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.                                                                                         | <b>TG:</b> pp. 48, 55                                                                                                  |
| 6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.                       | <b>TG:</b> pp. 48, 51                                                                                                  |
| <b>Research to Build and Present Knowledge</b>                                                                                                                                                                                                                 |                                                                                                                        |
| 7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.                                                                                                                               | <b>TG:</b> pp. 51, 52                                                                                                  |
| 8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources. | <b>SB:</b> p. 76<br><b>TG:</b> pp. 31–32, 55<br><b>IWL:</b> 2.3, 2.4                                                   |
| 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.                                                                                                                                                           | <b>SB:</b> p. 76<br><b>TG:</b> pp. 30, 31–32, 43–44, 53, 55<br><b>IWL:</b> 2.3, 2.4, 4.1, 4.2                          |
| <b>Range of Writing</b>                                                                                                                                                                                                                                        |                                                                                                                        |
| 10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.                                      | <b>SB:</b> pp. 46, 76, 108, 143<br><b>TG:</b> pp. 23, 32, 40, 54<br><b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4 |

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

### Comprehension and Collaboration

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| 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.<br>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.<br>b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.<br>c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.<br>d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. | <b>TG:</b> p. 46      |
| 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.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | <b>TG:</b> pp. 51, 52 |
| 3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>TG:</b> p. 52      |

### Presentation of Knowledge and Ideas

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| 4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation. | <b>TG:</b> pp. 51, 55             |
| 5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.                                                                                       | <b>TG:</b> p. 55                  |
| 6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.                                                                                                 | <b>TG:</b> pp. 46, 48, 51, 52, 55 |

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## All Standards Correlated by Selection >> Grade 6

| Content                                                                | Pages                                       | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|------------------------------------------------------------------------|---------------------------------------------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| Concept Vocabulary                                                     | SB: p. 10                                   | RL.6.4                              | RI.6.4                                      |                                  |                                         |
| <b>Cluster One: What Makes a Mystery?</b>                              |                                             |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Defining                         | TG: pp. 15–16<br>IWL: 1.1, 1.2              | RL.6.4                              | RI.6.4                                      |                                  |                                         |
| Cluster One Vocabulary                                                 | TG: p. 17                                   | RL.6.4                              | RI.6.4                                      |                                  |                                         |
| The Framing Game, Paul Bishop                                          | TG: p. 18                                   | RL.6.4                              |                                             |                                  |                                         |
| The Adventure of the Egyptian Tomb, Agatha Christie                    | TG: p. 19                                   | RL.6.1<br>RL.6.4<br>RL.6.6          |                                             |                                  |                                         |
| After Agatha Christie, Linda Pastan                                    | TG: p. 20                                   | RL.6.2<br>RL.6.4                    |                                             |                                  |                                         |
| Suspense, Mary Higgins Clark                                           | TG: p. 21                                   |                                     | RI.6.3<br>RI.6.6                            |                                  |                                         |
| Responding to Cluster One<br>Writing Activity: Defining a Mystery      | SB: p. 46<br>TG: pp. 22–23<br>IWL: 1.3, 1.4 | RL.6.3<br>RL.6.4                    |                                             | W.6.2<br>W.6.4                   |                                         |
| Cluster One Vocabulary Test                                            | TG: p. 24                                   | RL.6.4                              | RI.6.4                                      |                                  |                                         |
| <b>Cluster Two: Whodunit?</b>                                          |                                             |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Investigating                    | TG: pp. 25–26<br>IWL: 2.1, 2.2              |                                     | RI.6.8                                      |                                  |                                         |
| Cluster Two Vocabulary                                                 | TG: p. 27                                   | RL.6.4                              | RI.6.4                                      |                                  |                                         |
| This One's on Me, Edward Hunsburger                                    | TG: p. 28                                   | RL.6.1<br>RL.6.5                    |                                             |                                  |                                         |
| A Poison That Leaves No Trace, Sue Grafton                             | TG: p. 29                                   | RL.6.1<br>RL.6.3                    |                                             |                                  |                                         |
| Crop Circles, Jerome Clark and Nancy Pear, editors                     | TG: p. 30                                   |                                     | RI.6.2<br>RI.6.7<br>RI.6.8                  | W.6.2<br>W.6.4<br>W.6.9          |                                         |
| Responding to Cluster Two<br>Writing Activity: Investigating the Clues | SB: p. 76<br>TG: pp. 31–32<br>IWL: 2.3, 2.4 |                                     |                                             | W.6.2<br>W.6.4<br>W.6.8<br>W.6.9 |                                         |
| Cluster Two Vocabulary Test                                            | TG: p. 33                                   | RL.6.4                              | RI.6.4                                      |                                  |                                         |

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## All Standards Correlated by Selection >> Grade 6

| Content                                                                    | Pages                                        | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|----------------------------------------------------------------------------|----------------------------------------------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| <b>Cluster Three: How Do You Solve a Mystery?</b>                          |                                              |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Logical Thinking                     | TG: pp. 34–35<br>IWL: 3.1, 3.2               | RL.6.1<br>RL.6.2                    | RI.6.1<br>RI.6.2                            |                                  |                                         |
| Cluster Three Vocabulary                                                   | TG: p. 36                                    | RL.6.4                              | RI.6.4                                      |                                  |                                         |
| The Dying Detective, Arthur Conan Doyle and Michael & Mollie Hardwick      | TG: p. 37                                    | RL.6.1<br>RL.6.4                    |                                             |                                  |                                         |
| Arsenic and “Old Rough and Ready,” William Maples                          | TG: p. 38                                    |                                     | RI.6.8<br>RI.6.9                            |                                  |                                         |
| Responding to Cluster Three Writing Activity: What Makes a Good Detective? | SB: p. 108<br>TG: pp. 39–40<br>IWL: 3.3, 3.4 |                                     | RI.6.8                                      | W.6.4                            |                                         |
| Cluster Three Vocabulary Test                                              | TG: p. 41                                    | RL.6.4                              | RI.6.4                                      |                                  |                                         |
| <b>Cluster Four: Thinking on Your Own</b>                                  |                                              |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Synthesizing                         | TG: pp. 43–44<br>IWL: 4.1, 4.2               |                                     |                                             | W.6.9                            |                                         |
| Cluster Four Vocabulary                                                    | TG: p. 45                                    | RL.6.4                              | RI.6.4                                      |                                  |                                         |
| Lamb to the Slaughter, Roald Dahl                                          | TG: p. 46                                    | RL.6.3<br>RL.6.7                    |                                             |                                  | SL.6.1<br>SL.6.6                        |
| This Way Nobody Gets the Blame, Lesley Grant-Adamson                       | TG: p. 47                                    | RL.6.6                              |                                             |                                  |                                         |
| Invitation to a Murder, Josh Pachter                                       | TG: p. 48                                    | RL.6.1                              |                                             | W.6.3<br>W.6.4<br>W.6.5<br>W.6.6 | SL.6.6                                  |
| The Man Who Read John Dickson Carr, William Brittain                       | TG: p. 49                                    | RL.6.1                              |                                             | W.6.4                            |                                         |
| Cluster Four Vocabulary Test                                               | TG: p. 50                                    | RL.6.4                              | RI.6.4                                      |                                  |                                         |

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## All Standards Correlated by Selection >> Grade 6

| Content                                   | Pages     | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|-------------------------------------------|-----------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| <b>Additional Teacher Guide Resources</b> |           |                                     |                                             |                                  |                                         |
| Research, Writing, and Discussion Topics  | TG: p. 51 |                                     |                                             | W.6.6<br>W.6.7<br>W.6.10         | SL.6.2<br>SL.6.4<br>SL.6.6              |
| Assessment and Project Ideas              | TG: p. 52 |                                     |                                             | W.6.7<br>W.6.10                  | SL.6.2<br>SL.6.3<br>SL.6.6              |
| Answering the Essential Question          | TG: p. 53 |                                     |                                             | W.6.2<br>W.6.9                   |                                         |
| Essay Test                                | TG: p. 54 |                                     |                                             | W.6.2                            |                                         |
| Rubric for Project Evaluation             | TG: p. 55 |                                     |                                             | W.6.4<br>W.6.5<br>W.6.8<br>W.6.9 | SL.6.4<br>SL.6.5<br>SL.6.6              |
| Related Literature                        | TG: p. 58 | RL.6.10                             |                                             | W.6.10                           |                                         |

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

### Key Ideas and Details

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| 1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.        | <b>TG:</b> pp. 19, 28, 29, 34–35, 37, 48, 49<br><b>IWL:</b> 3.1, 3.2 |
| 2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. | <b>TG:</b> pp. 20, 34–35<br><b>IWL:</b> 3.1, 3.2                     |
| 3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).                                | <b>SB:</b> p. 46<br><b>TG:</b> pp. 22–23, 46<br><b>IWL:</b> 1.3, 1.4 |

### 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 rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 18, 19, 20, 22–23, 24, 27, 33, 36, 37, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2, 1.3, 1.4 |
| 5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.                                                                                                                                                                         |                                                                                                                                   |
| 6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.                                                                                                                                                                 | <b>TG:</b> pp. 19, 47                                                                                                             |

### Integration of Knowledge and Ideas

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| 7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). | <b>TG:</b> p. 46               |
| 8. (Not applicable to literature)                                                                                                                                                                                                            | (Not applicable to literature) |
| 9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.                                            | <b>TG:</b> p. 37               |

### 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, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 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

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| 1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                                    | <b>TG:</b> pp. 34–35<br><b>IWL:</b> 3.1, 3.2     |
| 2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.                         | <b>TG:</b> pp. 30, 34–35<br><b>IWL:</b> 3.1, 3.2 |
| 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). | <b>TG:</b> p. 21                                 |

### Craft and Structure

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| 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 24, 27, 33, 36, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2 |
| 5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.                                              | <b>TG:</b> p. 51                                                                                 |
| 6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.                                                          | <b>TG:</b> p. 21                                                                                 |

### Integration of Knowledge and Ideas

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| 7. Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words). | <b>TG:</b> p. 30                                                                           |
| 8. Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.                                | <b>SB:</b> p. 108<br><b>TG:</b> pp. 25–26, 30, 38, 39–40<br><b>IWL:</b> 2.1, 2.2, 3.3, 3.4 |
| 9. Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.              | <b>TG:</b> p. 38                                                                           |

### Range of Reading and Level of Text Complexity

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| 10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 include selections that are challenging, average, and easy. |
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## English Language Arts Standards » Writing » Grade 7 (W)

### Text Types and Purposes

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| <p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                             | <p><b>TG:</b> p. 51</p>                                                                                       |
| <p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul> | <p><b>SB:</b> pp. 46, 76<br/> <b>TG:</b> pp. 22–23, 30, 31–32, 53, 54<br/> <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</p> |
| <p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul>                                                                                                                                  | <p><b>TG:</b> p. 48</p>                                                                                       |

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

### Production and Distribution of Writing

|                                                                                                                                                                                                                                       |                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)           | <b>SB:</b> pp. 46, 76, 108<br><b>TG:</b> pp. 22–23, 30, 31–32, 39–40, 48, 49, 55<br><b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4 |
| 5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. | <b>TG:</b> pp. 48, 55                                                                                                        |
| 6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.                                   | <b>TG:</b> pp. 48, 51                                                                                                        |

### Research to Build and Present Knowledge

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| 7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.                                                                                                               | <b>TG:</b> pp. 51, 52                                                                         |
| 8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. | <b>SB:</b> p. 76<br><b>TG:</b> pp. 31–32, 55<br><b>IWL:</b> 2.3, 2.4                          |
| 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.                                                                                                                                                                                           | <b>SB:</b> p. 76<br><b>TG:</b> pp. 30, 31–32, 43–44, 53, 55<br><b>IWL:</b> 2.3, 2.4, 4.1, 4.2 |

### 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 discipline-specific tasks, purposes, and audiences. | <b>SB:</b> pp. 46, 76, 108, 143<br><b>TG:</b> pp. 23, 32, 40, 54<br><b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4 |
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## English Language Arts Standards » Speaking and Listening » Grade 7 (SL)

### Comprehension and Collaboration

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                   |
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| 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.<br>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.<br>b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.<br>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.<br>d. Acknowledge new information expressed by others and, when warranted, modify their own views. | <b>TG:</b> p. 46                  |
| 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.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <b>TG:</b> pp. 51, 52             |
| 3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>TG:</b> p. 52                  |
| <b>Presentation of Knowledge and Ideas</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                   |
| 4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>TG:</b> pp. 51, 55             |
| 5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | <b>TG:</b> p. 55                  |
| 6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>TG:</b> pp. 46, 48, 51, 52, 55 |

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## All Standards Correlated by Selection >> Grade 7

| Content                                                                | Pages                                       | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|------------------------------------------------------------------------|---------------------------------------------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| Concept Vocabulary                                                     | SB: p. 10                                   | RL.7.4                              | RI.7.4                                      |                                  |                                         |
| <b>Cluster One: What Makes a Mystery?</b>                              |                                             |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Defining                         | TG: pp. 15–16<br>IWL: 1.1, 1.2              | RL.7.4                              | RI.7.4                                      |                                  |                                         |
| Cluster One Vocabulary                                                 | TG: p. 17                                   | RL.7.4                              | RI.7.4                                      |                                  |                                         |
| The Framing Game, Paul Bishop                                          | TG: p. 18                                   | RL.7.4                              |                                             |                                  |                                         |
| The Adventure of the Egyptian Tomb, Agatha Christie                    | TG: p. 19                                   | RL.7.1<br>RL.7.4<br>RL.7.6          |                                             |                                  |                                         |
| After Agatha Christie, Linda Pastan                                    | TG: p. 20                                   | RL.7.2<br>RL.7.4                    |                                             |                                  |                                         |
| Suspense, Mary Higgins Clark                                           | TG: p. 21                                   |                                     | RI.7.3<br>RI.7.6                            |                                  |                                         |
| Responding to Cluster One<br>Writing Activity: Defining a Mystery      | SB: p. 46<br>TG: pp. 22–23<br>IWL: 1.3, 1.4 | RL.7.3<br>RL.7.4                    |                                             | W.7.2<br>W.7.4                   |                                         |
| Cluster One Vocabulary Test                                            | TG: p. 24                                   | RL.7.4                              | RI.7.4                                      |                                  |                                         |
| <b>Cluster Two: Whodunit?</b>                                          |                                             |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Investigating                    | TG: pp. 25–26<br>IWL: 2.1, 2.2              |                                     | RI.7.8                                      |                                  |                                         |
| Cluster Two Vocabulary                                                 | TG: p. 27                                   | RL.7.4                              | RI.7.4                                      |                                  |                                         |
| This One's on Me, Edward Hunsburger                                    | TG: p. 28                                   | RL.7.1                              |                                             |                                  |                                         |
| A Poison That Leaves No Trace, Sue Grafton                             | TG: p. 29                                   | RL.7.1                              |                                             |                                  |                                         |
| Crop Circles, Jerome Clark and Nancy Pear, editors                     | TG: p. 30                                   |                                     | RI.7.2<br>RI.7.7<br>RI.7.8                  | W.7.2<br>W.7.4<br>W.7.9          |                                         |
| Responding to Cluster Two<br>Writing Activity: Investigating the Clues | SB: p. 76<br>TG: pp. 31–32<br>IWL: 2.3, 2.4 |                                     |                                             | W.7.2<br>W.7.4<br>W.7.8<br>W.7.9 |                                         |
| Cluster Two Vocabulary Test                                            | TG: p. 33                                   | RL.7.4                              | RI.7.4                                      |                                  |                                         |

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## All Standards Correlated by Selection >> Grade 7

| Content                                                                              | Pages                                        | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|--------------------------------------------------------------------------------------|----------------------------------------------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| <b>Cluster Three: How Do You Solve a Mystery?</b>                                    |                                              |                                     |                                             |                                  |                                         |
| <b>Teaching the Critical Thinking Skill:</b> Logical Thinking                        | TG: pp. 34–35<br>IWL: 3.1, 3.2               | RL.7.1<br>RL.7.2                    | RI.7.1<br>RI.7.2                            |                                  |                                         |
| <b>Cluster Three Vocabulary</b>                                                      | TG: p. 36                                    | RL.7.4                              | RI.7.4                                      |                                  |                                         |
| <b>The Dying Detective,</b> Arthur Conan Doyle and Michael & Mollie Hardwick         | TG: p. 37                                    | RL.7.1<br>RL.7.4                    |                                             |                                  |                                         |
| <b>Arsenic and “Old Rough and Ready,”</b> William Maples                             | TG: p. 38                                    |                                     | RI.7.8<br>RI.7.9                            |                                  |                                         |
| <b>Responding to Cluster Three</b><br>Writing Activity: What Makes a Good Detective? | SB: p. 108<br>TG: pp. 39–40<br>IWL: 3.3, 3.4 |                                     | RI.7.8                                      | W.7.4                            |                                         |
| <b>Cluster Three Vocabulary Test</b>                                                 | TG: p. 41                                    | RL.7.4                              | RI.7.4                                      |                                  |                                         |
| <b>Cluster Four: Thinking on Your Own</b>                                            |                                              |                                     |                                             |                                  |                                         |
| <b>Teaching the Critical Thinking Skill:</b> Synthesizing                            | TG: pp. 43–44<br>IWL: 4.1, 4.2               |                                     |                                             | W.7.9                            |                                         |
| <b>Cluster Four Vocabulary</b>                                                       | TG: p. 45                                    | RL.7.4                              | RI.7.4                                      |                                  |                                         |
| <b>Lamb to the Slaughter,</b> Roald Dahl                                             | TG: p. 46                                    | RL.7.3<br>RL.7.7                    |                                             |                                  | SL.7.1<br>SL.7.6                        |
| <b>This Way Nobody Gets the Blame,</b> Lesley Grant-Adamson                          | TG: p. 47                                    | RL.7.6                              |                                             |                                  |                                         |
| <b>Invitation to a Murder,</b> Josh Pachter                                          | TG: p. 48                                    | RL.7.1                              |                                             | W.7.3<br>W.7.4<br>W.7.5<br>W.7.6 | SL.7.6                                  |
| <b>The Man Who Read John Dickson Carr,</b> William Brittain                          | TG: p. 49                                    | RL.7.1                              |                                             | W.7.4                            |                                         |
| <b>Cluster Four Vocabulary Test</b>                                                  | TG: p. 50                                    | RL.7.4                              | RI.7.4                                      |                                  |                                         |

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## All Standards Correlated by Selection >> Grade 7

| Content                                   | Pages     | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|-------------------------------------------|-----------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| <b>Additional Teacher Guide Resources</b> |           |                                     |                                             |                                  |                                         |
| Research, Writing, and Discussion Topics  | TG: p. 51 |                                     |                                             | W.7.6<br>W.7.7<br>W.7.10         | SL.7.2<br>SL.7.4<br>SL.7.6              |
| Assessment and Project Ideas              | TG: p. 52 |                                     |                                             | W.7.7<br>W.7.10                  | SL.7.2<br>SL.7.3<br>SL.7.6              |
| Answering the Essential Question          | TG: p. 53 |                                     |                                             | W.7.2<br>W.7.9                   |                                         |
| Essay Test                                | TG: p. 54 |                                     |                                             | W.7.2                            |                                         |
| Rubric for Project Evaluation             | TG: p. 55 |                                     |                                             | W.7.4<br>W.7.5<br>W.7.8<br>W.7.9 | SL.7.4<br>SL.7.5<br>SL.7.6              |
| Related Literature                        | TG: p. 58 | RL.7.10                             |                                             | W.7.10                           |                                         |

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

### Key Ideas and Details

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|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------|
| 1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.                                                                   | <b>TG:</b> pp. 19, 28, 29, 34–35, 37, 48, 49<br><b>IWL:</b> 3.1, 3.2 |
| 2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. | <b>TG:</b> pp. 20, 34–35<br><b>IWL:</b> 3.1, 3.2                     |
| 3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.                                                              | <b>SB:</b> p. 46<br><b>TG:</b> pp. 22–23, 46<br><b>IWL:</b> 1.3, 1.4 |

### 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. | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 18, 19, 20, 22–23, 24, 27, 33, 36, 37, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2, 1.3, 1.4 |
| 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.                                                  | <b>TG:</b> pp. 19, 46, 47                                                                                                         |

### 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.                                   | <b>TG:</b> p. 46               |
| 8. (Not applicable to literature)                                                                                                                                                                                             | (Not applicable to literature) |
| 9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. |                                |

### Range of Reading and Level of Text Complexity

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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. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 include selections that are challenging, average, and easy. |
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## English Language Arts Standards » Reading: Informational Text » Grade 8 (RI)

### Key Ideas and Details

|                                                                                                                                                                                          |                                                  |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
| 1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.                                         | <b>TG:</b> pp. 34–35<br><b>IWL:</b> 3.1, 3.2     |
| 2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. | <b>TG:</b> pp. 30, 34–35<br><b>IWL:</b> 3.1, 3.2 |
| 3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).                              | <b>TG:</b> p. 21                                 |

### Craft and Structure

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| 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 24, 27, 33, 36, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2 |
| 5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.                                                                                             | <b>TG:</b> p. 51                                                                                 |
| 6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.                                                                                                | <b>TG:</b> p. 21                                                                                 |

### Integration of Knowledge and Ideas

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| 7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.                                               | <b>TG:</b> p. 30                                                                           |
| 8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. | <b>SB:</b> p. 108<br><b>TG:</b> pp. 25–26, 30, 38, 39–40<br><b>IWL:</b> 2.1, 2.2, 3.3, 3.4 |
| 9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.                                    | <b>TG:</b> p. 38                                                                           |

### Range of Reading and Level of Text Complexity

|                                                                                                                                                            |                                                                                                                                                                                                   |
|------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 include selections that are challenging, average, and easy. |
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## English Language Arts Standards » Writing » Grade 8 (W)

### Text Types and Purposes

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                               |
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| <p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>                                                                                                                                                                                                                                                                                | <p><b>TG:</b> p. 51</p>                                                                                       |
| <p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul> | <p><b>SB:</b> pp. 46, 76<br/> <b>TG:</b> pp. 22–23, 30, 31–32, 53, 54<br/> <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</p> |
| <p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul>                    | <p><b>TG:</b> p. 48</p>                                                                                       |

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## English Language Arts Standards » Writing » Grade 8 (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.)                                                                                                                                  | <b>SB:</b> pp. 46, 76, 108<br><b>TG:</b> pp. 22–23, 30, 31–32, 39–40, 48, 49, 55<br><b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4 |
| 5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 on page 52.) | <b>TG:</b> pp. 48, 55                                                                                                        |
| 6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.                                                                                                                                                        | <b>TG:</b> pp. 48, 51                                                                                                        |

### Research to Build and Present Knowledge

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| 7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>TG:</b> pp. 51, 52                                                                         |
| 8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.                                                                                                                                                                                                                                                                                                                                                                                  | <b>SB:</b> p. 76<br><b>TG:</b> pp. 31–32, 55<br><b>IWL:</b> 2.3, 2.4                          |
| 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<br>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”).<br>b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”). | <b>SB:</b> p. 76<br><b>TG:</b> pp. 30, 31–32, 43–44, 53, 55<br><b>IWL:</b> 2.3, 2.4, 4.1, 4.2 |

### Range of Writing

|                                                                                                                                                                                                                           |                                                                                                                        |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|
| 10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. | <b>SB:</b> pp. 46, 76, 108, 143<br><b>TG:</b> pp. 23, 32, 40, 54<br><b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4 |
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## English Language Arts Standards » Speaking and Listening » Grade 8 (SL)

### Comprehension and Collaboration

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                   |
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| 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.<br>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.<br>b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.<br>c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.<br>d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. | <b>TG:</b> p. 46                  |
| 2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <b>TG:</b> pp. 51, 52             |
| 3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>TG:</b> p. 52                  |
| <b>Presentation of Knowledge and Ideas</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                   |
| 4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>TG:</b> pp. 51, 55             |
| 5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | <b>TG:</b> p. 55                  |
| 6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>TG:</b> pp. 46, 48, 51, 52, 55 |

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## All Standards Correlated by Selection >> Grade 8

| Content                                                                | Pages                                       | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|------------------------------------------------------------------------|---------------------------------------------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| Concept Vocabulary                                                     | SB: p. 10                                   | RL.8.4                              | RI.8.4                                      |                                  |                                         |
| <b>Cluster One: What Makes a Mystery?</b>                              |                                             |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Defining                         | TG: pp. 15–16<br>IWL: 1.1, 1.2              | RL.8.4                              | RI.8.4                                      |                                  |                                         |
| Cluster One Vocabulary                                                 | TG: p. 17                                   | RL.8.4                              | RI.8.4                                      |                                  |                                         |
| The Framing Game, Paul Bishop                                          | TG: p. 18                                   | RL.8.4                              |                                             |                                  |                                         |
| The Adventure of the Egyptian Tomb, Agatha Christie                    | TG: p. 19                                   | RL.8.1<br>RL.8.4<br>RL.8.6          |                                             |                                  |                                         |
| After Agatha Christie, Linda Pastan                                    | TG: p. 20                                   | RL.8.2<br>RL.8.4                    |                                             |                                  |                                         |
| Suspense, Mary Higgins Clark                                           | TG: p. 21                                   |                                     | RI.8.3<br>RI.8.6                            |                                  |                                         |
| Responding to Cluster One<br>Writing Activity: Defining a Mystery      | SB: p. 46<br>TG: pp. 22–23<br>IWL: 1.3, 1.4 | RL.8.3<br>RL.8.4                    |                                             | W.8.2<br>W.8.4                   |                                         |
| Cluster One Vocabulary Test                                            | TG: p. 24                                   | RL.8.4                              | RI.8.4                                      |                                  |                                         |
| <b>Cluster Two: Whodunit?</b>                                          |                                             |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Investigating                    | TG: pp. 25–26<br>IWL: 2.1, 2.2              |                                     | RI.8.8                                      |                                  |                                         |
| Cluster Two Vocabulary                                                 | TG: p. 27                                   | RL.8.4                              | RI.8.4                                      |                                  |                                         |
| This One's on Me, Edward Hunsburger                                    | TG: p. 28                                   | RL.8.1                              |                                             |                                  |                                         |
| A Poison That Leaves No Trace, Sue Grafton                             | TG: p. 29                                   | RL.8.1                              |                                             |                                  |                                         |
| Crop Circles, Jerome Clark and Nancy Pear, editors                     | TG: p. 30                                   |                                     | RI.8.2<br>RI.8.7<br>RI.8.8                  | W.8.2<br>W.8.4<br>W.8.9          |                                         |
| Responding to Cluster Two<br>Writing Activity: Investigating the Clues | SB: p. 76<br>TG: pp. 31–32<br>IWL: 2.3, 2.4 |                                     |                                             | W.8.2<br>W.8.4<br>W.8.8<br>W.8.9 |                                         |
| Cluster Two Vocabulary Test                                            | TG: p. 33                                   | RL.8.4                              | RI.8.4                                      |                                  |                                         |

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## All Standards Correlated by Selection >> Grade 8

| Content                                                                    | Pages                                        | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|----------------------------------------------------------------------------|----------------------------------------------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| <b>Cluster Three: How Do You Solve a Mystery?</b>                          |                                              |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Logical Thinking                     | TG: pp. 34–35<br>IWL: 3.1, 3.2               | RL.8.1<br>RL.8.2                    | RI.8.1<br>RI.8.2                            |                                  |                                         |
| Cluster Three Vocabulary                                                   | TG: p. 36                                    | RL.8.4                              | RI.8.4                                      |                                  |                                         |
| The Dying Detective, Arthur Conan Doyle and Michael & Mollie Hardwick      | TG: p. 37                                    | RL.8.1<br>RL.8.4                    |                                             |                                  |                                         |
| Arsenic and “Old Rough and Ready,” William Maples                          | TG: p. 38                                    |                                     | RI.8.8<br>RI.8.9                            |                                  |                                         |
| Responding to Cluster Three Writing Activity: What Makes a Good Detective? | SB: p. 108<br>TG: pp. 39–40<br>IWL: 3.3, 3.4 |                                     | RI.8.8                                      | W.8.4                            |                                         |
| Cluster Three Vocabulary Test                                              | TG: p. 41                                    | RL.8.4                              | RI.8.4                                      |                                  |                                         |
| <b>Cluster Four: Thinking on Your Own</b>                                  |                                              |                                     |                                             |                                  |                                         |
| Teaching the Critical Thinking Skill: Synthesizing                         | TG: pp. 43–44<br>IWL: 4.1, 4.2               |                                     |                                             | W.8.9                            |                                         |
| Cluster Four Vocabulary                                                    | TG: p. 45                                    | RL.8.4                              | RI.8.4                                      |                                  |                                         |
| Lamb to the Slaughter, Roald Dahl                                          | TG: p. 46                                    | RL.8.3<br>RL.8.6<br>RL.8.7          |                                             |                                  | SL.8.1<br>SL.8.6                        |
| This Way Nobody Gets the Blame, Lesley Grant-Adamson                       | TG: p. 47                                    | RL.8.6                              |                                             |                                  |                                         |
| Invitation to a Murder, Josh Pachter                                       | TG: p. 48                                    | RL.8.1                              |                                             | W.8.3<br>W.8.4<br>W.8.5<br>W.8.6 | SL.8.6                                  |
| The Man Who Read John Dickson Carr, William Brittain                       | TG: p. 49                                    | RL.8.1                              |                                             | W.8.4                            |                                         |
| Cluster Four Vocabulary Test                                               | TG: p. 50                                    | RL.8.4                              | RI.8.4                                      |                                  |                                         |

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## All Standards Correlated by Selection >> Grade 8

| Content                                   | Pages     | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>          | SL<br><i>ELA Speaking and Listening</i> |
|-------------------------------------------|-----------|-------------------------------------|---------------------------------------------|----------------------------------|-----------------------------------------|
| <b>Additional Teacher Guide Resources</b> |           |                                     |                                             |                                  |                                         |
| Research, Writing, and Discussion Topics  | TG: p. 51 |                                     |                                             | W.8.6<br>W.8.7<br>W.8.10         | SL.8.2<br>SL.8.4<br>SL.8.6              |
| Assessment and Project Ideas              | TG: p. 52 |                                     |                                             | W.8.7<br>W.8.10                  | SL.8.2<br>SL.8.3<br>SL.8.6              |
| Answering the Essential Question          | TG: p. 53 |                                     |                                             | W.8.2<br>W.8.9                   |                                         |
| Essay Test                                | TG: p. 54 |                                     |                                             | W.8.2                            |                                         |
| Rubric for Project Evaluation             | TG: p. 55 |                                     |                                             | W.8.4<br>W.8.5<br>W.8.8<br>W.8.9 | SL.8.4<br>SL.8.5<br>SL.8.6              |
| Related Literature                        | TG: p. 58 | RL.8.10                             |                                             | W.8.10                           |                                         |

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

### Key Ideas and Details

|                                                                                                                                                                                                                                     |                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|
| 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                                                                                        | <b>TG:</b> pp. 19, 28, 29, 34–35, 37, 48, 49<br><b>IWL:</b> 3.1, 3.2         |
| 2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. | <b>TG:</b> pp. 20, 34–35<br><b>IWL:</b> 3.1, 3.2                             |
| 3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                              | <b>SB:</b> p. 46<br><b>TG:</b> pp. 22–23, 29, 46, 47<br><b>IWL:</b> 1.3, 1.4 |

### 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). | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 18, 19, 20, 22–23, 24, 27, 33, 36, 37, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2, 1.3, 1.4 |
| 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.                                                                              | <b>TG:</b> p. 28                                                                                                                  |
| 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.                                                                                                                           | <b>TG:</b> p. 19                                                                                                                  |

### Integration of Knowledge and Ideas

|                                                                                                                                                                                                                                                |                                |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|
| 7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus). | <b>TG:</b> p. 46               |
| 8. (Not applicable to literature)                                                                                                                                                                                                              | (Not applicable to literature) |
| 9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).                               |                                |

### Range of Reading and Level of Text Complexity

|                                                                                                                                                                                           |                                                                                                                                                                                                   |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 10. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 include selections that are challenging, average, and easy. |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

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

### Key Ideas and Details

|                                                                                                                                                                                                                       |                                                  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
| 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                                                                          | <b>TG:</b> pp. 34–35<br><b>IWL:</b> 3.1, 3.2     |
| 2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.      | <b>TG:</b> pp. 30, 34–35<br><b>IWL:</b> 3.1, 3.2 |
| 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. | <b>TG:</b> p. 21                                 |

### Craft and Structure

|                                                                                                                                                                                                                                                                                               |                                                                                                  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper). | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 24, 27, 33, 36, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2 |
| 5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).                                                                                                                |                                                                                                  |
| 6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.                                                                                                                                                 | <b>TG:</b> p. 21                                                                                 |

### Integration of Knowledge and Ideas

|                                                                                                                                                                                                                                                                          |                                                                                            |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| 7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.                                                                                 | <b>TG:</b> p. 30                                                                           |
| 8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.                                                          | <b>SB:</b> p. 108<br><b>TG:</b> pp. 25–26, 30, 38, 39–40<br><b>IWL:</b> 2.1, 2.2, 3.3, 3.4 |
| 9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts. |                                                                                            |

### Range of Reading and Level of Text Complexity

|                                                                                                                                                                                   |                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 include selections that are challenging, average, and easy. |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

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

### Text Types and Purposes

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                               |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| <p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.</li> <li>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>                                                                                                                                                                                                                               | <p><b>TG:</b> p. 51</p>                                                                                       |
| <p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul> | <p><b>SB:</b> pp. 46, 76<br/> <b>TG:</b> pp. 22–23, 30, 31–32, 53, 54<br/> <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</p> |

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

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| <p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul> | <p><b>TG:</b> p. 48</p>                                                                                                                 |
| <p><b>Production and Distribution of Writing</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                         |
| <p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | <p><b>SB:</b> pp. 46, 76, 108<br/> <b>TG:</b> pp. 22–23, 30, 31–32, 39–40, 48, 49, 56<br/> <b>IWL:</b> 1.3, 1.4, 2.3, 2.4, 3.3, 3.4</p> |
| <p>5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <p><b>TG:</b> pp. 48, 56</p>                                                                                                            |
| <p>6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <p><b>TG:</b> pp. 48, 51</p>                                                                                                            |
| <p><b>Research to Build and Present Knowledge</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                         |
| <p>7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <p><b>TG:</b> pp. 51, 52</p>                                                                                                            |
| <p>8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p><b>SB:</b> p. 76<br/> <b>TG:</b> pp. 31–32, 56<br/> <b>IWL:</b> 2.3, 2.4</p>                                                         |

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

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 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]”).
  - 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. 76  
**TG:** pp. 30, 31–32, 43–44, 53, 56  
**IWL:** 2.3, 2.4, 4.1, 4.2

### Range of Writing

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

**SB:** pp. 46, 76, 108, 143  
**TG:** pp. 23, 32, 40, 54  
**IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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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.<br>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.<br>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.<br>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.<br>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. | <b>TG:</b> p. 46      |
| 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.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | <b>TG:</b> pp. 51, 52 |
| 3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>TG:</b> p. 52      |

### 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. | <b>TG:</b> pp. 51, 56             |
| 5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.                                           | <b>TG:</b> p. 56                  |
| 6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)                                                       | <b>TG:</b> pp. 46, 48, 51, 52, 56 |

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

| Content                                                                | Pages                                       | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>                      | SL<br><i>ELA Speaking and Listening</i> |
|------------------------------------------------------------------------|---------------------------------------------|-------------------------------------|---------------------------------------------|----------------------------------------------|-----------------------------------------|
| Concept Vocabulary                                                     | SB: p. 10                                   | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |
| <b>Cluster One: What Makes a Mystery?</b>                              |                                             |                                     |                                             |                                              |                                         |
| Teaching the Critical Thinking Skill: Defining                         | TG: pp. 15–16<br>IWL: 1.1, 1.2              | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |
| Cluster One Vocabulary                                                 | TG: p. 17                                   | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |
| The Framing Game, Paul Bishop                                          | TG: p. 18                                   | RL.9–10.4                           |                                             |                                              |                                         |
| The Adventure of the Egyptian Tomb, Agatha Christie                    | TG: p. 19                                   | RL.9–10.1<br>RL.9–10.4<br>RL.9–10.6 |                                             |                                              |                                         |
| After Agatha Christie, Linda Pastan                                    | TG: p. 20                                   | RL.9–10.2<br>RL.9–10.4              |                                             |                                              |                                         |
| Suspense, Mary Higgins Clark                                           | TG: p. 21                                   |                                     | RI.9–10.3<br>RI.9–10.6                      |                                              |                                         |
| Responding to Cluster One<br>Writing Activity: Defining a Mystery      | SB: p. 46<br>TG: pp. 22–23<br>IWL: 1.3, 1.4 | RL.9–10.3<br>RL.9–10.4              |                                             | W.9–10.2<br>W.9–10.4                         |                                         |
| Cluster One Vocabulary Test                                            | TG: p. 24                                   | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |
| <b>Cluster Two: Whodunit?</b>                                          |                                             |                                     |                                             |                                              |                                         |
| Teaching the Critical Thinking Skill: Investigating                    | TG: pp. 25–26<br>IWL: 2.1, 2.2              |                                     | RI.9–10.8                                   |                                              |                                         |
| Cluster Two Vocabulary                                                 | TG: p. 27                                   | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |
| This One's on Me, Edward Hunsburger                                    | TG: p. 28                                   | RL.9–10.1<br>RL.9–10.5              |                                             |                                              |                                         |
| A Poison That Leaves No Trace, Sue Grafton                             | TG: p. 29                                   | RL.9–10.1<br>RL.9–10.3              |                                             |                                              |                                         |
| Crop Circles, Jerome Clark and Nancy Pear, editors                     | TG: p. 30                                   |                                     | RI.9–10.2<br>RI.9–10.7<br>RI.9–10.8         | W.9–10.2<br>W.9–10.4<br>W.9–10.9             |                                         |
| Responding to Cluster Two<br>Writing Activity: Investigating the Clues | SB: p. 76<br>TG: pp. 31–32<br>IWL: 2.3, 2.4 |                                     |                                             | W.9–10.2<br>W.9–10.4<br>W.9–10.8<br>W.9–10.9 |                                         |
| Cluster Two Vocabulary Test                                            | TG: p. 33                                   | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |

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

| Content                                                                              | Pages                                                             | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>                      | SL<br><i>ELA Speaking and Listening</i> |
|--------------------------------------------------------------------------------------|-------------------------------------------------------------------|-------------------------------------|---------------------------------------------|----------------------------------------------|-----------------------------------------|
| <b>Cluster Three: How Do You Solve a Mystery?</b>                                    |                                                                   |                                     |                                             |                                              |                                         |
| <b>Teaching the Critical Thinking Skill:</b> Logical Thinking                        | <b>TG:</b> pp. 34–35<br><b>IWL:</b> 3.1, 3.2                      | RL.9–10.1<br>RL.9–10.2              | RI.9–10.1<br>RI.9–10.2                      |                                              |                                         |
| <b>Cluster Three Vocabulary</b>                                                      | <b>TG:</b> p. 36                                                  | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |
| <b>The Dying Detective,</b> Arthur Conan Doyle and Michael & Mollie Hardwick         | <b>TG:</b> p. 37                                                  | RL.9–10.1<br>RL.9–10.4              |                                             |                                              |                                         |
| <b>Arsenic and “Old Rough and Ready,”</b> William Maples                             | <b>TG:</b> p. 38                                                  |                                     | RI.9–10.8                                   |                                              |                                         |
| <b>Responding to Cluster Three</b><br>Writing Activity: What Makes a Good Detective? | <b>SB:</b> p. 108<br><b>TG:</b> pp. 39–40<br><b>IWL:</b> 3.3, 3.4 |                                     | RI.9–10.8                                   | W.9–10.4                                     |                                         |
| <b>Cluster Three Vocabulary Test</b>                                                 | <b>TG:</b> p. 41                                                  | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |
| <b>Cluster Four: Thinking on Your Own</b>                                            |                                                                   |                                     |                                             |                                              |                                         |
| <b>Teaching the Critical Thinking Skill:</b> Synthesizing                            | <b>TG:</b> pp. 43–44<br><b>IWL:</b> 4.1, 4.2                      |                                     |                                             | W.9–10.9                                     |                                         |
| <b>Cluster Four Vocabulary</b>                                                       | <b>TG:</b> p. 45                                                  | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |
| <b>Lamb to the Slaughter,</b> Roald Dahl                                             | <b>TG:</b> p. 46                                                  | RL.9–10.3<br>RL.9–10.7              |                                             |                                              | SL.9–10.1<br>SL.9–10.6                  |
| <b>This Way Nobody Gets the Blame,</b> Lesley Grant-Adamson                          | <b>TG:</b> p. 47                                                  | RL.9–10.3                           |                                             |                                              |                                         |
| <b>Invitation to a Murder,</b> Josh Pachter                                          | <b>TG:</b> p. 48                                                  | RL.9–10.1                           |                                             | W.9–10.3<br>W.9–10.4<br>W.9–10.5<br>W.9–10.6 | SL.9–10.6                               |
| <b>The Man Who Read John Dickson Carr,</b> William Brittain                          | <b>TG:</b> p. 49                                                  | RL.9–10.1                           |                                             | W.9–10.4                                     |                                         |
| <b>Cluster Four Vocabulary Test</b>                                                  | <b>TG:</b> p. 50                                                  | RL.9–10.4                           | RI.9–10.4                                   |                                              |                                         |

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

| Content                                   | Pages     | RL<br><i>ELA Reading Literature</i> | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>                      | SL<br><i>ELA Speaking and Listening</i> |
|-------------------------------------------|-----------|-------------------------------------|---------------------------------------------|----------------------------------------------|-----------------------------------------|
| <b>Additional Teacher Guide Resources</b> |           |                                     |                                             |                                              |                                         |
| Research, Writing, and Discussion Topics  | TG: p. 51 |                                     |                                             | W.9–10.6<br>W.9–10.7<br>W.9–10.10            | SL.9–10.2<br>SL.9–10.4<br>SL.9–10.6     |
| Assessment and Project Ideas              | TG: p. 52 |                                     |                                             | W.9–10.7<br>W.9–10.10                        | SL.9–10.2<br>SL.9–10.3<br>SL.9–10.6     |
| Answering the Essential Question          | TG: p. 53 |                                     |                                             | W.9–10.2<br>W.9–10.9                         |                                         |
| Essay Test                                | TG: p. 54 |                                     |                                             | W.9–10.2                                     |                                         |
| Rubric for Project Evaluation             | TG: p. 56 |                                     |                                             | W.9–10.4<br>W.9–10.5<br>W.9–10.8<br>W.9–10.9 | SL.9–10.4<br>SL.9–10.5<br>SL.9–10.6     |
| Related Literature                        | TG: p. 58 | RL.9–10.10                          |                                             | W.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.                                        | <b>TG:</b> pp. 19, 28, 29, 34–35, 37, 48, 49<br><b>IWL:</b> 3.1, 3.2     |
| 2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. | <b>TG:</b> pp. 20, 34–35<br><b>IWL:</b> 3.1, 3.2                         |
| 3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).                           | <b>SB:</b> p. 46<br><b>TG:</b> pp. 22–23, 29, 46<br><b>IWL:</b> 1.3, 1.4 |

### Craft and Structure

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| 4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.) | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 18, 19, 20, 22–23, 24, 27, 33, 36, 37, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2, 1.3, 1.4 |
| 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.                                                                 | <b>TG:</b> p. 22                                                                                                                  |
| 6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).                                                                                                                                                           | <b>TG:</b> pp. 19, 46                                                                                                             |

### Integration of Knowledge and Ideas

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| 7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.) | <b>TG:</b> p. 46               |
| 8. (Not applicable to literature)                                                                                                                                                                                                                                                   | (Not applicable to literature) |
| 9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.                                                                    |                                |

### Range of Reading and Level of Text Complexity

|                                                                                                                                                                                                                    |                                                                                                                                                                                                   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 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

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| 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.                               | <b>TG:</b> pp. 34–35<br><b>IWL:</b> 3.1, 3.2 |
| 2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text. | <b>TG:</b> p. 30                             |
| 3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.                                                                          | <b>TG:</b> p. 21                             |

### Craft and Structure

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| 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10). | <b>SB:</b> p. 46<br><b>TG:</b> pp. 15–16, 17, 24, 27, 33, 36, 41, 45, 50<br><b>IWL:</b> 1.1, 1.2 |
| 5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.                                                                                                      | <b>TG:</b> p. 51                                                                                 |
| 6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.                                                                                       | <b>TG:</b> p. 21                                                                                 |

### Integration of Knowledge and Ideas

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| 7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.                                                                                                                           | <b>TG:</b> p. 30 |
| 8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses). |                  |
| 9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.     |                  |

### Range of Reading and Level of Text Complexity

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| 10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 58 include selections that are challenging, average, and easy. |
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## English Language Arts Standards » Writing » Grades 11–12 (W)

### Text Types and Purposes

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                               |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| <p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</li> <li>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>                                                                                                                                                                                                                    | <p><b>TG:</b> p. 51</p>                                                                                       |
| <p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul> | <p><b>SB:</b> pp. 46, 76<br/> <b>TG:</b> pp. 22–23, 30, 31–32, 53, 54<br/> <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</p> |

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

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
  - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
  - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
  - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
  - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**TG:** p. 48

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**SB:** pp. 46, 76, 108  
**TG:** pp. 22–23, 30, 31–32, 39–40, 48, 49, 55  
**IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4

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

**TG:** pp. 48, 55

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. 48, 51

### Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**TG:** pp. 51, 52

8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

**SB:** p. 76  
**TG:** pp. 31–32, 55  
**IWL:** 2.3, 2.4

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

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 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”).
  - 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. 76  
**TG:** pp. 30, 31–32, 43–44, 53, 55  
**IWL:** 2.3, 2.4, 4.1, 4.2

### Range of Writing

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

**SB:** pp. 46, 76, 108, 143  
**TG:** pp. 23, 32, 40, 54  
**IWL:** 1.3, 1.4, 2.3, 2.4, 3.3, 3.4, 4.3, 4.4

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## English Language Arts Standards » Speaking and Listening » Grades 11–12 (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 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.<br>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.<br>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.<br>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.<br>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. | TG: p. 46      |
| 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.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | TG: pp. 51, 52 |
| 3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | TG: p. 52      |

### Presentation of Knowledge and Ideas

|                                                                                                                                                                                                                                                                                                                                                          |                            |
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| 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. | TG: pp. 51, 55             |
| 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: p. 55                  |
| 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.)                                                                                                                                         | TG: pp. 46, 48, 51, 52, 55 |

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

| Content                                                                | Pages                                       | RL<br><i>ELA Reading Literature</i>    | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>                          | SL<br><i>ELA Speaking and Listening</i> |
|------------------------------------------------------------------------|---------------------------------------------|----------------------------------------|---------------------------------------------|--------------------------------------------------|-----------------------------------------|
| Concept Vocabulary                                                     | SB: p. 10                                   | RL.11–12.4                             | RI.11–12.4                                  |                                                  |                                         |
| <b>Cluster One: What Makes a Mystery?</b>                              |                                             |                                        |                                             |                                                  |                                         |
| Teaching the Critical Thinking Skill: Defining                         | TG: pp. 15–16<br>IWL: 1.1, 1.2              | RL.11–12.4                             | RI.11–12.4                                  |                                                  |                                         |
| Cluster One Vocabulary                                                 | TG: p. 17                                   | RL.11–12.4                             | RI.11–12.4                                  |                                                  |                                         |
| The Framing Game, Paul Bishop                                          | TG: p. 18                                   | RL.11–12.4                             |                                             |                                                  |                                         |
| The Adventure of the Egyptian Tomb, Agatha Christie                    | TG: p. 19                                   | RL.11–12.1<br>RL.11–12.4<br>RL.11–12.6 |                                             |                                                  |                                         |
| After Agatha Christie, Linda Pastan                                    | TG: p. 20                                   | RL.11–12.2<br>RL.11–12.4               |                                             |                                                  |                                         |
| Suspense, Mary Higgins Clark                                           | TG: p. 21                                   |                                        | RI.11–12.3<br>RI.11–12.6                    |                                                  |                                         |
| Responding to Cluster One<br>Writing Activity: Defining a Mystery      | SB: p. 46<br>TG: pp. 22–23<br>IWL: 1.3, 1.4 | RL.11–12.3<br>RL.11–12.4               |                                             | W.11–12.2<br>W.11–12.4                           |                                         |
| Cluster One Vocabulary Test                                            | TG: p. 24                                   | RL.11–12.4                             | RI.11–12.4                                  |                                                  |                                         |
| <b>Cluster Two: Whodunit?</b>                                          |                                             |                                        |                                             |                                                  |                                         |
| Teaching the Critical Thinking Skill: Investigating                    | TG: pp. 25–26<br>IWL: 2.1, 2.2              |                                        |                                             |                                                  |                                         |
| Cluster Two Vocabulary                                                 | TG: p. 27                                   | RL.11–12.4                             | RI.11–12.4                                  |                                                  |                                         |
| This One's on Me, Edward Hunsburger                                    | TG: p. 28                                   | RL.11–12.1                             |                                             |                                                  |                                         |
| A Poison That Leaves No Trace, Sue Grafton                             | TG: p. 29                                   | RL.11–12.1<br>RL.11–12.3               |                                             |                                                  |                                         |
| Crop Circles, Jerome Clark and Nancy Pear, editors                     | TG: p. 30                                   |                                        | RI.11–12.2<br>RI.11–12.7                    | W.11–12.2<br>W.11–12.4<br>W.11–12.9              |                                         |
| Responding to Cluster Two<br>Writing Activity: Investigating the Clues | SB: p. 76<br>TG: pp. 31–32<br>IWL: 2.3, 2.4 |                                        |                                             | W.11–12.2<br>W.11–12.4<br>W.11–12.8<br>W.11–12.9 |                                         |
| Cluster Two Vocabulary Test                                            | TG: p. 33                                   | RL.11–12.4                             | RI.11–12.4                                  |                                                  |                                         |

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

| Content                                                                              | Pages                                                             | RL<br><i>ELA Reading Literature</i>    | RI<br><i>ELA Reading Informational Text</i> | W<br><i>ELA Writing</i>                          | SL<br><i>ELA Speaking and Listening</i> |
|--------------------------------------------------------------------------------------|-------------------------------------------------------------------|----------------------------------------|---------------------------------------------|--------------------------------------------------|-----------------------------------------|
| <b>Cluster Three: How Do You Solve a Mystery?</b>                                    |                                                                   |                                        |                                             |                                                  |                                         |
| <b>Teaching the Critical Thinking Skill:</b> Logical Thinking                        | <b>TG:</b> pp. 34–35<br><b>IWL:</b> 3.1, 3.2                      | RL.11–12.1<br>RL.11–12.2               | RI.11–12.1                                  |                                                  |                                         |
| <b>Cluster Three Vocabulary</b>                                                      | <b>TG:</b> p. 36                                                  | RL.11–12.4                             | RI.11–12.4                                  |                                                  |                                         |
| <b>The Dying Detective,</b> Arthur Conan Doyle and Michael & Mollie Hardwick         | <b>TG:</b> p. 37                                                  | RL.11–12.1<br>RL.11–12.4               |                                             |                                                  |                                         |
| <b>Arsenic and “Old Rough and Ready,”</b> William Maples                             | <b>TG:</b> p. 38                                                  |                                        |                                             |                                                  |                                         |
| <b>Responding to Cluster Three</b><br>Writing Activity: What Makes a Good Detective? | <b>SB:</b> p. 108<br><b>TG:</b> pp. 39–40<br><b>IWL:</b> 3.3, 3.4 |                                        |                                             | W.11–12.4                                        |                                         |
| <b>Cluster Three Vocabulary Test</b>                                                 | <b>TG:</b> p. 41                                                  | RL.11–12.4                             | RI.11–12.4                                  |                                                  |                                         |
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