

LITERATURE & THOUGHT

# To Be a Hero



TEACHER GUIDE

Perfection Learning®



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**COVER ART** LIFE LINE (detail) 1884 Winslow Homer

**ART CREDIT** Philadelphia Museum of Art, George W. Elkins Collection

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

## Names of the Standards

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

## Additional Abbreviations

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

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

## Grade 6 Correlations

[6 ELA Reading Literature](#)  
[6 ELA Reading Informational Text](#)  
[6 ELA Writing](#)  
[6 ELA Speaking and Listening](#)  
[6 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 67.

**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 *To Be a Hero*

## 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, 67	
• Preface	3	12
• Prologue	4–5	12
• Creating Context	9–12	14
<b>Teaching the first three clusters</b> (3 to 5 days per cluster)		
• Introduce and model the cluster thinking skill using whiteboard lesson/handout	15, 27, 39	
• Pass out cluster vocabulary sheet	17, 29, 41	
• Set schedule for reading selections in first three clusters		
• For each selection, use appropriate discussion questions and extension activities		
Cluster One	14–41	18–23
Cluster Two	44–87	30–35
Cluster Three	90–115	42–45
• As a class or in small groups discuss the <b>Responding to the Cluster</b> questions	42, 88, 116	24, 36, 46
• Introduce Writing Activity with handout	42, 88, 116	25, 37, 47
• Administer Vocabulary Test		26, 38, 48
<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.		
<b>Teacher-Directed</b>		
• Introduce and model the cluster thinking skill using slides	49	
• Pass out cluster vocabulary sheet	52	
• Set schedule for reading selections		
• For each selection, use appropriate discussion questions and extension activities	53–57	
• Introduce Writing Activity with whiteboard lesson	IWL 4.3	
• Administer vocabulary test	58	
• Assign research projects	59, 60	
• Prepare for final essay test	61	
• Administer final essay test	62	
<b>Independent Learning</b>		
Have students		
• respond to one or more of the questions or activities on the <b>Responding to Cluster Four</b> page	142	
• plan and present a lesson over one or more of the selections in the last cluster	118–141	
• conduct additional research on a related topic	59, 60	

# Three Teaching Options for *To Be a Hero*

## 1- TO 2-WEEK UNIT

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

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

Title	Page	Title	Page
The Man in the Water	22	Hero's Return	90
The Hero's Test	26	Time for a Hero	104
The Teacher Who Changed My Life	34	The Unknown Hero	114
Tough Alice	44	Hamish Mactavish Is Eating a Bus	118
The Letter "A" from My Left Foot	56	Dr. Martin Luther King, Jr.	132
Sir Bors Fights for a Lady	64	The Woodcutter's Story	136

## USING *TO BE A HERO* WITH RELATED LITERATURE

### Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (page 67 of this teacher guide). From *To Be a Hero* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 9–12).
- Have students choose one or two selections to read from each cluster. Ask students to report on their selection and how it helped them answer the cluster question.

### During Reading

- Ask students to relate the readings in *To Be a Hero* 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 *To Be a Hero*.

### After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in *To Be a Hero* as well as the longer work.
- Ask students to compare and contrast one or more selections in *To Be a Hero* 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 59) or **Assessment and Project Ideas** (page 60).

### Related Works

The following works are included in the Common Core Exemplar Collections available from Perfection Learning.

**The Call of the Wild** by Jack London. (Grade 7)

**The Dark is Rising** by Susan Cooper. (Grade 7)

**The Diary of Anne Frank.** (Grade 7)

**The Odyssey** by Homer. (Grade 9)

**To Kill a Mockingbird** by Harper Lee. (Grade 9)

See page 66 of this guide for more related titles, including additional Common Core Exemplar Texts.

## Teaching the Preface (page 3)

---

### WHO CAN BE A HERO?

The question above is the *essential question* that students will consider as they read this book. The literature, activities, and organization of the book will lead them to think critically about this question, and, perhaps, to find new heroes and new possibilities for heroism.

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

**CLUSTER ONE** What are some types of heroes? **CLASSIFYING**

**CLUSTER TWO** What makes a hero? **ANALYZING**

**CLUSTER THREE** Hero or not? **EVALUATING**

**CLUSTER FOUR** Thinking on your own **SYNTHESIZING**

Notice that the final cluster asks students to think independently about their answer to the essential question—*Who can be a hero?*

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

## Teaching the Prologue (pages 4–5)

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### About the Image

The photo from the early 20th century shows six men from the Chippewa (or Ojibwa) tribe, an American Indian nation. The moccasins and headdresses are traditional to their culture, but the shirts, wool blankets, and metal knife and axe reveal European influence.

### Discussing the Image

- Why do you think this image was chosen to illustrate the idea “to be a hero”?
- What type of photograph or artwork would you choose to illustrate the idea of being a hero?

### About the Text

Many societies have songs about past heroes. Even though no single hero is mentioned in “A Song of Greatness,” a young Chippewa is invited to identify with his nation’s ancient heroes and to find his own call to greatness.

### Discussing the Text

- What does the speaker think of when the old men talk of heroes?
- If you were to tell of heroes, whose stories would you tell?
- What does this poem say to you about heroes?



## What Do You Know? (Anticipation Guide)

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Use the reproducible anticipation guide on page 67 of this teacher guide to activate your students' prior knowledge of the theme of heroes. Explain that their initial ideas might change as they explore the topic more deeply. You might want to have students complete the survey again at the end of their thematic study to see how their opinions have changed.

**Agree or Disagree** (Write an *A* or *D* by each statement.)

- \_\_\_\_\_ 1. There are no true heroes anymore.
- \_\_\_\_\_ 2. Only little kids need heroes.
- \_\_\_\_\_ 3. In a crisis, ordinary people often do extraordinary things.
- \_\_\_\_\_ 4. Heroes show us our true potential.
- \_\_\_\_\_ 5. People who risk their lives to save others are heroic.
- \_\_\_\_\_ 6. People who cope with cancer or disabilities are heroic.
- \_\_\_\_\_ 7. Only a person without serious flaws can be a hero.
- \_\_\_\_\_ 8. A true hero feels no fear.
- \_\_\_\_\_ 9. The most essential quality of a hero is bravery.
- \_\_\_\_\_ 10. Every person has the potential to be a hero.
- \_\_\_\_\_ 11. It's the ordinary people getting through the demands of day-to-day life who are the true heroes.
- \_\_\_\_\_ 12. Heroes today are more likely to be sports figures or movie stars than those who have accomplished brave deeds.

## Teaching the Creating Context Section (pages 9–20)

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

**Boy, Do We Ever Need a Hero (page 9)** This essay points out that our national habit of exposing the flaws in heroes has left us without models of how to live. The author suggests that we need heroes for ourselves and for our country.

### Discussing the Essay

- Do you agree or disagree with the author's statement that "There are no heroes anymore"? Explain.
- Why does the author believe that we need heroes?
- The author suggests that we need to reinvent the idea of the American hero. What kind of hero do you think we need today?
- Who are your personal heroes?

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

### Discussing Concept Vocabulary

- Discuss terms that may be new to students.
- Have students add new concept words as they read the anthology by noticing the words that relate to heroes in their meeting of challenges or defeating obstacles (e.g. aspire, exceeding, formidable, renowned, quest, invincible, countered, vanquished, champion, valiant).

## CLUSTER ONE

### Classifying

I. Present this definition to students.

**Classifying** is putting things into categories.

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

**You classify when you**

- decide what genre a story belongs to
- separate your activities into categories, such as play, work, and study
- organize your note cards into categories in preparation for writing a report
- list animals according to their native habitats

Have students suggest other situations where classifying is used.

III. Explain to students that the selections in Cluster One contain examples of many different types of heroes. Use the following steps to show how to begin categorizing heroes.

- A. Use the reproducible “Classifying Heroes” on the next page as a blackline master, or use the whiteboard lesson, ToBeAHero\_1.1\_CriticalThink.
- B. Demonstrate the process of classifying for students by having the class create a list (such as different types of food, music, or vehicles) and working with them to group each item on the list into a category.
- C. After students complete the Classifying Heroes activity, you might want to display all of their categories on the board. Explore whether classifying helps them develop any new ideas about heroes. Explain that they may discover additional types of heroes as they read.

For additional in-depth work on developing the skill of classifying and analyzing characters, see the interactive whiteboard lesson, ToBeAHero\_1.2\_CCSSThinking. (RL.6–8.3, RI.6–8.3)

## Classifying Heroes

**Cluster Question:** What are some types of heroes?

**Classifying:** **Classifying** is putting things into categories.

### Part A Brainstorming

**Directions:** To identify various types of heroes, first brainstorm a list of heroes on the lines provided. Review your list and add examples of other possible heroes. (For example, even though you don't consider Batman a hero, your little brother might.)

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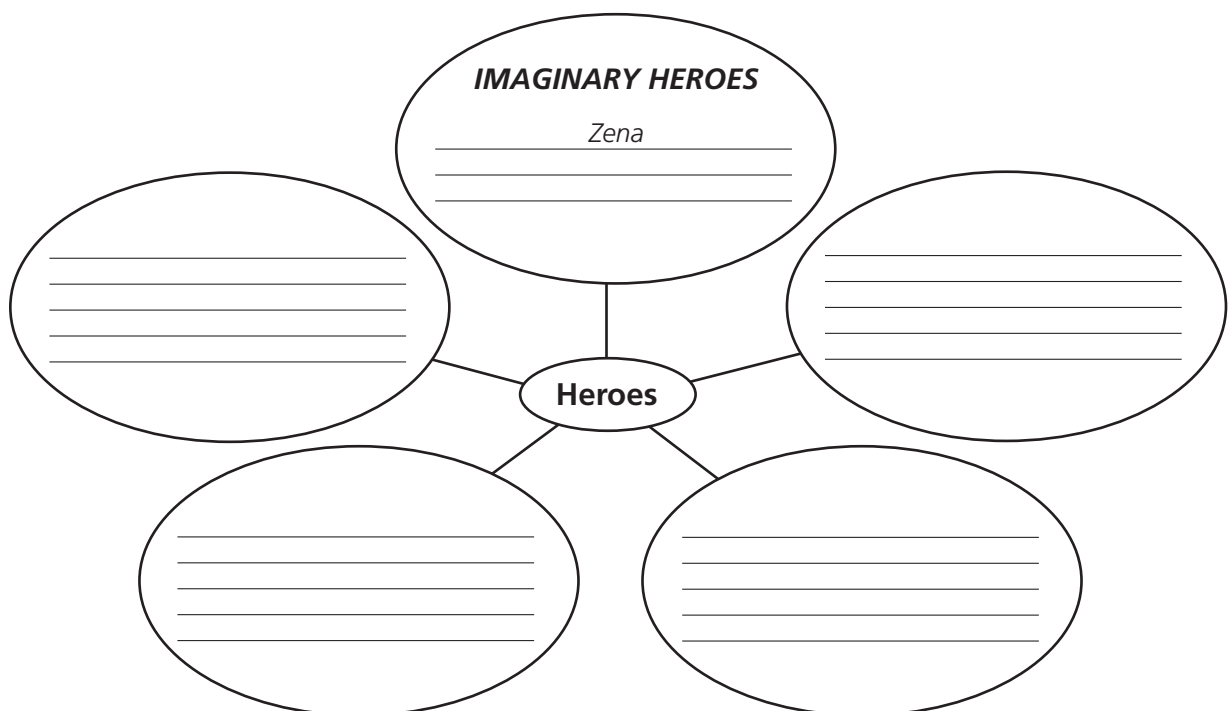
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### Part B Categorizing

**Directions:** Look for similarities among the heroes on your list. Try arranging them in several different groups such as *imaginary heroes* or *rescuers* on the chart below. Decide on four or five categories that include all the people on your list. Give each category a name. Some heroes might be in more than one category. Or a group such as *imaginary heroes* might include comic book superheroes as well as heroes of myth and legend.

### Categorizing



## 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.

### Older Run pages 14–21

**exceeding** surpassing; overshadowing

**intervals** times or spaces between

**precariously** insecurely; unsteadily

**seasoned** experienced; veteran

**semblance** pretense; appearance

**transpired** happened; occurred

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### The Man in the Water pages 22–25

**aesthetic** pleasing to the senses

**anonymity** being unnamed; unidentified

**chaotic** confusing; disorderly

**emblemized** represented; symbolized

**extravagant** excessive; uncontrolled

**flailing** waving; swinging wildly

**implacable** relentless; unstoppable

**invested** empowered; endowed

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### The Hero's Test pages 26–32

**fatigue** tiredness; weariness

**graze** scrape; wound

**gruesome** gory; horrible

**indignantly** angrily; resentfully

**outrage** evil; atrocity

**resolution** intent; determination

**strategy** plan; tactic

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### The Teacher Who Changed My Life

pages 34–38

**authoritarian** strict; tyrannical

**ecstatic** overjoyed; exhilarated

**formidable** frightening; intimidating

**guerrillas** fighters not in regular military units

**honed** sharpened; developed

**muse** inspiration; mentor

**perspective** viewpoint; attitude

**tact** politeness; diplomacy

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### Flying in the Face of the Führer

pages 39–41

**allegiances** loyalties; devotions

**diminish** reduce; decrease

**mangled** torn; mutilated

**mortified** shamed; humiliated

**murky** dark; unclear

**spectacle** show; exhibition

**vile** hateful; disgusting

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## Older Run by Gary Paulsen, pages 14–21

Autobiography

### Summary

During a run with a racing dog team, Gary Paulsen finds himself stuck on a trestle in the Minnesota wilderness. He releases the frightened dogs, who run away but then, incredibly, return to him under the leadership of the dog Cookie.

Reading Hint	Thinking Skill	Extension
Ask students to create a mental image as you read aloud the description of the camp site on page 17. Encourage them to visualize other descriptions as they read the story.	Ask students to identify the hero of this story; then discuss the category they would use to <i>classify</i> this hero.	<b>Writing in First Person:</b> Choose a name for another dog on the team and write from his/her perspective. What did this dog think, do, or say to the other dogs during the trestle escapade and the ensuing round-up? (W.6–12.3)

### Vocabulary

**exceeding** surpassing; overshadowing

**intervals** times or spaces between

**precariously** insecurely; unsteadily

**seasoned** experienced; veteran

**semblance** pretense; appearance

**transpired** happened; occurred

### Discussing the Autobiography

- How does Paulsen get into his “impossible situation”? (Recall) *He goes for a 100-mile run with a team of dogs and gets stuck on a trestle from which the plywood has been removed.*
- Why does Paulsen free his team? (Analysis) *Answers will vary. Some may credit him with keeping his head and coming up with a solution after his first ideas didn’t work. Others might note that he responded to Cookie’s expectation that he would get them all out of their predicament. (RL.6–10.3)*
- Why do you think this story is included in an anthology about heroes? Cite textual evidence to support your response. (Analysis) *Answers will vary. Students may feel that Paulsen is a hero because he survived a dangerous situation by staying calm, putting his team’s welfare before his own, and relying on his own resources. Others may consider that Cookie displayed heroic loyalty by rallying the team to rescue her master. (RL.6–12.1)*

### Special Focus: The Animal Hero

In fiction and in real life, animals have been presented as heroes. Discuss the heroic qualities sometimes seen in animals.

- What heroic qualities does Cookie exhibit in this story? *Answers will vary. Leadership and courage will probably be mentioned by many students.*
- Can an animal be a true hero? Why or why not? *Answers will vary. Some may say that animals might perform occasional heroic actions but really can’t be classified as heroes. Others may argue, providing examples of cats who wake their owners in a fire or dogs who rescue snowbound people.*

### Related Reading

Students might already be familiar with Gary Paulsen’s writing through novels such as *Hatchet* and *Brian’s Winter*. Paulsen has also written several books about his dogs. This excerpt is taken from *Puppies, Dogs and Blue Northers*. He describes dogsled racing in *Winterdance: The Fine Madness of Running the Iditarod*. In *My Life in Dog Years*, Paulsen devotes one chapter to each of his favorite dogs.

# The Man in the Water by Roger Rosenblatt, pages 22–25

Editorial Essay

## Summary

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

Reading Hint	Thinking Skill	Extension
Tell students that this essay contains both facts and opinions. Have them try to distinguish between the two as they read.	Discuss the category(ies) Rosenblatt uses to <i>classify</i> the man in the water.	<b>Writing Challenge:</b> Ask students to find a statement that summarizes Rosenblatt's editorial opinion about heroes. Then ask them to write a similar statement that expresses their opinions about heroes or heroism. (W.6–12.1)

## Vocabulary

**aesthetic** pleasing to the senses

**anonymity** being unnamed; unidentified

**chaotic** confusing; disorderly

**emblemized** represented; symbolized

**extravagant** excessive; uncontrolled

**flailing** waving; swinging wildly

**implacable** relentless; unstoppable

**invested** empowered; endowed

## Discussing the Editorial Essay

1. What is known about the unidentified man in the water? (Recall) *He was middle-aged, going bald, and had a mustache. He repeatedly passed up the chance for rescue by passing the lifeline to others.*
2. What does the bystander, Lenny Skutnik, have in common with other heroes? (Recall) *Like many people who perform heroic rescues, Skutnik does not consider himself a hero. He simply acted.* (RI.11–12.7)
3. Why does Rosenblatt consider the man in the water a hero? (Analysis) *Answers will vary. The unknown man sacrificed his life to save others; he dared to take on an implacable enemy, nature; he showed us “the best we can do.”* (RI.6.6)

## Special Focus: The Anonymous Hero

When a rescuer's name is not known, the heroic action stands as the only information tied to that person. Not having an identity may make these rescuers seem larger-than-life.

Ask students the following questions.

(SL.6–12.1)

- How might your reaction to the story be different if the man in the water had a name? *Answers will vary. Attaching a name to the man gives him a solid identity. For many readers, though, the unidentified hero becomes Everyman; his self-sacrifice reveals the potential for heroism in every person.*
- Why do anonymous heroes seem to be “larger-than-life”? *Answers will vary. Only their heroic action(s) speak. If anonymous heroes were to be revealed, their weaknesses might become known, thus diminishing people's perceptions of their heroism.*

## The Hero's Test by Alisoun Witting, pages 26–32

Greek Myth

### Summary

When Prince Theseus learns that 14 young Athenians must be sacrificed to the Minotaur every year, he takes his place among the captives. Princess Ariadne gives him an axe to fight the bull-headed monster and a ball of string to mark his way out of the labyrinth. After his victory, Theseus returns with Ariadne to Athens, while the city of Cnossus, where the Minotaur resides, is destroyed.

Reading Hint	Thinking Skill	Extension
Introduce students to the words <i>minotaur</i> and <i>labyrinth</i> . (RL.6–12.4)	Have students <i>classify</i> what type of hero Theseus is as well as what heroic role Ariadne might play.	<b>Future Heroes:</b> The Greek tales of heroes are over 2,000 years old. Ask students to make a list of legendary heroes 2,000 years from now by listing the heroes of today that might survive the test of time. Have them compare their lists.

### Vocabulary

**fatigue** tiredness; weariness

**graze** scrape; wound

**gruesome** gory; horrible

**indignantly** angrily; resentfully

**outrage** evil; atrocity

**resolution** intent; determination

**strategy** plan; tactic

### Discussing the Greek Myth

1. Why does Theseus insist on going to Crete? (Recall) *When he learns of the yearly sacrifice to the Minotaur, he vows to kill the beast or die trying.* (RL.8.3)
2. Comment on whether Theseus' decision to fight the Minotaur is a good one. (Analysis) *Answers will vary. His father and the people, afraid that they will lose their prince, consider his decision rash. However, his motives for acting are noble, and his courage is equal to the challenge.*
3. What do you think is Theseus' most heroic quality? Cite textual evidence to support your analysis. (Analysis) *Answers will vary. Theseus is self-sacrificing, putting the welfare of his people before his own; he is brave, taking on a monster in single combat; he is resourceful, developing strategies to defeat a larger foe.* (RL.6–12.1, RL.9–10.3)

4. Why do you think this story is called "The Hero's Test"? (Analysis) *Answers will vary. Many heroes prove their bravery through the testing of combat against an enemy. Some may say that Theseus passed a series of tests: he realized the need to protect his people, he found allies, and he kept his head when fighting the Minotaur.*

### Literary Focus: Legendary Hero

*Attic legends*, or ancient Greek tales, glorify many legendary heroes such as Hercules and Theseus. Share the characteristics of a legendary hero with students and discuss how these characteristics apply to Theseus. (SL.6–12.1)

Legendary heroes are

- of royal birth; some are the children of gods. (In some versions of the story, Theseus' father is the sea god Poseidon.)
- born to their heroic role.
- outstanding in courage.
- resourceful.
- bound by a personal code of honor.

Discuss the concept of legendary heroes by asking the following questions.

- What other legendary heroes can you think of? *Examples will vary.*
- How do the characteristics from the above list fit these heroes? *Answers will vary.*

# Birdfoot's Grampa by Joseph Bruchac, page 33

Poem

## Summary

During a night drive, an old man stops to rescue small toads from being run over.

Reading Hint	Thinking Skill	Extension
Read aloud the entire poem to students, showing that free verse follows the natural rhythm of speech and does not stop at line breaks. (RL.6.7, RL.7.5)	Discuss whether students would <i>classify</i> the old man's rescue of the frogs as a heroic act. If not, how would they categorize it?	<b>Writing Challenge:</b> Ask students to choose and describe an ordinary action that symbolizes heroism to them, using a poem, paragraph, or story format. (W.6–12.2)

## Discussing the Poem

1. Why does the old man keep stopping his car? (Recall) *He insists on carrying small toads to safety on the side of the road.*
2. How does the speaker view the old man's actions? (Analysis) *Answers will vary. The speaker wants to keep moving and tells the old man that his efforts to save all of the toads are futile. However, he also describes the old man's hands as "full / of wet brown life" and does not dispute the old man's assertion that the toads' "places to go" are just as important as their own. (RL.6.6)*
3. What are some different views of heroism suggested by this poem? (Analysis) *Answers will vary. Since the old man cannot save all the toads, perhaps heroes are people who do what they can or do the right thing despite the odds. Since he rescues helpless creatures, perhaps heroes are people who identify with and protect the weak and helpless. Since the old man's small effort suggests a great respect for life, perhaps heroism can be found in small acts as well as great ones. (RL.7–8.3)*

## Special Focus: Respect for All Life

The author of this poem, Joseph Bruchac, is an American Indian. American Indians belong to many different nations that have different customs and beliefs. However, respect for the earth and all living things is a universal American Indian tradition.

As Oren Lyons, Faithkeeper of the Turtle Clan of the Onondaga Nation, says, "All life is equal. . . . Unless you respect all life as much as your own, you become a destroyer, a murderer."

Another person who respected life was Albert Schweitzer, who was well-known for his stance on never killing even an insect. He stated, "By helping an insect when it is in difficulties, I am only attempting to cancel part of man's ever new debt to the animal world."

After reading the above two quotations, discuss with students their own connection with nature/life by asking the following questions.

- How do you feel about the viewpoints of Lyons and Schweitzer? *Opinions will vary.*
- In what other ways can people show respect for life? *Answers will vary.*
- Do you believe that people who respect life are heroic? Why or why not? *Answers will vary.*

# The Teacher Who Changed My Life by Nicholas Gage, pages 34–38

Memoir

## Summary

Award-winning immigrant writer Nicholas Gage describes how a junior high teacher helped him appreciate his Greek heritage and encouraged his ability to write.

Reading Hint	Thinking Skill	Extension
Tell students that the writer of this memoir describes people and events that are important to him. Ask them to look for these people and events as they read.	Ask students whether they agree with the way the author <i>classifies</i> heroes and ordinary people into separate categories.	<b>Writing Challenge:</b> Ask students to write a thank-you letter to a person who has influenced them. This letter can be written to a real or imaginary mentor.

## Vocabulary

**authoritarian** strict; tyrannical

**ecstatic** overjoyed; exhilarated

**formidable** frightening; intimidating

**guerillas** fighters not in regular military units

**honed** sharpened; developed

**muse** inspiration; mentor

**perspective** viewpoint; attitude

**tact** politeness; diplomacy

## Discussing the Memoir

1. Summarize the difficulties Nicholas Gage faced when he came to America. (Recall) *He had lost his mother, he didn't know or understand his father, and his command of English was limited. (RL.6–12.2)*
2. Why does the author call Miss Hurd “the teacher who changed my life”? (Analysis) *Answers will vary. She helped him understand the English language, introduced him to the literature of his native land, inspired him with stories about underdogs, and influenced him to become a journalist. (RL.8.3, RL.6–12.4)*
3. What do you think the author is saying about heroism when he contrasts heroes and “underdogs”? (Analysis) *Answers will vary. The author contrasts underdogs, or ordinary people like himself, with the heroes of myths. While he does not call underdogs heroic, he finds their stories more inspiring*

*than those of legendary heroes. When driven by crisis to “do something extraordinary,” these ordinary people demonstrate the heroic potential in everyone. (RL.6.6)*

## Literary Focus: Memoir

An autobiography is the story of a person’s life as told by that person. A *memoir* is also a first-person account, but the narrator tends to focus on people he has known or historical events she has experienced. A memoir is not just one person’s story; it can describe an entire period in history from one person’s viewpoint.

Discuss these questions with students.

- What did you learn about Greece from this memoir? *Answers will vary.*
- What did you learn about Miss Hurd? *Answers will vary.*
- What did you learn about Nicholas Gage? *Answers will vary.*
- Why do you think the author included all of these elements in his memoir? *Answers will vary. The author probably wanted to share details of his background and give a sense of appreciation for those who molded his life—especially his mother, his teacher, and his father.*
- Do you believe that mentors can be classified as heroes? Why or why not? *Opinions will vary.*



# Flying in the Face of the Führer by Phil Taylor, pages 39–41

Article

## Summary

Jesse Owens' four gold medals at the 1936 Berlin Olympics disproved Adolf Hitler's theory of Aryan supremacy. When Owens was in danger of being disqualified from the broad jump, one of his German competitors helped him avoid a third foul.

Reading Hint	Thinking Skill	Extension
Before students read the article, have them look at and discuss the footnote about Aryan supremacy on page 40.	Discuss in what hero categories Jesse Owens and Luz Long could be placed.	<b>An Olympic Champion:</b> Ask each student to choose an Olympic champion he or she admires and discuss two or three reasons why.

## Vocabulary

**allegiances** loyalties; devotions

**diminish** reduce; decrease

**mangled** torn; mutilated

**mortified** shamed; humiliated

**murky** dark; unclear

**spectacle** show; exhibition

**vile** hateful; disgusting

## Discussing the Article

1. What did Jesse Owens accomplish at the 1936 Berlin Olympics? (Recall) *He won four gold medals in track and field and set a new Olympic record in the broad jump.*
2. What role did his main competitor play in Owens' victory? (Recall) *When the pressure started to get to Owens, Luz Long offered advice that helped Owens avoid being disqualified from the broad jump. (RI.6–7.3)*
3. Why does the author tell the story of Jesse Owens? (Analysis) *Answers will vary. Owens' outstanding performance disproved Hitler's theory of Aryan supremacy and was a source of pride to African Americans. His friendship with Luz Long remains a model of sportsmanship. (RI.6.6)*

4. What do you think the title means? Cite specific textual evidence to support your response. (Analysis) *Answers will vary. "Flying in the face" is a figure of speech for defying, and Owens' performance defied Nazi prejudice. Long also defied Hitler's expectations by offering friendship to a non-Aryan and supporting Owens' efforts to prove that he was not inferior. (RI.6–12.1, RI.6–12.4)*

## Special Focus: Sports Heroes

The American public recognized Jesse Owens as a hero for his athletic accomplishments—winning four Olympic gold medals. The author suggests that Owens also deserves recognition for other inspiring qualities.

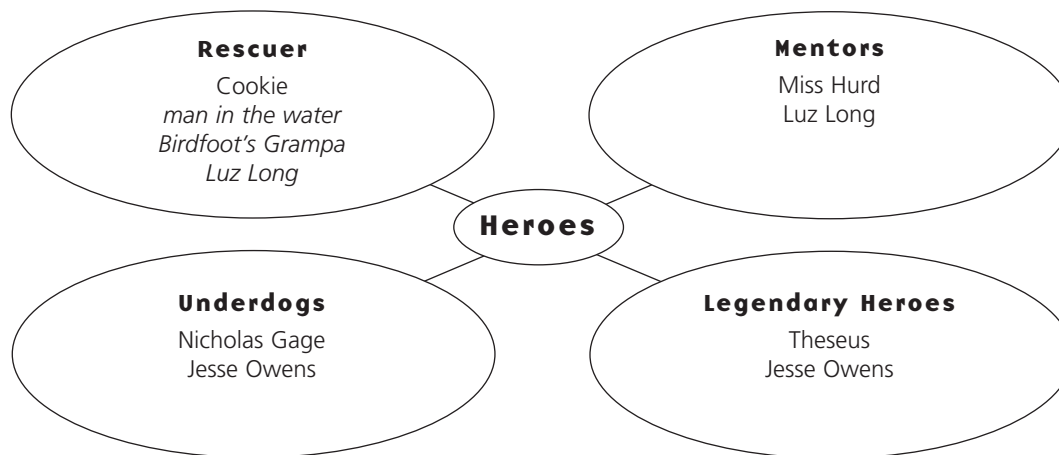
Discuss these questions with students.

- Why does the author consider Jesse Owens heroic? *Answers will vary. The author admires not only Jesse Owens' Olympic feats, but also his courage in front of Hitler.*
- Name some great athletes. How many of these athletes do you consider to be heroes and why? *Answers will vary.*
- Is being a great athlete enough to make one a hero? If so, what classification of hero? If not, why not? *Answers will vary.*

## What Are Some Types of Heroes?

### Critical Thinking Skill CLASSIFYING

- Using a web chart such as the one below, classify the heroes of this cluster. For example, you might classify Cookie of “Older Run” as a rescuer. You will have to come up with labels for other categories on your chart. *Answers will vary. Possible answers are given below.*



- Do you think Theseus would have been a hero without Ariadne's help? Why or why not? *Answers will vary. Theseus proves his heroic resolve before he meets Ariadne by deciding to fight the Minotaur. However, without her help he might have slain the monster but been trapped in the labyrinth. Her role in the story suggests that heroes need loyal allies.*
- How many heroes can you find in “The Teacher Who Changed My Life”? Summarize why you consider them to be heroic. *Answers will vary. The author's mother gave her life so that her children can be free. Nicholas and his father are among the immigrant “underdogs” who respond to crisis by doing extraordinary things. Miss Hurd is an inspirational teacher who shapes Nicholas's career. (RL.6–12.1, RL.6–12.2)*
- Jesse Owens is the main hero in “Flying in the Face of the Führer.” In what ways is Luz Long a hero too? *Answers will vary. Students may note that Long is also a champion athlete, that he defies Hitler by helping a non-Aryan competitor, and that he displays outstanding sportsmanship by offering friendship and support to his chief rival.*

### Writing Activity: Sketch a Hero

The handout on page 25 provides a graphic organizer to help students with the writing activity. It is also available as an interactive whiteboard lesson, ToBeAHero\_1.3\_Writing. You may also wish to use the Writing Activity Handout as an assessment. See pages 63–65 or the whiteboard lesson ToBeAHero\_1.4\_CCSSRubric for a sample rubric to evaluate this activity. (W.6–12.3, W.6–12.4, W.6–12.10)

## Writing Activity: Sketch a Hero

**Directions:** Think of a person or character you consider to be a hero. Is he or she a sports figure? a community leader? a teacher? What are the qualities of your ideal hero? Create a character sketch of this person.

A *character sketch* is a simple composition without plot or development that presents a single character. To better understand this definition, think of a quick drawing upon which an artist may later develop a more finished painting.

Use the chart below to gather details for your sketch. Choose the most important characteristics and qualities (character traits) of your hero. Then give one or more examples for each characteristic or quality. Consider the character's background, physical traits, motivation, personality, and actions. Use the most interesting qualities in your sketch.

My Hero	
One Important Quality	Example(s) of This Quality
Another Important Quality	Example(s) of This Quality
Another Important Quality	Example(s) of This Quality

### A strong character sketch

- describes a person's interests, traits, skills, mannerisms, and personality
- paints a picture with words using strong descriptive language
- focuses on character traits that make the person unique

## Cluster One Vocabulary Test Pages 14–42

### Vocabulary Words

Choose the meaning of the bold word in each passage.

1. . . . I thought I had some **semblance** of control over the team . . . (“*Older Run*,” p. 15)
 

Ⓐ ability	Ⓒ pretense
Ⓑ action	Ⓓ order
2. I did not see nor could I even guess what had **transpired**. (“*Older Run*,” pp. 20–21)
 

Ⓐ occurred	Ⓒ lived
Ⓑ died	Ⓓ crossed over
3. His selflessness was one reason the story held national attention; his **anonymity** another. (“*The Man in the Water*,” p. 24)
 

Ⓐ being praised	Ⓒ famous status
Ⓑ heroism	Ⓓ being unnamed
4. The man in the water pitted himself against an **implacable**, impersonal enemy; he fought it with charity; and he held it to a standoff.” (“*The Man in the Water*,” p. 25)
 

Ⓐ relentless	Ⓒ large
Ⓑ unknown	Ⓓ flexible
5. “If I cannot get the truth from my own father,” he thought **indignantly**, “I will find it out from the common people.” (“*The Hero’s Test*,” p. 27)
 

Ⓐ eagerly	Ⓒ sadly
Ⓑ wistfully	Ⓓ angrily
6. Full of his **resolution** he strode to the marketplace, where the young boys and girls of Athens were already gathered to be chosen by lot. (“*The Hero’s Test*,” p. 28)
 

Ⓐ hope	Ⓒ determination
Ⓑ energy	Ⓓ concern
7. She did indeed teach us to put out a newspaper, skills I **honed** during my next 25 years as a journalist. (“*The Teacher Who Changed My Life*,” p. 36)
 

Ⓐ sharpened	Ⓒ neglected
Ⓑ forgot	Ⓓ discovered
8. My father . . . was **ecstatic** with pride . . . (“*The Teacher Who Changed My Life*,” p. 38)
 

Ⓐ pleased	Ⓒ ashamed
Ⓑ overjoyed	Ⓓ embarrassed
9. [Jesse Owens] **mortified** Adolf Hitler by winning four gold medals in the 1936 Berlin Olympics . . . (“*Flying in the Face of the Führer*,” pp. 39–40)
 

Ⓐ shamed	Ⓒ despised
Ⓑ impressed	Ⓓ thrilled
10. Even that couldn’t **diminish** his stature in the eyes of people who remembered those days in Berlin. (“*Flying in the Face of the Führer*,” p. 41)
 

Ⓐ increase	Ⓒ reduce
Ⓑ outshine	Ⓓ erase

## CLUSTER TWO

### Analyzing

I. Present this definition to students.

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

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

**You use analysis when you**

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

Have students suggest other situations where analysis is used.

III. Explain to students that the selections in Cluster Two are about heroes whose response to challenge shows their many different heroic qualities.

A. Use the reproducible “Analyzing Heroes” on the next page as a blackline master or use the interactive whiteboard lesson, ToBeAHero\_2.1\_CriticalThink.

B. Ask students to analyze “the man in the water” by describing that hero’s actions, attitudes, and abilities. *Possible answers follow.*

*Actions: giving up the chance of rescue to save others*

*Attitudes: calmness in face of danger; putting the welfare of others ahead of his own*

*Abilities: no special skills demonstrated; shows the heroic potential in everyone*

C. After students complete the Analyzing Heroes activity, you might want to discuss how analyzing a hero’s qualities helped them better understand that hero. (RL.6–12.1, RI.6–12.1, RL.6–8.3, RI.6–8.3)

For additional in-depth work on developing the skill of analyzing, see the interactive whiteboard lesson, ToBeAHero\_2.2\_CCSSThinking. (RL.6–12.1, RI.6–12.1, RI.7.3, RL.8–10.3)

## Analyzing Heroes

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

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

**Directions:** One way to **analyze** a hero is to identify the hero's strongest actions, attitudes, and abilities. Analyze the anonymous hero in "The Man in the Water." Complete the rest of the activity by describing that hero's actions, attitudes, and abilities.

**Hero** *the man in the water* \_\_\_\_\_

**Actions** \_\_\_\_\_

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**Attitudes** \_\_\_\_\_

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**Abilities** \_\_\_\_\_

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As you read the selections in this cluster, watch for other heroic actions, attitudes, and abilities.

## 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.

### **Tough Alice** pages 44–53

**bounty** generosity; plenty

**contrary** opposite; contradicting

**demented** crazy; lunatic

**errant** straying; roaming

**hysteria** outburst; delirium

**renowned** famous; celebrated

**simultaneously** concurrently; at the same time

**tarrying** staying; delaying

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### **Excerpt from *Great Plains*** pages 54–55

**deprived** stripped; without

**phenomena** natural events; wonders

**prophetic** foretelling; predicting

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### **The Letter “A” from My Left Foot**

pages 56–62

**contention** opinion; claim

**convulsed** twisted; shaken

**dismally** drearily; hopelessly

**hoisted** lifted; raised

**inevitable** unavoidable; inescapable

**involuntarily** unintentionally; automatically

**recuperate** heal; recover

**volition** will; desire

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### **Those Winter Sundays** page 63

**austere** strict; harsh

**banked** smoldering; dampened

**chronic** constant; habitual

**indifferently** carelessly; without interest

**offices** tasks; responsibilities

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### **Sir Bors Fights for a Lady** pages 64–69

**bade** asked; invited

**jostled** pushed; shoved

**maiming** disabling; crippling

**menacing** threatening; dangerous

**quest** heroic journey; search

**tyrant** absolute ruler; despot

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### **Elizabeth Blackwell: Medical Pioneer**

pages 70–87

**appraises** studies; judges

**behalf** interest; benefit

**dubious** doubtful; skeptical

**graver** more serious; more important

**imperious** bossy; overbearing

**patronizing** condescending; contemptuous

**pragmatic** practical; realistic

**prejudice** bias; intolerance

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## Tough Alice by Jane Yolen, pages 44–53

Short Story

### Summary

In this twist on a familiar tale, Alice returns to Wonderland. Pursued by the Jabberwock, she searches for a champion to save her. Ultimately she discovers that she can be the champion—courage and laughter are all that is needed to defeat the Jabberwock.

Reading Hint	Thinking Skill	Extension
Have a student read aloud Lewis Carroll's "Jabberwocky" to create context for this story.	Ask students to <i>analyze</i> the nonsense words from "Tough Alice" and try to replace those words with known synonyms. (RL.6–12.4)	<b>Coining Heroic Words:</b> Have students coin, or invent, one or two new words relating to courage or heroism. Encourage them to write a definition for the new word and place it in a sentence, then have the class guess at its meaning.

### Vocabulary

**bounty** generosity; plenty

**contrary** opposite; contradicting

**demented** crazy; lunatic

**errant** straying; roaming

**hysteria** outburst; delirium

**renowned** famous; celebrated

**simultaneously** concurrently; at the same time

**tarrying** staying; delaying

### Discussing the Short Story

1. What happens every time Alice finds herself in Wonderland? (Recall) *She is pursued by the Jabberwock and must find a champion to fight him.*
2. Why do you think the White Queen tells Alice, "You figure it out"? (Analysis) *Answers will vary. The Queen may mean that neither she nor a champion can save Alice, so the girl must rely on her own resources to escape death. The Queen may also be expressing her confidence in Alice.*
3. How does Alice escape the Jabberwock? (Analysis) *Answers will vary. Alice does not give up, despite her lack of a weapon. She takes responsibility for herself. She overcomes her fear by recognizing the Jabberwock for what he is and finding the courage to laugh despite impending death.*

4. How does her experience in Wonderland change Alice? (Analysis) *Answers will vary. She discovers that she does not need to rely on someone else to save her because she is tough and resourceful. Alice also realizes that courage and laughter can help her deal with real-world problems. (RL.9–10.3)*

### Literary Focus: Allusion

An *allusion* is a reference to a historical or literary person, place, or thing. In "Tough Alice," Jane Yolen alludes to Lewis Carroll's *Alice in Wonderland* and to his nonsense poem, *Jabberwocky*. (RL.6–12.4, RL.8–10.9)

- Why would an author allude to an earlier work? *Answers will vary. Authors may borrow the emotion, tone, or characters from associated works to add something or to further comment on the original work.*
- What are some particular allusions that Yolen uses from Carroll's works? *Answers will vary. All the characters come from Lewis Carroll. The nonsense words originated from Carroll's poem, "Jabberwocky."*

### Related Reading

"Tough Alice" is from a collection of Yolen's short tales, *Twelve Impossible Things Before Breakfast*. Students might also enjoy her "Pit Dragon" trilogy, beginning with *Dragon's Blood*, or her "Young Merlin" trilogy, beginning with *Passenger*. Yolen has also written novels about the Holocaust, including *The Devil's Arithmetic*.



## Excerpt from *Great Plains* by Ian Frazier, pages 54–55

Essay

### Summary

The wandering author Ian Frazier drove across the Great Plains, recording his thoughts as he went. His visit to the Black Hills, where a gigantic statue of Crazy Horse is being sculpted, inspired these reflections on the legendary war chief.

Reading Hint	Thinking Skill	Extension
Point out that there are only three sentences in this short essay. Show students how the author uses the word <i>because</i> and semicolons to set off each reason he admires Crazy Horse. (RI.6–8.5)	Ask students to <i>analyze</i> the reasons why the author admires Crazy Horse. Which do they think are the strongest and weakest reasons? (RI.6–8.8)	<b>Creating a Catalog:</b> Tell students that this essay is a list, or catalog, of the reasons the author admires the American Indian warrior Crazy Horse. Ask them to write a similar catalog about a person they admire.

### Vocabulary

**deprived** stripped; without

**phenomena** natural events; wonders

**prophetic** foretelling; predicting

### Discussing the Essay

1. What facts does this selection contain about Crazy Horse? (Recall) *He was slim, with long, brown hair and a scarred face; he resisted encroachment on American Indian territory; he fought bravely and fairly and never lost a battle; he protected his family.*
2. Cite examples from the text that show Crazy Horse remained true to himself? (Analysis) *Answers will vary. The war chief fought to preserve his land and his way of life. He didn't consider easier alternatives, such as becoming a farmer. He fought in self-defense, according to his principles. Even when everything else was taken from him, Crazy Horse never lost his courage. (RI.6–12.1, RI.6–12.2)*
3. Choose one or two of Frazier's reasons that would explain why many people universally accept Crazy Horse as a hero. (Analysis) *Answers will vary.*

### Literary Focus: A Writer's Style

A writer's *style* involves many elements such as word choice, sentence length, tone, and point of view.

This selection by Ian Frazier could be categorized as a cross between an essay and a prose poem. He writes one extremely long sentence with many reasons for admiring Crazy Horse.

Ask students the following questions.

(RI.6–8.5, RI.6–12.4)

- What effect does the repetition of “because” have on the style? *Answers will vary. Some may say the repetition makes the sentence long and boring; others may say the repetition emphasizes the many reasons for admiring Crazy Horse, thus enhancing his heroism.*
- What is your personal opinion of this style of writing? *Answers will vary.*

## The Letter “A” from *My Left Foot* by Christy Brown, pages 56–62 Autobiography

### Summary

Born with cerebral palsy, Christy Brown (1933–1981) was trapped in a body that would not cooperate with his mind. His family did not know if he could comprehend anything until the day he drew the letter “A” with a piece of chalk grasped in his left foot. Brown’s autobiography is dedicated to his mother, who never lost faith in him.

Reading Hint	Thinking Skill	Extension
Introduce students to the term <i>cerebral palsy</i> , a form of brain damage that limits the ability to control movement.	Ask students to <i>analyze</i> the reasons why both the mother and her son could be considered courageous.	<b>Writing a Journal Entry:</b> Have students write a journal entry with this statement from Christy Brown as the first sentence—“In a moment, everything was changed.”

### Vocabulary

**contention** opinion; claim  
**convulsed** twisted; shaken  
**dismally** drearily; hopelessly  
**hoisted** lifted; raised  
**inevitable** unavoidable; inescapable  
**involuntarily** unintentionally; automatically  
**recuperate** heal; recover  
**volition** will; desire

### Discussing the Autobiography

- How do Christy’s relatives and his mother differ in their opinions of Christy? (Recall) *Most of his relatives believed that Christy’s mind was as damaged as his body. His mother, however, insisted that he be treated as part of the family and continually worked to overcome his isolation. (RL.6–8.6, RL.11–12.6)*
- How does being able to write change Christy’s life? Cite textual evidence. (Analysis) *Answers will vary. Christy was “imprisoned” in his own world, unable to communicate by speech or gestures. Writing broke through the “wall” that separated him from his family and gave him mental freedom. (RL.6–12.1)*
- Who do you think is the main hero of this story? (Analysis) *Answers will vary. Students may feel that Christy is the hero because he learned to write despite severe disabilities. Others may consider his mother’s refusal to give up on him heroic.*

### Special Focus: Overcoming Disabilities

Despite his severe cerebral palsy, Christy Brown learned to write and speak. He used his left foot to type his autobiography, two novels, and two collections of poetry. The autobiography was made into a film entitled *My Left Foot: The Story of Christy Brown*, starring Daniel Day Lewis, who won an Academy Award for Best Actor in his portrayal of Brown.

Ask students the following question.

- What do people like Christy Brown, Helen Keller, and Christopher Reeve teach us about heroism? *Answers will vary. These people show courage and give us an appreciation for life. They also provide hope to other people with disabilities.*
- What kinds of difficulties do people with disabilities face? *Answers will vary. social isolation, prejudice, discouragement and frustration due to limitations, etc.*
- What do Christy Brown’s accomplishments indicate about human potential? *Answers will vary. The fact that Brown accomplished so much using only his left foot indicates that most people probably do not realize their full potential.*

# Those Winter Sundays by Robert Hayden, page 63

Poem

## Summary

Looking back at his childhood, the speaker realizes that the fire his father built every winter morning was an act of love.

Reading Hint	Thinking Skill	Extension
Reading the poem aloud will help students understand run-on phrases such as “ached / from labor.” (RL.6–12.4, RL.7.5)	Have students <i>analyze</i> reasons that this poem might have been included in an anthology on heroism.	<b>Thank-You Note:</b> Have students pretend to be the speaker of this poem and write a long-overdue thank you to his father.

## Vocabulary

**austere** strict; harsh

**banked** smoldering; dampened

**chronic** constant; habitual

**indifferently** carelessly; without interest

**offices tasks;** responsibilities

## Discussing the Poem

1. What does the poet remember about Sunday mornings? (Recall) *His father used to get up early to build a fire and warm the house. His act of love was not appreciated.*
2. Describe the poet’s feelings about his father. (Analysis) *Answers will vary. As a child, the poet seems to have felt some distance from his father, “fearing the chronic angers of that house.” He treated his father “indifferently” and expressed no gratitude for the warmth. As an adult, he appreciates how difficult it was for his father to drive out the cold each winter morning. He now realizes that love can be expressed in the faithful performance of simple duties. (RL.6–12.1, RL.6.6)*
3. What do you think the poet means when he speaks of “love’s austere and lonely offices”? (Analysis) *Answers will vary. Perhaps he refers to how hard it is to get moving on a freezing winter morning or to the family’s lack of appreciation for his father’s care. Perhaps he suggests that love creates responsibility and that “love’s . . . offices” should be performed whether or not they are appreciated. (RL.6–12.4)*

## Literary Focus: Contrast

This poem contains several *contrasts*, or differences.

- cold and warmth
- indifference and appreciation
- then and now

Ask students to find an example of each of these contrasts within the poem. Then discuss how these contrasts work together to show the change in the poet’s attitude toward his father.

## Discussing the Image

- Why do you think this image was chosen to illustrate this poem? *Answers will vary. The shoes represent the care the father shows by tending to a small detail such as polishing shoes.*
- What other image(s) might effectively express the meaning of “Those Winter Sundays”? *Answers will vary. A fireplace hearth, winter scene, or a father with a child might express the sentiments of the father’s care.*

## Sir Bors Fights for a Lady by Rosemary Sutcliff, pages 64–69

Arthurian Legend

### Summary

Sir Bors, a knight of the Round Table, is searching for the Holy Grail when he meets a distressed lady who needs a champion. To keep the lady's evil sister from a hostile takeover, Sir Bors must defeat Priadan the Black. At the end of the battle, Sir Bors spares the life of the Black Knight, who in turn flees like a cowardly dog. The Black Knight's followers pledge to serve the vindicated lady.

Reading Hint	Thinking Skill	Extension
Before students read the selection, encourage them to recall what they know about King Arthur and chivalry.	Have students <i>analyze</i> the qualities that make Sir Bors one of the "greatest champions in the world."	<b>Creating a TV Title:</b> Challenge students to create a title for a television series based on the adventures of a chivalrous hero set in our times.

### Vocabulary

**bade** asked; invited

**jostled** pushed; shoved

**maiming** disabling; crippling

**menacing** threatening; dangerous

**quest** heroic journey; search

**tyrant** absolute ruler; despot

### Discussing the Arthurian Legend

1. Why does the lady of the tower need a champion? (Recall) *Her sister has allied herself with a powerful knight and is winning a war to usurp her lands.*
2. Why does Sir Bors agree to fight for the lady? (Analysis) *Answers will vary. He believes that the lady of the tower is the rightful ruler. As a knight, he is obliged to aid the defenseless. He is fighting for a good cause against an evil alliance. (RL.6–8.3)*
3. Contrast the characters of Sir Priadan and Sir Bors. (Analysis) *While the two men are evenly matched physically, Sir Bors prevails because he uses his head as well as his strength. Sir Bors is a loyal subject of King Arthur, while Priadan attempts to overthrow his rightful ruler and seize her lands by force. Sir Bors follows the knightly code scrupulously, while Priadan is a bully and a coward. (RL.9–10.3)*

### Literary Focus: Chivalric Romances

Stories about King Arthur and his knights are called *chivalric romances* because they are based on legends of adventure, religious quests, and ideals of knightly chivalry. These stories, first told in the 10th century, cover Arthur's life, his search for the Holy Grail (the cup used at the Last Supper), the adventures of his knights, and the end of the Round Table (a fellowship of knights).

Raymond Lull's *The Book of the Order of Chivalry*, written in the 13th century, identifies these knightly virtues

- prowess, or skill with arms
- courage
- honesty
- loyalty
- generosity
- faith
- courtesy
- franchise, or freely accepting responsibility for one's actions

Ask students to listen as you read the list of knightly virtues. Then discuss the following questions. (SL.6–12.1)

- How does Sir Bors exemplify these virtues? *Answers will vary. Have students point out supporting examples from the story for each virtue.*
- Do these virtues apply only to medieval times, or are they still valuable today? *Answers will vary. Skill with arms may be the only virtue questioned.*

# Elizabeth Blackwell: Medical Pioneer

Drama

by Joanna Halpert Kraus, pages 70–87

## Summary

Elizabeth Blackwell becomes the first woman admitted to an American medical school. After she completes her degree, the only job she can find is as a student nurse in a Paris maternity hospital. An eye infection destroys her dream of becoming a surgeon, but she opens a clinic in a New York slum to provide medical care for poor immigrants.

Reading Hint	Thinking Skill	Extension
Point out to students that the three narrators in the play serve the role of a <i>chorus</i> , who act mainly as observers and commentators on the action. (RL.6–8.6)	Have students create a list of injustices in order to <i>analyze</i> the ways in which Elizabeth Blackwell suffered.	<b>Revising:</b> Ask students to revise the beginning of the play by changing the narrators' comments (pages 71 and 72) to reflect attitudes about women doctors today.

## Vocabulary

appraises studies; judges

behalf interest; benefit

dubious doubtful; skeptical

graver more serious; more important

imperious bossy; overbearing

patronizing condescending; contemptuous

pragmatic practical; realistic

prejudice bias; intolerance

## Discussing the Drama

- Why is it so difficult for Elizabeth Blackwell to get into medical school? (Recall) *No American medical school had ever admitted a woman, and people believed that no proper lady would become a doctor.*
- Why do you think the author includes the mob scene? (Analysis) *Answers will vary. The scene shows the hostility that Dr. Blackwell had to face; even some of her patients were prejudiced against a woman doctor. It also shows the depth of her concern for her patients; as their only source of medical care, she treated the poor according to their need rather than their ability to pay. (RL.8.3)*

- Summarize why Elizabeth Blackwell is heroic. (Analysis) *Answers will vary. She is a pioneer who dares to dream of achieving something no woman has ever done; she follows her dream despite discrimination, illness, and hardship; she braves a mob that threatens her clinic; she stands by her principles despite opposition. (RL.6–12.2)*

## Literary Focus: The Chorus

The narrators in this story take on the role of the *chorus*: a group that describes and comments on the action of a play.

Ask students the following questions.

- What attitudes toward women are expressed by the chorus? *Answers will vary. Specific examples include "A well brought up lady cannot be a doctor" (p. 72), "A woman's sphere is in the home" (p. 72), "No hospital wanted to hire her" (p. 84), etc.*
- How does the chorus reflect the changing attitudes in the play? *Answers will vary. The chorus creates an atmosphere of sympathy for Elizabeth Blackwell. You may wish to have volunteers read aloud pages 79–80 and the narrator comments on pages 84 and 85 to see some of these attitude changes. (RL.9–10.3, RL.6–8.6, SL.6–12.1)*



## What Makes a Hero?

### Critical Thinking Skill ANALYZING

1. **Analyze**, or examine closely, the main characters in this cluster by listing three of their strongest qualities, attitudes, or abilities. Use your analyses to decide which character or person you most admire as a hero. *Students' opinions about which character is most admirable will vary. They should be able to support their opinion by identifying qualities such as those in the chart below.* (RL.6–12.1, RL.6.9, RI.6–7.9)

Name	Qualities, Attitudes, or Abilities
Alice	<i>tough, self-reliant, courageous enough to laugh in the face of death</i>
Christy's mother	<i>hopeful, loving, persistent</i>
Christy	<i>curious, determined, undaunted by physical handicaps</i>
Crazy Horse	<i>free, true to himself, brave</i>
Sir Bors	<i>strong, smart, chivalrous</i>
Elizabeth Blackwell	<i>dares to dream, hardworking, perseveres despite prejudice</i>

2. In “Tough Alice,” the White Queen says, “Laughter in the face of certain death? It is the very definition of the Hero.” Do you agree with this definition? Why or why not? *Answers will vary. Some may feel that a hero should prevail over opponents. Others may see laughing in the face of death as foolhardiness. Yet others may see such laughter as a sign that the hero refuses to be subdued by circumstances. The hero who faces death is free to act with integrity despite the outcome.*
3. Ian Frazier gives many reasons why Crazy Horse is his personal hero. Which reason do you think makes the strongest support for his case? *Answers will vary. Some students may cite factual evidence, such as Crazy Horse's reputation for fighting fairly. Others may be moved by the personal associations Frazier makes, such as his statement that Crazy Horse is a phenomenon like the rings of Saturn. In either case, students should be able to defend their answers.* (RI.6–8.8)
4. Why do you think Sir Bors spares the life of Sir Priadan in “Sir Bors Fights for a Lady”? *Answers will vary. Students may note that Sir Priadan asked for quarter, which a chivalrous victor was obliged to grant. Others may feel that Sir Bors was so disgusted by the Black Knight's cowardice that he didn't consider the man worth killing.*
5. Analyze the use of the chorus (three narrators) in “Elizabeth Blackwell: Medical Pioneer.” What is the purpose of this group? *Answers will vary. The narrators advance the action by describing events such as the repeated letters of rejection. The narrators also voice society's opinion about the role of women, which takes the conflict to a new level. Elizabeth Blackwell is not just battling discrimination by one medical school; she is confronting entrenched prejudice against women.*

### Writing Activity: Short and Sweet

The handout on page 37 provides a graphic organizer to help students with the writing activity. It is also available as an interactive whiteboard lesson, ToBeAHero\_2.3\_Writing. You may also wish to use the Writing Activity Handout as an assessment. See pages 63–65 or the whiteboard lesson ToBeAHero\_2.4\_CCSSRubric for a sample rubric to evaluate this activity. (W.6–12.3)

## Writing Activity: Short and Sweet

**Directions:** Write a short (one- to two-page) action-packed story with a hero. Use the organizer below to help you plan what happens in your story. Pick names for your two main characters, the protagonist (hero) and the antagonist (hero's opponent). Then list three or four qualities describing each. What conflict occurs in the story to make it interesting? How does the story resolve itself? Share your final product with an audience.

<b>Hero (Protagonist)</b>	<b>Hero's Opponent (Antagonist)</b>
<b>Qualities of My Hero</b>	<b>Qualities of My Antagonist</b>
<b>Conflict</b>	
<b>Resolution</b>	

### A strong short story

- develops at least two characters: a protagonist and an antagonist
- uses dialogue for maximum impact
- contains a conflict
- ends with a resolution of the conflict

## Cluster Two Vocabulary Test Pages 44–88

### Vocabulary Words

Choose the meaning of the bold word in each passage.

1. It passed Alice on the fourth level, for **contrary** to the law of physics, she was falling much more slowly than the pig. (*"Tough Alice," p. 45*)  

Ⓐ connected	Ⓒ due
Ⓑ opposite	Ⓓ known
2. **Renowned** in song and story for beating the Jabberwock, he was too much of a bully for Alice's tastes. (*"Tough Alice," p. 48*)  

Ⓐ written	Ⓒ famous
Ⓑ recited	Ⓓ related
3. She patted a few errant strands of hair in place and **simultaneously** tucked several stray dollars back under her crown. (*"Tough Alice," p. 53*)  

Ⓐ at a later time	Ⓒ at the same time
Ⓑ at an earlier time	Ⓓ just in time
4. . . . because his dislike of the oncoming civilization was **prophetic** . . . (*"Excerpt from Great Plains," p. 55*)  

Ⓐ foretelling	Ⓒ exaggerated
Ⓑ unexpected	Ⓓ unwise
5. ". . . because, like the rings of Saturn, the carbon atom, and the underwater reef, he belonged to a category of **phenomena** which our technology had not then advanced far enough to photograph . . . (*"Excerpt from Great Plains," p. 55*)  

Ⓐ beliefs	Ⓒ natural events
Ⓑ scientific studies	Ⓓ ideas
6. That day, however, my left foot, apparently by its own **volition**, reached out and very impolitely took the chalk out of my sister's hand. (*"The Letter 'A' from My Left Foot," p. 61*)  

Ⓐ will	Ⓒ clumsiness
Ⓑ rudeness	Ⓓ skill
7. . . . slowly I would rise and dress,/fearing the **chronic** angers of that house . . . (*"Those Winter Sundays," p. 63*)  

Ⓐ quick	Ⓒ extreme
Ⓑ unexpected	Ⓓ constant
8. ". . . I have vowed to touch nothing else, while I am on the **quest** that I follow." (*"Sir Bors Fights for a Lady," pp. 65–66*)  

Ⓐ explorer's trip	Ⓒ ocean voyage
Ⓑ heroic journey	Ⓓ hunter's trail
9. He is in his 40s, **imperious** and patronizing. (*"Elizabeth Blackwell: Medical Pioneer," p. 73*)  

Ⓐ bossy	Ⓒ practical
Ⓑ doubtful	Ⓓ condescending
10. I'm afraid it's a **graver** matter than mere scholarship. (*"Elizabeth Blackwell: Medical Pioneer," p. 75*)  

Ⓐ shorter	Ⓒ almost dead
Ⓑ longer	Ⓓ more serious



## CLUSTER THREE

### Evaluating

I. Present this definition to students.

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

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

**You use evaluation when you**

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

Have students suggest other situations where evaluating is used.

III. Explain to students that they will evaluate whether the characters in Cluster Three are heroes. Use the following steps to show the process.

- A. Use the reproducible “Evaluating Heroes” on the next page as a blackline master or use the interactive whiteboard lesson ToBeAHero\_3.1\_CriticalThink.
- B. Tell students that the list of criteria, or standards, in the first chart comes from the essay “Boy, Do We Ever Need a Hero” on pages 9–10. Have students agree or disagree with these standards in the second column. Then use these standards as the basis for a group discussion. For example, must a person be flawless to be considered a hero?
- C. Ask students to think of possible heroes they have read about in this anthology, such as the man in the water and Christy Brown. Then have them list additional standards they would use to judge whether someone is a hero. A hero example (from either this book or from their knowledge base) should be given in support of each standard. *(RL.6–12.1, RI.6–12.1)*
- D. Have students compare their criteria/standards with each other. Note that answers to the question “Hero or Not?” are individual; answers to the Cluster Question will vary according to the differing ways people evaluate the actions of each hero and the importance they assign to different criteria. For example, some students might feel that meeting one of the standards for heroism is enough to make a person a hero. Others may feel that several criteria must be met. Here are some additional standards students might suggest.
  - risks self to save others
  - protects the defenseless
  - stays cool in the face of danger
  - is true to him or herself
  - faces death bravely
  - overcomes physical disabilities or discrimination

For additional in-depth work on developing the skill of evaluating arguments, see the interactive whiteboard lesson, ToBeAHero\_3.2\_CCSSThinking. *(RI.6–12.8)*

## Evaluating Heroes

**Cluster Question:** Hero or not?

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

**Directions:** In the introductory essay, David Granger describes several standards people use to decide whether someone is a hero. Read the first column below. Decide whether you think each standard is appropriate for determining whether someone is a hero. Agree or disagree with Granger’s standards in the second column.

Possible Standard	Agree or Disagree? Why?
Heroes have no serious character flaws.	
Heroes are good role models.	
Heroes are individuals who “met their moment and left us speechless at what a human being is capable of.”	

What other standards might you use to decide whether someone is a hero? List your additional points in the first column below. In the second column, give an example of a “hero” meeting that standard.

Additional Standard	Hero Example

While reading the selections in Cluster Three, use the standards you have chosen to evaluate whether or not the characters are heroes.

## 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.

### Hero's Return pages 90–99

**ambitious** enterprising; eager

**pelted** hit; bombarded

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### A Couple of Really Neat Guys

pages 100–103

**chastised** scolded; disciplined

**denouncing** blaming; condemning

**fateful** decisive; crucial

**generated** produced; created

**inevitably** without fail; unavoidably

**perpetrators** wrongdoers; lawbreakers

**seethe** boil with anger; fume

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### Time for a Hero pages 104–113

**averted** avoided; prevented

**bravado** bragging; boasting

**callous** hard; heartless

**conceded** agreed; admitted

**delirious** confused; irrational

**garish** showy; gaudy

**invincible** unconquerable; unbeatable

**sardonically** sarcastically; scornfully

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### The Unknown Hero pages 114–115

**culminated** ended; climaxed

**defied** resisted; disobeyed

**massacred** killed; slaughtered

**oppression** injustice; cruelty

**outrage** anger; protest

**potent** powerful; effective

**stark** simple; pure

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## Hero's Return by Kristin Hunter, pages 90–99

Short Story

### Summary

Twelve-year-old Jody has just agreed to sell drugs from a corner for a ghetto dealer when his “hero” brother Junior returns from prison. Junior destroys the drugs and confines Jody to his room for a week to give him a taste of prison. After his “parole,” Jody has a new ambition—to finish school and get off the corner.

Reading Hint	Thinking Skill	Extension
Tell students to watch for changes in the narrator's idea about what it means to be a hero. (RL.6.6)	<i>Evaluate</i> how Junior is treated by his brother with the “house arrest.”	<b>Discussion:</b> Have students respond to this question: When Junior returns home, he is a hero in Jody's eyes. At the end of the story, is Junior more or less of a hero?

### Vocabulary

**ambitious** enterprising; eager

**pelted** hit; bombarded

### Discussing the Short Story

1. Why is Jody proud of his brother at the beginning of the story? (Recall) *Junior has had his picture in the newspaper and is tough enough to serve an 18-month jail sentence for robbery.*
2. How does Junior react to his little brother's hero worship? (Analysis) *Answers will vary. Junior is afraid that Jody will follow in his footsteps, so he gives the younger boy a taste of what jail is like.*
3. Describe the change in Jody at the end of the story. (Analysis) *Answers will vary. Jody learns that jail is dangerous rather than glamorous. He decides to finish school and “make it off that corner.” He describes himself as “knowing where I was going and walking like a man.” (RL.9–10.3)*
4. Summarize what the title means. (Analysis) *Answers will vary. When Junior first returns, he is a hero to Jody because Jody considers him a “big-time criminal.” Junior refuses to accept Jody's hero worship. Instead, he teaches his younger brother self-reliance, allowing Jody to become the hero of his own story. Some may feel that Junior becomes a hero through his efforts to save his younger brother. (RL.6–12.2)*

### Literary Focus: The Heroic Journey

While every hero's quest is unique, the stages of the heroic journey often follow a pattern.

The hero

- leaves home or is forced to leave.
- enters a new world.
- completes a task.
- receives a gift.
- returns home with a new vision or new power.

Use the following questions for discussion.

- In what ways does “Hero's Return” match the pattern of the heroic journey? *Answers will vary. Junior goes to prison, serves his time, returns home, and feels compelled to rescue his little brother from the same fate.*
- Do you believe that Junior's return to his family is a hero's return? Why or why not? *Answers will vary.*
- What “gift” does Junior receive while in prison? *Answers will vary. The “gift” may be the appreciation for freedom or the desire to rescue others from a similar fate.*
- Does Jody receive a “gift”? Explain. *Answers will vary. The harsh treatment given to Jody was meant to be “tough love.” Students may disagree as to its appropriateness or effectiveness.*

Have students analyze other stories such as “The Hero's Test” for evidence of the heroic journey.

## A Couple of Really Neat Guys by Dave Barry, pages 100–103

Satire

### Summary

Humorist Dave Barry hates litter enough to become a “litter avenger.” Costumed as Captain Tidy, he and his sidekick, Neatness Man, spend a day chastising the litterers of Miami.

Reading Hint	Thinking Skill	Extension
Give students the definition of <i>satire</i> as a humorous imitation of a serious work (in this case, creating “superheroes” to chastise people for littering).	Have students <i>evaluate</i> whether Dave Barry and his sidekick are real heroes or if this writing is simply a satire of superheroes.	<b>Creating an Idea for a Satire:</b> Challenge students to make up their own satire idea by creating the name of a superhero and the serious cause that he or she avenges.

### Vocabulary

**chastised** scolded; disciplined

**denouncing** blaming; condemning

**fateful** decisive; crucial

**generated** produced; created

**inevitably** without fail; unavoidably

**perpetrators** wrongdoers; lawbreakers

**seethe** boil with anger; fume

### Discussing the Satire

1. What is Dave Barry’s Secret Identity?  
(Recall) *He is Captain Tidy, who protects Miami from litterers with the help of his sidekick, Neatness Man.*
2. How seriously do you think Dave Barry takes being a superhero? (Analysis) *Answers will vary. He seems to have a genuine contempt for people who litter and he encourages others to join the crusade against litter. On the other hand, his tone is self-mocking; for example, he says that he and his sidekick look like “dorks” in their costumes and that despite their heroic efforts there is still “crud all over the streets” of Miami.*
3. What do you think Dave Barry is saying about heroes in this column? (Analysis) *Answers will vary. The columnist may be mocking the idea of superheroes, poking fun at people’s secret desire to be a superhero, taking a humorous approach to the problem of littering, or suggesting that superheroes can’t make litter go away, but people who take individual responsibility can. (RI.6–7.6)*

### Special Focus: Superheroes

Help students develop a definition of the term *superhero* by listing superheroes they know about and looking for things these heroes have in common. (RI.6–12.4, SL.6–12.1)

*Elements in the definition might include*

- *having extraordinary powers.*
- *wearing special costumes.*
- *having secret identities.*
- *stopping wrongdoers.*
- *fulfilling a mission.*

Use the following questions for discussion.

- Why do superheroes usually wear masks? *Answers will vary. Usually, though, superheroes wish to conceal their true identities.*
- What “mission” do most superheroes have to fulfill? *Answers will vary. Most superheroes have to rescue people from some evil or danger.*
- Do you think superheroes are truly heroic? Why or why not? *Answers will vary.*

## Time for a Hero by Brian M. Thomsen, pages 104–113

Short Story

### Summary

Lt. O'Connor wakes up in a hospital with amnesia. Two doctors convince him that he is the superhero Meteor Man. The man agrees to help the doctors disarm a terrorist bomb that could destroy the world. He leaves, believing himself invulnerable, but the doctors working on Project Superhero know that the mission will cost Lt. O'Connor his life.

Reading Hint	Thinking Skill	Extension
Point out that italics are used to show characters' thoughts.	Ask students to <i>evaluate</i> whether Lt. O'Connor had a "real chance to be a hero."	<b>Sacrificial Heroes?</b> Ask students to brainstorm names of people throughout history who have been "sacrificed for the good of all." Discuss whether or not these people were heroes.

### Vocabulary

**averted** avoided; prevented

**bravado** bragging; boasting

**callous** hard; heartless

**conceded** agreed; admitted

**delirious** confused; irrational

**garish** showy; gaudy

**invincible** unconquerable; unbeatable

**sardonically** sarcastically; scornfully

### Discussing the Short Story

1. Who is Meteor Man? (Recall) *Meteor Man is a superhero invented by doctors who convince ordinary men that they are invulnerable.*
2. How do the doctors convince Lt. O'Connor that he is invulnerable? (Recall) *Their elaborate deception is called Project Superhero. The doctors use drugs to erase his memory; enlist his sympathy and convince him that they need his help in a crisis; and present faked evidence of his invulnerability, including Kevlar body armor and news broadcasts of his superheroic exploits. (RL.8.3)*
3. At what point in the story did you discover that the doctors were tricking Lt. O'Connor into believing he was Meteor Man? (Analysis) *Answers will vary. Some may be skeptical about Meteor Man's powers throughout the story. Others may think the black beret taken away from Meteor Man*

*suggests that the patient was a member of the black-beret insurgency team that secured the outside of the plant. Others may find the truth in the conversation between the two doctors at the end of the story. (RL.6.3, RL.11–12.3)*

### Literary Focus: The Ethics of Hero Making

*Ethics* is a science dealing with moral principles or values. As our world advances in scientific knowledge and technology, the ability to alter life creates questions of ethics. Some of these questions relate to topics such as gene splicing, cloning, euthanasia, and abortion. How do we view these social concerns?

Use the following questions for a discussion on ethical principles raised by this science fiction story. *Answers will vary. Students should be encouraged to support their opinions with reasons. (SL.6–12.1, SL.6–12.3, SL.6–12.4)*

- Can you become a hero simply by believing you are a hero?
- If you don't realize you're risking your life, can you truly be a hero?
- Were the doctors ethical when they forced Lt. O'Connor to be a hero?
- Should the doctors be allowed to create Meteor Man II?

# The Unknown Hero by Rebecca Christian, pages 114–115

Essay

## Summary

A day after the 1989 massacre of peaceful protesters in Beijing, one man challenged the tanks rolling through Tiananmen Square. His fate is unknown, but his words live on: “Why are you here? You have done nothing but create misery. My city is in chaos because of you.”

Reading Hint	Thinking Skill	Extension
Before students read the selection, tell them that the man vs. tank confrontation seen in the photo actually happened in China during 1989.	Ask students to <i>evaluate</i> whether Lt. O’Connor had a “real chance to be a hero.”	<b>Role Play:</b> Ask students to suppose that the young man survived the revolt. Have them role-play an interview between the young man and a Western reporter.

## Vocabulary

**culminated** ended; climaxed  
**defied** resisted; disobeyed  
**massacred** killed; slaughtered  
**oppression** injustice; cruelty  
**outrage** anger; protest  
**potent** powerful; effective  
**stark** simple; pure

## Discussing the Essay

1. Summarize the confrontation between the young man and the tank. (Recall) *The unknown man stepped into the path of a tank leading a column of 17 others through Tiananmen Square, the site of a recent massacre. When the tank changed course to avoid hitting him, he moved to block it. Climbing onto the tank, he spoke his words of protest. (RI.6–12.2)*
2. Why do you think the young man confronted the tank? (Analysis) *Answers will vary. The author suggests that he was so outraged he felt compelled to take a stand against a government that killed its citizens for engaging in peaceful protest. Perhaps he was so consumed by grief for someone killed in the massacre that he had no concern for his own safety.*

3. What do you think the author means when she says the young man “has become a symbol around the world”? (Analysis) *Answers will vary. The young man dared to take an individual stand against the collective might of the army. He refused to surrender his right to protest despite the recent violence. While he could not overcome the tanks, he could take a stand against oppression. His action bears witness that “might does not make right.” (RI.6–12.4, RI.6.6)*

## Special Focus: Icon

An *icon* is a symbol with a form that suggests its meaning. For example, the computer icon that represents a floppy disk actually looks like a disk. The disk icon, a simple image, is used to represent the disk and everything it contains.

Sometimes a person becomes an icon. For example, Rosa Parks’ refusal to sit in the back of a segregated bus made her an icon of the Civil Rights Movement.

Use the following questions to prompt discussion of the unknown hero as an icon.

- Consider the young man facing the tanks as an icon. What does he symbolize to you? *Answers will vary.*
- What other icons do you know? *Answers will vary.*
- Is it fair to make an icon of a person? Why or why not? *Answers will vary.*



## Hero or Not?

### Critical Thinking Skill EVALUATING

- Using a chart such as the one below, list heroic and nonheroic actions of the selection's characters. What makes this person a hero? What might make this person *not* a hero? *Answers will vary. Here are some suggested answers.* (RL.6–12.1, RL.6–12.2, RL.9–10.3, RI.6–12.1, RI.6–12.2, RI.6–7.9)

Reasons why a hero	Character	Reasons why not a hero
tries to save his brother from jail; makes the break from his delinquent friends; wants to turn his life around and live up to his responsibilities as the man of the family	Junior	convicted criminal; doesn't know how to be the man of the house
see a problem and try to solve it; have costumes and secret identities	Litter Heroes	don't perform any dramatic exploits or rescues; don't take themselves seriously
is brave enough to be a member of an elite military unit; wants to help in a crisis; is willing to do what he can to save the world	Lt. O'Connor (Meteor Man)	an "invented" hero instead of a volunteer, he has no choice about being a hero; he doesn't know that he's risking his life when he disarms the bomb
unarmed, he confronts a tank and speaks the truth that a totalitarian regime has tried to suppress	Chinese man vs. tank	we can't judge his motivations because they are unknown; actions could be considered foolhardy by some

- In "Hero's Return," **evaluate**, or judge, Junior's treatment of his little brother, Jody. Do you agree with Junior's actions? Why or why not? *Answers will vary. Some may feel that Junior's approach is too harsh. Others may believe that only tough love could keep Jody from going to prison. Junior's actions might also be seen as an attempt to straighten out his own life by taking responsibility for himself and his family.*
- Foreshadowing** is a technique authors use to hint at future developments in a story. Look for such hints in "Time for a Hero." Point out at least one place you see foreshadowing. *Answers will vary. The thought "He's our only hope" foreshadows a crisis, as does the doctors' repeated insistence that the patient has to save the world. The patient has a hard time believing that his superpowers are real, asking "What's the catch?" and asserting that "no sane person would believe that he was some sort of superhero." His costume reminds him of something out of a comic book, which is where Dr. Kirschenbaum got the idea for Project Superhero. The doctors fear that the black beret will trigger a return of his memory and undo their deception. The reference to Meteor Man II suggests that Project Superhero will continue inventing heroes.* (RL.9–12.5)
- Do you believe that the "unknown hero" was a naive risk-taker or a patriotic hero? Explain your choice. *Answers will vary. Students' opinions will depend on whether they believe the man knew the risks of defying the tanks and chose to make his protest despite them.*

### Writing Activity: Choose a Star

The handout on page 47 provides a graphic organizer to help students with the writing activity. It is also available as an interactive whiteboard lesson, ToBeAHero\_3.3\_Writing. You may also wish to use the Writing Activity Handout as an assessment. See pages 63–65 or the whiteboard lesson ToBeAHero\_3.4\_CCSSRubric for a sample rubric to evaluate this activity. (W.6–12.1, W.6–12.8, W.6–12.9)



## Writing Activity: Choose a Star

**Directions:** If you were going to make a movie on the topic of heroism, which character from this book would you choose? Make your choice by **evaluating** the strengths, weaknesses, and overall heroic qualities of this character. Use the chart below to help you organize your ideas.

[illegible]

## A strong evaluation

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

## Cluster Three Vocabulary Test Pages 90–116

### Vocabulary Words

Choose the meaning of the bold word in each passage.

- “Kid,” he said, “you got to the car first, so you must be the most **ambitious** one on the corner.” (*Hero’s Return*,” p. 93)
 

Ⓐ enterprising	Ⓒ dangerous
Ⓑ speedy	Ⓓ unusual
- They surrounded us and **pelted** Junior with questions. (*Hero’s Return*,” p. 94)
 

Ⓐ welcomed	Ⓒ hit
Ⓑ confused	Ⓓ amazed
- But I never did anything about it except mutter and **seethe** until my fateful visit to Dr. Jeruss for an eye exam. (*A Couple of Really Neat Guys*,” p. 101)
 

Ⓐ boil with anger	Ⓒ flex muscles
Ⓑ express surprise	Ⓓ think quietly
- Inevitably** they’d look ashamed, take their litter back and dispose of it properly. (*A Couple of Really Neat Guys*,” p. 103)
 

Ⓐ usually	Ⓒ sometimes
Ⓑ occasionally	Ⓓ unavoidably
- But at least SOME litterers had been **chastised** . . . (*A Couple of Really Neat Guys*” p. 103)
 

Ⓐ cheated	Ⓒ scolded
Ⓑ saved	Ⓓ praised
- “Apparently,” Kirschenbaum **conceded**, “your recuperative stamina is one hundred times that of a mortal man. . .” (*Time for a Hero*” p. 109)
 

Ⓐ mused	Ⓒ spoke
Ⓑ admitted	Ⓓ told
- “If I can prove to you that you are indeed Meteor Man, our **invincible** hero, then would you save the day?” (*Time for a Hero*,” p. 110)
 

Ⓐ unforgettable	Ⓒ unknown
Ⓑ unbeatable	Ⓓ unique
- “What more could Lt. O’Connor want? . . . Maybe just a real chance to be a hero, no deceptions, no false **bravado**.” (*Time for a Hero*,” p. 113)
 

Ⓐ bragging	Ⓒ costumes
Ⓑ names	Ⓓ shame
- He **defied** his country’s army because . . . soldiers in the Chinese military had massacred hundreds of people . . . (*The Unknown Hero*,” p. 115)
 

Ⓐ praised	Ⓒ resisted
Ⓑ fled	Ⓓ condemned
- Whatever his fate, the photograph lives on as a potent symbol of one man’s courage against **oppression**. (*The Unknown Hero*,” p. 115)
 

Ⓐ fear	Ⓒ poverty
Ⓑ failure	Ⓓ injustice

## Teaching Cluster Four

The final cluster in *To Be a Hero* 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 Harlem\_4.0\_Teaching, to plan.

Teacher Presentation	Independent Learning/Assessment
<b>For teacher-directed study you can</b> <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>	<b>Students can</b> <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 and Integrating

I. Present this definition to students.

**Synthesizing** and **integrating** is combining parts (facts, thoughts, or ideas) into a new whole.

II. Discuss with students how they already use synthesis/integration by sharing the situations below.

**You synthesize/integrate when you**

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

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

III. Use the following steps to show students how to synthesize/integrate.

- A. Give students copies of the reproducible on the next page or use the interactive whiteboard lesson, ToBeAHero\_4.1\_CriticalThink.
- B. Ask students to create a new hero for today's world. Have them brainstorm five to ten qualities a hero should have and list them.
- C. After creating a list, have students create a name and profile of the new hero. Encourage students to explain the sources of their ideas. *Answers will vary.* (W.6–12.4, W.6–12.7)

For additional in-depth work on developing the skill of synthesizing and integrating sources of information, see the interactive whiteboard lesson, ToBeAHero\_4.2\_CCSSThinking.

(RI.6–12.8)

## Synthesizing a New Hero for Today

**Essential Question:** Who can be a hero?

**Synthesizing:** When **synthesizing**, you combine parts (facts, thoughts, or ideas) into a new whole.

**Directions:** Create a new hero for today. In **Part A**, list five to ten qualities you believe a hero should have. Then, in **Part B**, create a profile of your hero by assigning a name and writing a character description. Include the person's inner qualities as well as outer attributes and actions.

**Optional:** Draw a picture of this new hero.

### Part A Qualities of your hero

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

### Part B Profile (Name and description)

_____
_____
_____
_____
_____
_____

## 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.

### Hamish Mactavish Is Eating a Bus pages 118–129

**amended** corrected; changed

**countered** opposed; retorted

**dubiously** doubtfully; skeptically

**exquisite** incomparable; striking

**imperceptibly** unnoticeably; gradually

**inscrutable** unreadable; indecipherable

**irreconcilable** unresolvable; implacable

**poised** positioned; ready to move

**resilience** adaptability; hardiness

**speculated** guessed; hypothesized

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### Who's the Greatest of All? pages 130–131

**capstone** top stone; high point

**colossal** huge; gigantic

**converse** opposite; antithesis

**flailing** slapping; flapping

**guile** cunning; cleverness

**lethal** deadly; fatal

**monopoly** control; dominance

**unprecedented** unique; unequalled

**vanquished** defeated; conquered

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### Dr. Martin Luther King, Jr. pages 132–133

**principles** beliefs; morals

**substance** essence; meaning

**tribute** recognition; memorial

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### Visible Ink pages 134–135

**applauded** praised; recognized

**champion** defender; rescuer

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### The Woodcutter's Story pages 136–141

**clambered** scrambled; mounted

**diplomatically** tactfully; gracefully

**station** position; rank

**valiant** brave; chivalrous

**yowling** howling; wailing

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# Hamish Mactavish Is Eating a Bus by Gordon Korman, pages 118–129 Short Story

## Summary

Warren Donaldson picks an unlikely subject for his social studies hero report: a Scottish eccentric who's eating a bus piece by piece. Close to the report deadline, Warren learns that his hero fails in his bus-eating attempt. Warren's popular twin Chase, who had teased him about his choice, turns tables and reveals his admiration for Warren's persistence and resilience.

Reading Hint	Thinking Skill	Extension
As they read, ask students to think about Warren's choice of a hero and what that choice reveals about Warren. (RL.8.3)	Ask students to <i>analyze</i> why some people try to accomplish unusual feats.	<b>Choosing a Hero:</b> Ask students to suppose that they had to do an oral presentation for Mr. Chin. Have them identify the person they would choose and summarize their reasons.

## Vocabulary

**amended** corrected; changed

**countered** opposed; retorted

**dubiously** doubtfully; skeptically

**exquisite** incomparable; striking

**imperceptibly** unnoticeably; gradually

**inscrutable** unreadable; indecipherable

**irreconcilable** unresolvable; implacable

**poised** positioned; ready to move

**resilience** adaptability; hardiness

**speculated** guessed; hypothesized

## Discussing the Short Story

- Describe the relationship between Warren and Chase at the beginning of the story. (Recall) *Warren feels inferior to his fraternal twin Chase, who is bright, athletic, handsome, and popular. His mother thinks he has “declared all-out war on his brother,” but Warren insists they are “natural enemies.”*
- Analyze why Warren feels he and Hamish Mactavish have something in common. (Analysis) *Answers will vary. Chase and his friends write Mactavish off as a “bus-eating geek.” Warren himself feels different and unaccepted. Doing something eccentric is the only way Mactavish can get any attention; similarly, Warren picks a unique hero in an effort to get attention. (RL.6–12.1, RL.9–10.3)*

- Why does Chase choose Warren as his hero? (Analysis) *Answers will vary. Chase seems to have been moved by Warren's comment that Mactavish's fame proves that no one is hopeless. He admires Warren's refusal to give up and his resilience. Perhaps Chase is trying to make peace with his brother by publicly supporting him.*

## Literary Focus: Sarcastic Humor

Much of the humor in this story is *sarcasm*—a funny, yet biting, comment that is meant to mock or give pain.

Direct the students' attention to Warren's nicknames for his brother and comments such as when Warren says that Chase was “usually surrounded by a couple of his caveman buddies from the football team.” (RL.11–12.6)

- What other examples of sarcasm can you find in this story? *Answers will vary. Some examples include “that waste of bathroom tissue, my brother . . .” (p. 119), “kicking during pregnancy . . . was me trying to strangle Chase with the umbilical cord” (p. 119), “Star of the insane asylum” (p. 120), “Hot breath from their bull nostrils took the curl out of my hair” (p. 126).*
- Why do you think people use sarcasm? *Answers will vary. Perhaps people use sarcasm to cover their insecurities, or they may simply wish to be funny. Others may use sarcasm to put a light touch on their strong feelings about something.*



# Who's the Greatest of All? by Daniel Okrent, pages 130–131

Article

## Summary

Sports writer Daniel Okrent tries to answer the question: who is the most outstanding athlete of all time?

Reading Hint	Thinking Skill	Extension
Skimming the footnotes before reading will introduce students to the athletes mentioned.	Discuss whether students agree with the criteria the author uses to <i>evaluate</i> the greatest athlete.	<b>Discussion:</b> Ask students to share their opinions about why (or whether) the question “ <i>Who’s the greatest?</i> ” matters. (SL.6–12.1, SL.6–12.3, SL.6–12.4)

## Vocabulary

**capstone** top stone; high point

**colossal** huge; gigantic

**converse** opposite; antithesis

**flailing** slapping; flapping

**guile** cunning; cleverness

**lethal** deadly; fatal

**monopoly** control; dominance

**unprecedented** unique; unequalled

**vanquished** defeated; conquered

## Discussing the Article

1. Why does the author consider Pelé a more outstanding athlete than Michael Jordan? (Recall) *Michael Jordan is the best American athlete; Pelé is the best in a sport played around the world.* (RI.8.3)
2. Why does the author decide that Babe Ruth is not the world’s greatest athlete? (Analysis) *Answers may vary. Despite his accomplishments as a batter and pitcher, Ruth played against a limited field that did not include black athletes.*
3. Comment on whether you find the author’s arguments convincing. (Analysis) *Answers will vary. Students’ opinions may be influenced by their loyalties to particular athletes or by their level of interest in competitive sports. Some may find the way the author makes concessions to arguments in favor of other athletes persuasive, since the concessions show that he understands—but does not accept—opposing arguments.* (RI.6–10.8)

## Special Focus: Argument

Daniel Okrent believes that the soccer player Pelé is the greatest athlete of all time. He gives several arguments, or reasons, to support his opinion. Most of these arguments are based on the criteria, or standards, that he establishes. The greatest athlete must

- dominate a sport over time.
- change the way his or her sport is played.
- lift his or her team to victory.
- be the best in the world, not just the best in a nation or race.
- achieve many extraordinary athletic feats.

Discuss this author’s criteria for selecting the greatest athlete by asking the following questions.

- Do you agree with the author’s criteria for choosing the greatest athlete? Why or why not? *Answers will vary.*
- What criteria would you use to determine who’s the greatest, in sports or in another field? *Answers will vary.*

# Dr. Martin Luther King, Jr. by David Dinkins, pages 132–133

Eulogy

## Summary

David Dinkins challenges those who mourn the slain civil rights leader to live by his principles and sustain his dream of justice and equality.

Reading Hint	Thinking Skill	Extension
Read the speech aloud for students, asking them to listen for the effect of the repeated phrase, “Martin Luther King is dead now.” (RI.7.7)	Ask students to use <i>synthesis</i> to create a statement about Dr. Martin Luther King, Jr., based on what they already know and what they’ve learned from this tribute. (RI.6.9)	<b>Vision:</b> Sometimes the measure of a hero is how hard he or she tries to better the lives of those around them. Have students write their own poem about a vision or dream they have for others.

## Vocabulary

**principles** beliefs; morals

**substance** essence; meaning

**tribute** recognition; memorial

## Discussing the Eulogy

1. According to the speaker, what principles did Dr. Martin Luther King, Jr., leave as his legacy? (Recall) *The speaker identifies justice, decency, and honor as the principles in Dr. King’s legacy.*
2. What do you think the author means by the statement “Martin Luther King is dead now—but he lives”? (Analysis) *Answers may vary. The author believes that Dr. King’s dream lives on, challenging Americans to continue his work for justice and equality. The statement also juxtaposes the reality of the civil rights leader’s loss with hope that his dream will be achieved. (RI.6–12.4, RI.6.5)*
3. Evaluate whether this eulogy is an effective tribute to Dr. King. Cite specific textual evidence. (Analysis) *Answers will vary. Students’ reactions may depend on how much they know about Martin Luther King, Jr. Others may appreciate the skillful use of rhetorical rhythms and the power of the paradox in the last sentence. (RI.6–12.1, RI.6–8.8)*

## Literary Focus: Eulogy

A *eulogy* is a prepared speech or writing that praises a person’s virtues or accomplishments. Eulogies are often delivered at funerals. This tribute was written after Dr. Martin Luther King, Jr., was shot in 1968.

David Dinkins honors Dr. King by referring to his dream of an America where people “will not be judged by the color of their skin but by the content of their character.” The civil rights leader’s “I Have a Dream” speech is considered one of the best and most influential speeches of the 20th century, according to a survey of rhetoric experts conducted by Texas A & M University and the University of Wisconsin–Madison.

Ask students to consider the following questions.

- Do eulogies make people seem realistic or “larger-than-life”? Why or why not? *Answers will vary.*
- Does a person have to die to become a hero? *Opinions will vary.*
- Does a person have to face grave danger to become a hero? *Opinions will vary.*
- In what ways do heroes live on? *Opinions will vary.*

## Visible Ink by Nikki Giovanni, pages 134–135

Poem

### Summary

The poet explores the sources of heroic strength in heroes of the past and in the ordinary, unsung heroes of her people.

Reading Hint	Thinking Skill	Extension
Share with students that Nikki Giovanni is an African American poet who writes much of her free verse poetry with <i>ellipses</i> (a series of dots showing pauses). Many of her “heroes” will be African Americans.	Help students see how the poem is structured around an analysis of several individual heroes that culminates in a <i>synthesis</i> of the poet’s ideas about heroes of our time. (RL.7.5)	<b>Agree or Disagree:</b> Ask students to agree or disagree with this statement: “The heroes of our time do the ordinary things that must be done.”

### Vocabulary

**applauded** praised; recognized

**champion** defender; rescuer

### Discussing the Poem

- Which line of the poem do you think best captures the poem’s message or theme? (Analysis) *Answers will vary. Students will probably point to one or more of the following lines: “One does what one must in order to be a whole . . . human.” “The greatest heroes probably have no idea . . . how heroic they are.” (RL.6–12.2)*
- Why is the heroism of African Americans a source of pride? (Analysis) *Answers will vary. The poet honors her people’s sacrifice, their willingness to do the right thing, their contribution to the future, and their connection to the sources of true strength.*
- Where does the poet think “the true strength comes from”? Cite textual evidence to support your response. (Analysis) *Answers will vary. She identifies the source of Samson’s strength as God and the source of Achilles’ strength as his mother’s faith. She also suggests that heroes fail when they believe their strength comes from themselves. (RL.6–12.1)*

### Literary Focus: Ethnic Heroes

Work with students to compare Nikki Giovanni’s celebration of her people’s heroic strength with “A Song of Greatness” (page 4). Use the following questions to prompt discussion.

- According to the poems, what are some qualities of Chippewa heroes? African American heroes?
- Do you think there are qualities of heroism that are common to everyone regardless of their ethnic group? Explain.

### Discussing the Image

The image of a father holding his son is from a poster entitled “Part of Growing.” Brenda Joysmith, the artist, is known for her pastel paintings of everyday black life in America. Discuss with students the thoughts provoked by this image. (RL.9–10.7, SL.6–12.1)

- How does this image fit the poem? *Answers will vary. Both the image and poem speak of the role models of black culture. Some subjects of the poem are well-known; others are individual role models, mentors, or parents not particularly famous. The image emphasizes the father figure as a heroic role model to the son.*

# The Woodcutter's Story by Nancy Schimmel, pages 136–141

Fairy Tale

## Summary

An aging king gives his three sons this test: the first one to rescue a woman from deadly danger will inherit the throne. The first prince becomes a valiant knight, the second a courtier. The third answers three pleas for help and becomes a woodcutter—the one who rescues Red Riding Hood.

Reading Hint	Thinking Skill	Extension
Before students read the fairy tale, discuss what they expect when a story begins “Once upon a time . . .”	Discuss how the author <i>synthesizes</i> elements of several fairy tales into an original story. (RL.9–10.9)	<b>Joining Tales:</b> Ask students to join two well-known fairy tales into a unique tale with a twist. Discuss how the tales intersect, who the hero is, and what he/she does.

## Vocabulary

**clambered** scrambled; mounted

**diplomatically** tactfully; gracefully

**station** position; rank

**valiant** brave; chivalrous

**yowling** howling; wailing

## Discussing the Fairy Tale

- Why does the king send his three sons into the world? (Recall) *It is to see which prince is best suited to rule after him.*
- Why is the youngest prince the only one who passes his father's test? (Analysis) *Answers will vary. In traditional tales, the character who answers requests for help is usually the only one who succeeds. The youngest prince is also able to seek and listen to advice. The older princes are too caught up in their masculine roles to be helpful. On the other hand, the youngest prince follows his mother's advice to listen to his heart.*
- Infer how the prince's story might end using textual evidence. (Analysis) *Answers may vary. The author suggests that the prince is the woodcutter who rescues Little Red Riding Hood. Since he will be the only prince who will have rescued a woman from mortal danger, he will now inherit his father's throne. Perhaps he uses what he has learned from the woodcutter to rule wisely, or perhaps he prefers his simple, hardworking life in the woods. (RL.6–12.1)*

## Literary Focus: Fairy Tale Heroes

Fairy tales traditionally have a heroic rescuer who “saves the day.” Ask students the following questions. (RL.6.9, SL.6–12.1)

- What are some familiar fairy tales with heroic rescuers? *Answers will vary. Possible answers include the tales of Snow White, Thumbelina, and Rumpelstiltskin.*
- What are some common character traits of these heroes? *Answers will vary. Courage, calmness, and a mission or sense of purpose are typical character traits of rescuers.*

## Related Reading: Fairy Tale Versions

Many well-known stories have varied plots and endings. For example, Charles Perrault and the Brothers Grimm have different versions of “Little Red Riding Hood.” James Thurber’s *Further Fables for Our Time* contains several altered fairy tales.

Some stories may be seemingly unique, yet have characteristics common to other fairy tales, such as the three competing siblings from the African tale of “Three Rival Brothers” and the ever-popular “Cinderella.”

## Cluster Four Vocabulary Test Pages 117–141

### Vocabulary Words

Choose the meaning of the bold word in each passage.

1. “Doofus,” Chase **countered**. (*Hamish Mactavish Is Eating a Bus*, p. 120)  

Ⓐ yawned	Ⓒ warned
Ⓑ insisted	Ⓓ retorted
2. “Maybe some rich guy is offering a million dollars to anyone who can eat a bus,” Kevin **speculated**. (*Hamish Mactavish Is Eating a Bus*, p. 121)  

Ⓐ guessed	Ⓒ asserted
Ⓑ said	Ⓓ mocked
3. . . . Chase went on about my strength of character and my **resilience** . . . (*Hamish Mactavish Is Eating a Bus*, p. 129)  

Ⓐ speed	Ⓒ hardness
Ⓑ intelligence	Ⓓ sarcasm
4. . . . [Pelé] at 17 led his team to the first of his **unprecedented** three world championships . . . (*Who’s the Greatest of All?* p. 131)  

Ⓐ unique	Ⓒ amazing
Ⓑ repeated	Ⓓ famous
5. If we are to build a **tribute** to what he stood for, we must, each of us, stand for the same things. (*Dr. Martin Luther King, Jr.*, p. 133)  

Ⓐ message	Ⓒ philosophy
Ⓑ memorial	Ⓓ gift
6. . . . we all look for a **champion** . . . (*Visible Ink*, p. 134)  

Ⓐ sponsor	Ⓒ model
Ⓑ rescuer	Ⓓ overachiever
7. The heroes of our time do the ordinary things that must be done . . . whether we are **applauded** or not . . . (*Visible Ink*, p. 135)  

Ⓐ recognized	Ⓒ anonymous
Ⓑ unrecognized	Ⓓ criticized
8. “O Prince,” called the old woman, immediately recognizing his **station** in life . . . (*The Woodcutter’s Story*, p. 137)  

Ⓐ depot	Ⓒ terminal
Ⓑ ambition	Ⓓ rank
9. He became a **valiant** knight . . . (*The Woodcutter’s Story*, p. 138)  

Ⓐ famous	Ⓒ poor
Ⓑ brave	Ⓓ humble
10. He was learning to deal **diplomatically** with mischievous boys and goats . . . (*The Woodcutter’s Story*, p. 140)  

Ⓐ sternly	Ⓒ tactfully
Ⓑ equally	Ⓓ profitably

## Research, Writing, and Discussion Topics

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

1. Choose two completely different heroes from this anthology. *Compare and contrast* these two heroes in their strengths and weaknesses.
2. *Analyze* the reasons why some people feel there are no heroes today.
3. *Analyze* the ordinary people you know in your life. Have any of them ever done anything that might be considered heroic? Explain.
4. *Synthesize* your ideas about being a hero in a 20-line poem.
5. *Analyze* the areas in which “heroes” have played a part in the history of your town.
6. Choose a recent highly publicized case of a real-life hero. *Evaluate* the television news media and the way they have reported this case. Explain whether you think the media glorified this hero too much or not.
7. *Evaluate* the anthology by choosing from the selections the hero you would choose to place as “Champion” on the Wheaties cereal box. Give several reasons for your choice.
8. Using quotations and photos from newspapers and magazines, create a poster collage that *synthesizes* your perceptions of heroism.
9. *Evaluate* the actions of the scientists in “Time for a Hero.” Were they ethical? Why or why not?
10. *Analyze* a time in your life when you confronted a hard situation. *Evaluate* your actions and state what you might do differently today.

## Assessment and Project Ideas

### Extended Research Opportunities

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

- A particular hero from American history
- A person who was hailed as a hero and then became dishonored
- A legendary hero such as Paul Bunyan or Beowulf
- An unusual or unlikely hero
- A comic strip hero
- An actor, artist, or musician hero
- Heroic acts of rescue

### Speaking and Listening

1. Present a folk tale based on a real-life experience involving heroism.
2. With several classmates, perform “A Couple of Really Neat Guys” as a short play. Keep the style exaggerated and comic.
3. If you could tell young children one thing about the concept of being a hero, what would it be? Present your statement to the class.
4. Work with classmates to debate the concept of “war heroes.” You might want to do research about famous war leaders.
5. Interview a local “hero” and write a feature article about him or her.
6. Perform the eulogy “Dr. Martin Luther King, Jr.” with several speakers as a dramatic reading for your class.

### Creative Writing

1. Think about a time when you were faced with a situation that required courage. Write a poem about your feelings.
2. Write a monologue for one of the characters in this anthology, based on his or her point of view about heroism. Present it to the class.
3. Write a thank-you letter from one of the characters of this book to the person he or she viewed as a hero (for example, Nicholas Gage to his teacher or Christy Brown to his mother).
4. Alter a well-known fairy tale. Consider placing it in a modern setting, changing some of the characters, or providing a different outcome for the hero.
5. Using the Five Ws (Who? What? Where? When? Why?), write a newspaper story covering a recent act of heroism in your school or community, or create an imaginary hero you interviewed.
6. Write a character sketch of an everyday hero you know, revealing the person’s name only in the last line.

### Multimedia Activities

1. Create a multimedia presentation that chronicles the life of one of your personal heroes. Use images, audio, video, quotations, and other elements to bring your hero to life.
2. Create a political cartoon that illustrates your opinion of the phrase “To Be a Hero.”
3. Create an illustration of one of the selections in this anthology. Your illustration should depict a character, a situation, or an overall mood or feeling involving heroism.
4. Create a song or poem that presents your feelings about heroes or heroism.
5. Design a poster based on one of your favorite quotations about heroism.



## 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.

### Classifying

- Classify the heroes from this anthology into several different categories.
- What are the different types of modern-day heroes?

### Analyzing

- List common traits that heroes share.
- Analyze various definitions of the word "hero." What traits or descriptors should be part of the definition that currently are not?

### Evaluating

- What types of people does our modern society view as heroes? Has that changed from decade to decade?
- Who are the unsung heroes of this decade?

### Synthesizing

- How can you apply the understanding you have achieved from answering the previous questions to the essential question of this book: Who can be a hero?

You may also wish to share the rubric for informative/explanatory writing found in the interactive whiteboard lesson, ToBeAHero\_4.4\_CCSSRubric, before students begin their test. (W.6-12.2, W.6-12.9)

## Essay Test

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

**Prompt:** Who can be a hero?

## Rubric for Project Evaluation: Grades 6–8

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

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

## Rubric for Project Evaluation: Grades 9–10

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

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

## Rubric for Project Evaluation: Grades 11–12

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

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

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

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

### Challenging

**Ender's Game** by Orson Scott Card. Aliens have attacked Earth twice and destroyed the human species. To avoid this happening again, the world government begins breeding military geniuses, one of whom is Ender Wiggin. Ender #1. [RL 9 IL 9 + ] Paperback 8668701; Cover Craft 8668702.

**To Kill a Mockingbird** by Harper Lee. A white lawyer in a Southern town defends a black man accused of assaulting a white woman. [RL 8 IL 9–12] Paperback 0803001; Cover Craft 0803002.

**The Odyssey** by Homer. An epic poem about the wanderings of Ulysses, a warrior on his way home from the Trojan War. [RL 10 IL 7 + ] Paperback 2421601; Cover Craft 2421602.

### Average

**The Call of the Wild** by Jack London. The icy tale of a sled dog's heroic adventures. [RL 7 IL 6–11] Paperback 2672401; Cover Craft 2672402.

**The Dark is Rising** by Susan Cooper. On his eleventh birthday, Will Stanton discovers that he is the last of the Old Ones, destined to seek the magical Signs that will enable the Old Ones to triumph over the evil forces of the Dark. [RL 7 IL 5–9] Paperback R350401.

**The Diary of Anne Frank: A Play** by Frances Goodrich and Albert Hackett. A stage adaptation of the diaries of a young girl who was forced into hiding in an attic in Nazi-occupied Amsterdam during World War II. [RL 7 IL 6 + ]

**Oh, Freedom! Kids Talk about the Civil Rights Movement with the People Who Made It Happen** by Casey King & Linda B. Osborne. Interviews between young people and people who took part in the civil rights movement accompany essays that describe the history of efforts to make equality a reality for African Americans. [RL 6 IL 5 + ] Paperback 5732301; Cover Craft 5732302.

**Something for Joey** by Richard Peck. While John Cappalletti was winning the Heisman Trophy, his brother Joey was suffering from leukemia. But John had a special medicine for Joey—touchdowns. [RL 8 IL 7 + ] Paperback 9977001; Cover Craft 9977002.

### Easy

**Bud, Not Buddy** by Christopher Paul Curtis. Ten-year-old Bud hits the road in search of his father and his home. [RL 5 IL 4–8] Paperback 5954101; Cover Craft 5954102.

**The Boys from St. Petri** by Bjarne Reuter. In 1942, a group of young men begin a series of increasingly dangerous protests against the German invasion of their Danish homeland. [RL 5 IL 7 + ] Paperback 4969401; Cover Craft 4969402.

**The Underground Man** by Milton Meltzer. A courageous young white man aids slaves escaping from Kentucky in pre-Civil War days. [RL 5 IL 5–10] Paperback 4178601; Cover Craft 4178602.

## What Do You Know?

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

**Agree or Disagree** (Write an *A* or *D* by each statement.)

- \_\_\_\_\_ 1. There are no true heroes anymore.
- \_\_\_\_\_ 2. Only little kids need heroes.
- \_\_\_\_\_ 3. In a crisis, ordinary people often do extraordinary things.
- \_\_\_\_\_ 4. Heroes show us our true potential.
- \_\_\_\_\_ 5. People who risk their lives to save others are heroic.
- \_\_\_\_\_ 6. People who cope with cancer or disabilities are heroic.
- \_\_\_\_\_ 7. Only a person without serious flaws can be a hero.
- \_\_\_\_\_ 8. A true hero feels no fear.
- \_\_\_\_\_ 9. The most essential quality of a hero is bravery.
- \_\_\_\_\_ 10. Every person has the potential to be a hero.
- \_\_\_\_\_ 11. It's the ordinary people getting through the demands of day-to-day life who are the true heroes.
- \_\_\_\_\_ 12. Heroes today are more likely to be sports figures or movie stars than those who have accomplished brave deeds.



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

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

**Cluster Two Vocabulary Test** (page 38)

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

**Cluster Three Vocabulary Test** (page 48)

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

**Cluster Four Vocabulary Test** (page 58)

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

## 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>SB:</b> pp. 42, 88, 116 <b>TG:</b> pp. 18, 20, 21, 22, 24–25, 27–28, 30, 32, 33, 34, 36–37, 39–40, 42, 46–47, 53, 56, 57, 61 <b>IWL:</b> 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4
2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	<b>SB:</b> pp. 42, 116 <b>TG:</b> pp. 22, 24–25, 30, 32, 35, 42, 46–47, 53, 56 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4
3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	<b>TG:</b> pp. 15–16, 18, 27–28, 33, 34, 44, 57 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	<b>SB:</b> pp. 12, 88 <b>TG:</b> pp. 17, 20, 22, 26, 29, 30, 36–37, 38, 41, 42, 48, 52, 53, 58 <b>IWL:</b> 2.3, 2.4
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.	
6. Explain how an author develops the point of view of the narrator or speaker in a text.	<b>TG:</b> pp. 21, 22, 32, 33, 35, 42

### 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. 21
8. (Not applicable to literature)	(Not applicable to literature)
9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.	<b>SB:</b> p. 88 <b>TG:</b> pp. 36–37, 56, 57, 59, 61 <b>IWL:</b> 2.3, 2.4

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 66 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grade 6 (RI)

### Key Ideas and Details

- |  |   |
|--|---|
| 1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.   | <b>SB:</b> p. 116<br><b>TG:</b> pp. 23, 27–28, 31, 39–40, 46–47, 55, 61<br><b>IWL:</b> 2.1, 2.2, 3.1, 3.2, 3.3, 3.4 |
| 2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. | <b>SB:</b> p. 116<br><b>TG:</b> pp. 45, 46–47<br><b>IWL:</b> 3.3, 3.4   |
| 3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).                | <b>TG:</b> pp. 15–16, 23, 27–28<br><b>IWL:</b> 1.1, 1.2, 2.1, 2.2   |

### Craft and Structure

- |   |   |
|---|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.                            | <b>SB:</b> p. 12<br><b>TG:</b> pp. 17, 23, 26, 29, 31, 38, 41, 43, 45, 48, 52, 55, 58 |
| 5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas. | <b>TG:</b> pp. 31, 55   |
| 6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.   | <b>TG:</b> pp. 19, 23, 43, 45   |

### Integration of Knowledge and Ideas

- |  |  |
|--|--|
| 7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue. | <b>TG:</b> pp. 45, 59, 61  |
| 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. 88<br><b>TG:</b> pp. 31, 36–37, 39–40, 45, 50–51, 54, 55, 59, 61<br><b>IWL:</b> 2.3, 2.4, 3.1, 3.2, 4.1, 4.2 |
| 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>SB:</b> pp. 88, 116<br><b>TG:</b> pp. 36–37, 46–47, 55<br><b>IWL:</b> 2.3, 2.4, 3.3, 3.4                                |

### Range of Reading and Level of Text Complexity

- |   |   |
|---|---|
| 10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 66 include selections that are challenging, average, and easy. |
|---|---|

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

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s) and organize the reasons and evidence clearly.</li> <li>b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from the argument presented.</li> </ul>	<p><b>SB:</b> p. 116  <b>TG:</b> pp. 19, 46–47, 59, 62  <b>IWL:</b> 3.3, 3.4</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from the information or explanation presented.</li> </ul>	<p><b>TG:</b> pp. 21, 59, 60</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>SB:</b> pp. 42, 88  <b>TG:</b> pp. 18, 22, 24–25, 32, 33, 36–37, 59, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p><b>SB:</b> pp. 42, 116  <b>TG:</b> pp. 24–25, 46–47, 50–51, 59, 60, 62, 63–65  <b>IWL:</b> 1.3, 1.4, 3.3, 3.4, 4.1, 4.2</p>
<p>5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>	<p><b>TG:</b> pp. 59, 60, 63–65</p>

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

6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

**TG:** pp. 59, 60

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

**TG:** pp. 50–51, 59, 60, 62, 63–65  
**IWL:** 4.1, 4.2

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.

**SB:** p. 116  
**TG:** pp. 46–47, 59, 60, 62, 63–65  
**IWL:** 3.3, 3.4

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

**SB:** p. 116  
**TG:** pp. 46–47, 59, 60, 62, 63–65  
**IWL:** 3.3, 3.4

### Range of Writing

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

**SB:** p. 42  
**TG:** pp. 24–25, 59, 60, 62  
**IWL:** 1.3, 1.4

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

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.	<b>TG:</b> pp. 19, 20, 21, 22, 23, 32, 34, 35, 43, 44, 45, 54, 55, 56, 60, 61
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. 60, 61
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> pp. 44, 54, 60, 61

### Presentation of Knowledge and Ideas

4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.	<b>TG:</b> pp. 44, 54, 60, 61, 63–65
5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.	<b>TG:</b> pp. 60, 63–65
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>TG:</b> pp. 60, 63–65

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Concept Vocabulary	SB: p. 12	RL.6.4	RI.6.4		
<b>Cluster One: What Are Some Types of Heroes?</b>					
Teaching the Critical Thinking Skill: Classifying	TG: pp. 15–16 IWL: 1.1, 1.2	RL.6.3	RI.6.3		
Cluster One Vocabulary	TG: p. 17	RL.6.4	RI.6.4		
Older Run, Gary Paulsen	TG: p. 18	RL.6.1 RL.6.3		W.6.3	
The Man in the Water, Roger Rosenblatt	TG: p. 19		RI.6.6	W.6.1	SL.6.1
The Hero's Test, Alisoun Witting	TG: p. 20	RL.6.1 RL.6.4			SL.6.1
Birdfoot's Grampa, Joseph Bruchac	TG: p. 21	RL.6.1 RL.6.6 RL.6.7		W.6.2	SL.6.1
The Teacher Who Changed My Life, Nicholas Gage	TG: p. 22	RL.6.1 RL.6.2 RL.6.4 RL.6.6		W.6.3	SL.6.1
Flying in the Face of the Führer, Phil Taylor	TG: p. 23		RI.6.1 RI.6.3 RI.6.4 RI.6.6		SL.6.1
Responding to Cluster One Writing Activity: Sketch a Hero	SB: p. 42 TG: pp. 24–25 IWL: 1.3, 1.4	RL.6.1 RL.6.2		W.6.3 W.6.4 W.6.10	
Cluster One Vocabulary Test	TG: p. 26	RL.6.4	RI.6.4		
<b>Cluster Two: What Makes a Hero?</b>					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.6.1 RL.6.3	RI.6.1 RI.6.3		
Cluster Two Vocabulary	TG: p. 29	RL.6.4	RI.6.4		
Tough Alice, Jane Yolen	TG: p. 30	RL.6.1 RL.6.2 RL.6.4			
Excerpt from <i>Great Plains</i> , Ian Frazier	TG: p. 31		RI.6.1 RI.6.4 RI.6.5 RI.6.8		

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
<b>The Letter "A" from <i>My Left Foot</i>, Christy Brown</b>	<b>TG:</b> p. 32	RL.6.1 RL.6.2 RL.6.6		W.6.3	SL.6.1
<b>Those Winter Sundays, Robert Hayden</b>	<b>TG:</b> p. 33	RL.6.1 RL.6.3 RL.6.6		W.6.3	
<b>Sir Bors Fights for a Lady, Rosemary Sutcliff</b>	<b>TG:</b> p. 34	RL.6.1 RL.6.3			SL.6.1
<b>Elizabeth Blackwell: Medical Pioneer, Joanna Halpert Kraus</b>	<b>TG:</b> p. 35	RL.6.2 RL.6.6			SL.6.1
<b>Responding to Cluster Two Writing Activity: Short and Sweet</b>	<b>SB:</b> p. 88 <b>TG:</b> pp. 36–37 <b>IWL:</b> 2.3, 2.4	RL.6.1 RL.6.4 RL.6.9	RI.6.8 RI.6.9	W.6.3	
<b>Cluster Two Vocabulary Test</b>	<b>TG:</b> p. 38	RL.6.4	RI.6.4		
<b>Cluster Three: Hero or Not?</b>					
<b>Teaching the Critical Thinking Skill: Evaluating</b>	<b>TG:</b> pp. 39–40 <b>IWL:</b> 3.1, 3.2	RL.6.1	RI.6.1 RI.6.8		
<b>Cluster Three Vocabulary</b>	<b>TG:</b> p. 41	RL.6.4	RI.6.4		
<b>Hero's Return, Kristin Hunter</b>	<b>TG:</b> p. 42	RL.6.1 RL.6.2 RL.6.4 RL.6.6			
<b>A Couple of Really Neat Guys, Dave Barry</b>	<b>TG:</b> p. 43		RI.6.4 RI.6.6		SL.6.1
<b>Time for a Hero, Brian M. Thomsen</b>	<b>TG:</b> p. 44	RL.6.3			SL.6.1 SL.6.3 SL.6.4
<b>The Unknown Hero, Rebecca Christian</b>	<b>TG:</b> p. 45		RI.6.2 RI.6.4 RI.6.6 RI.6.7 RI.6.8		SL.6.1
<b>Responding to Cluster Three Writing Activity: Choose a Star</b>	<b>SB:</b> p. 116 <b>TG:</b> pp. 46–47 <b>IWL:</b> 3.3, 3.4	RL.6.1 RL.6.2	RI.6.1 RI.6.2 RI.6.9	W.6.1 W.6.4 W.6.8 W.6.9	
<b>Cluster Three Vocabulary Test</b>	<b>TG:</b> p. 48	RL.6.4	RI.6.4		

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## All Standards Correlated by Selection >> Grade 6

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
<b>Cluster Four: Thinking On Your Own</b>					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 50–51 IWL: 4.1, 4.2		RI.6.8	W.6.4 W.6.7	
Cluster Four Vocabulary	TG: p. 52	RL.6.4	RI.6.4		
Hamish Mactavish Is Eating a Bus, Gordon Korman	TG: p. 53	RL.6.1 RL.6.2 RL.6.4			
Who's the Greatest of All?, Daniel Okrent	TG: p. 54		RI.6.8		SL.6.1 SL.6.3 SL.6.4
Dr. Martin Luther King, Jr., David Dinkins	TG: p. 55		RI.6.1 RI.6.4 RI.6.5 RI.6.8 RI.6.9		SL.6.1
Visible Ink, Nikki Giovanni	TG: p. 56	RL.6.1 RL.6.2 RL.6.9			SL.6.1
The Woodcutter's Story, Nancy Schimmel	TG: p. 57	RL.6.1 RL.6.3 RL.6.9			
Cluster Four Vocabulary Test	TG: p. 58	RL.6.4	RI.6.4		
<b>Additional Teacher Guide Resources</b>					
Research, Writing, and Discussion Topics	TG: p. 59	RL.6.9	RI.6.7 RI.6.8	W.6.1 W.6.2 W.6.3 W.6.4 W.6.5 W.6.6 W.6.7 W.6.8 W.6.9 W.6.10	
Assessment and Project Ideas	TG: p. 60			W.6.2 W.6.3 W.6.4 W.6.5 W.6.6 W.6.7 W.6.8 W.6.9 W.6.10	SL.6.1 SL.6.2 SL.6.3 SL.6.4 SL.6.5 SL.6.6

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## All Standards Correlated by Selection >> Grade 6

<b>Content</b>	<b>Pages</b>	<b>RL</b> <i>ELA Reading Literature</i>	<b>RI</b> <i>ELA Reading Informational Text</i>	<b>W</b> <i>ELA Writing</i>	<b>SL</b> <i>ELA Speaking and Listening</i>
Answering the Essential Question	TG: p. 61	RL.6.1 RL.6.9	RI.6.1 RI.6.7 RI.6.8		SL.6.1 SL.6.2 SL.6.3 SL.6.4
Essay Test	TG: p. 62			W.6.1 W.6.4 W.6.7 W.6.8 W.6.9 W.6.10	
Rubrics for Project Evaluation	TG: pp. 63–65			W.6.4 W.6.5 W.6.7 W.6.8 W.6.9	SL.6.4 SL.6.5 SL.6.6
Related Literature	TG: p. 66	RL.6.10	RI.6.10		

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

### Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SB:</b> pp. 42, 88, 116 <b>TG:</b> pp. 18, 20, 21, 22, 24–25, 27–28, 30, 32, 33, 34, 36–37, 39–40, 42, 46–47, 53, 56, 57, 61 <b>IWL:</b> 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	<b>SB:</b> pp. 42, 116 <b>TG:</b> pp. 22, 24–25, 30, 32, 35, 42, 46–47, 53, 56 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	<b>TG:</b> pp. 15–16, 18, 21, 27–28, 33, 34, 42, 57 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	<b>SB:</b> pp. 12, 88 <b>TG:</b> pp. 17, 20, 22, 26, 29, 30, 33, 36–37, 38, 41, 42, 48, 52, 53, 58 <b>IWL:</b> 2.3, 2.4
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	<b>TG:</b> pp. 21, 33, 56
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	<b>TG:</b> pp. 32, 35

### Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	
8. (Not applicable to literature)	(Not applicable to literature)
9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	<b>TG:</b> p. 59

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 66 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Reading: Informational Text » Grade 7 (RI)

Key Ideas and Details	
1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SB:</b> p. 116 <b>TG:</b> pp. 23, 27–28, 31, 39–40, 46–47, 55, 61 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2, 3.3, 3.4
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	<b>SB:</b> p. 116 <b>TG:</b> pp. 45, 46–47 <b>IWL:</b> 3.3, 3.4
3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).	<b>TG:</b> pp. 15–16, 23, 27–28 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2
Craft and Structure	
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 23, 26, 29, 31, 38, 41, 43, 45, 48, 52, 55, 58
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. 31
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. 43
Integration of Knowledge and Ideas	
7. Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).	<b>TG:</b> p. 55
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. 88 <b>TG:</b> pp. 31, 36–37, 39–40, 45, 50–51, 54, 55, 59, 61 <b>IWL:</b> 2.3, 2.4, 3.1, 3.2, 4.1, 4.2
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>SB:</b> pp. 88, 116 <b>TG:</b> pp. 36–37, 46–47 <b>IWL:</b> 2.3, 2.4, 3.3, 3.4
Range of Reading and Level of Text Complexity	
10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 66 include selections that are challenging, average, and easy.

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

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 116  <b>TG:</b> pp. 19, 46–47, 59, 62  <b>IWL:</b> 3.3, 3.4</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ul>	<p><b>TG:</b> pp. 21, 59, 60</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>SB:</b> pp. 42, 88  <b>TG:</b> pp. 18, 22, 24–25, 32, 33, 36–37, 59, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</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. 42, 116  <b>TG:</b> pp. 24–25, 46–47, 50–51, 59, 60, 62, 63–65  <b>IWL:</b> 1.3, 1.4, 3.3, 3.4, 4.1, 4.2</p>

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

5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	<b>TG:</b> pp. 59, 60, 63–65
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. 59, 60
<b>Research to Build and Present Knowledge</b>	
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. 50–51, 59, 60, 62, 63–65 <b>IWL:</b> 4.1, 4.2
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. 116 <b>TG:</b> pp. 46–47, 59, 60, 62, 63–65 <b>IWL:</b> 3.3, 3.4
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SB:</b> p. 116 <b>TG:</b> pp. 46–47, 59, 60, 62, 63–65 <b>IWL:</b> 3.3, 3.4
<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> p. 42 <b>TG:</b> pp. 24–25, 59, 60, 62 <b>IWL:</b> 1.3, 1.4

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

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. d. Acknowledge new information expressed by others and, when warranted, modify their own views.	<b>TG:</b> pp. 19, 20, 21, 22, 23, 32, 34, 35, 42, 43, 44, 45, 54, 55, 56, 60, 61
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. 60, 61
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> pp. 44, 54, 60, 61

### Presentation of Knowledge and Ideas

4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.	<b>TG:</b> pp. 44, 54, 60, 61, 63–65
5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.	<b>TG:</b> pp. 60, 63–65
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<b>TG:</b> pp. 60, 63–65

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Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Concept Vocabulary	SB: p. 12	RL.7.4	RI.7.4		
<b>Cluster One: What Are Some Types of Heroes?</b>					
Teaching the Critical Thinking Skill: Classifying	TG: pp. 15–16 IWL: 1.1, 1.2	RL.7.3	RI.7.3		
Cluster One Vocabulary	TG: p. 17	RL.7.4	RI.7.4		
Older Run, Gary Paulsen	TG: p. 18	RL.7.1 RL.7.3		W.7.3	
The Man in the Water, Roger Rosenblatt	TG: p. 19			W.7.1	SL.7.1
The Hero's Test, Alisoun Witting	TG: p. 20	RL.7.1 RL.7.4			SL.7.1
Birdfoot's Grampa, Joseph Bruchac	TG: p. 21	RL.7.1 RL.7.3 RL.7.5		W.7.2	SL.7.1
The Teacher Who Changed My Life, Nicholas Gage	TG: p. 22	RL.7.1 RL.7.2 RL.7.4		W.7.3	SL.7.1
Flying in the Face of the Führer, Phil Taylor	TG: p. 23		RI.7.1 RI.7.3 RI.7.4		SL.7.1
Responding to Cluster One Writing Activity: Sketch a Hero	SB: p. 42 TG: pp. 24–25 IWL: 1.3, 1.4	RL.7.1 RL.7.2		W.7.3 W.7.4 W.7.10	
Cluster One Vocabulary Test	TG: p. 26	RL.7.4	RI.7.4		
<b>Cluster Two: What Makes a Hero?</b>					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.7.1 RL.7.3	RI.7.1 RI.7.3		
Cluster Two Vocabulary	TG: p. 29	RL.7.4	RI.7.4		
Tough Alice, Jane Yolen	TG: p. 30	RL.7.1 RL.7.2 RL.7.4			
Excerpt from <i>Great Plains</i> , Ian Frazier	TG: p. 31		RI.7.1 RI.7.4 RI.7.5 RI.7.8		

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## All Standards Correlated by Selection >> Grade 7

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
<b>The Letter “A” from <i>My Left Foot</i>,</b> Christy Brown	<b>TG:</b> p. 32	RL.7.1 RL.7.2 RL.7.6		W.7.3	SL.7.1
<b>Those Winter Sundays,</b> Robert Hayden	<b>TG:</b> p. 33	RL.7.1 RL.7.3 RL.7.4 RL.7.5		W.7.3	
<b>Sir Bors Fights for a Lady,</b> Rosemary Sutcliff	<b>TG:</b> p. 34	RL.7.1 RL.7.3			SL.7.1
<b>Elizabeth Blackwell: Medical Pioneer,</b> Joanna Halpert Kraus	<b>TG:</b> p. 35	RL.7.2 RL.7.6			SL.7.1
<b>Responding to Cluster Two</b> Writing Activity: Short and Sweet	<b>SB:</b> p. 88 <b>TG:</b> pp. 36–37 <b>IWL:</b> 2.3, 2.4	RL.7.1 RL.7.4	RI.7.8 RI.7.9	W.7.3	
<b>Cluster Two Vocabulary Test</b>	<b>TG:</b> p. 38	RL.7.4	RI.7.4		
<b>Cluster Three: Hero or Not?</b>					
<b>Teaching the Critical Thinking Skill:</b> Evaluating	<b>TG:</b> pp. 39–40 <b>IWL:</b> 3.1, 3.2	RL.7.1	RI.7.1 RI.7.8		
<b>Cluster Three Vocabulary</b>	<b>TG:</b> p. 41	RL.7.4	RI.7.4		
<b>Hero’s Return,</b> Kristin Hunter	<b>TG:</b> p. 42	RL.7.1 RL.7.2 RL.7.3 RL.7.4			SL.7.1
<b>A Couple of Really Neat Guys,</b> Dave Barry	<b>TG:</b> p. 43		RI.7.4 RI.7.6		SL.7.1
<b>Time for a Hero,</b> Brian M. Thomsen	<b>TG:</b> p. 44				SL.7.1 SL.7.3 SL.7.4
<b>The Unknown Hero,</b> Rebecca Christian	<b>TG:</b> p. 45		RI.7.2 RI.7.4 RI.7.8		SL.7.1
<b>Responding to Cluster Three</b> Writing Activity: Choose a Star	<b>SB:</b> p. 116 <b>TG:</b> pp. 46–47 <b>IWL:</b> 3.3, 3.4	RL.7.1 RL.7.2	RI.7.1 RI.7.2 RI.7.9	W.7.1 W.7.4 W.7.8 W.7.9	

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Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Cluster Three Vocabulary Test	TG: p. 48	RL.7.4	RI.7.4		
<b>Cluster Four: Thinking On Your Own</b>					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 50–51 IWL: 4.1, 4.2		RI.7.8	W.7.4 W.7.7	
Cluster Four Vocabulary	TG: p. 52	RL.7.4	RI.7.4		
Hamish Mactavish Is Eating a Bus, Gordon Korman	TG: p. 53	RL.7.1 RL.7.2 RL.7.4			
Who's the Greatest of All?, Daniel Okrent	TG: p. 54		RI.7.8		SL.7.1 SL.7.3 SL.7.4
Dr. Martin Luther King, Jr., David Dinkins	TG: p. 55		RI.7.1 RI.7.4 RI.7.7 RI.7.8		SL.7.1
Visible Ink, Nikki Giovanni	TG: p. 56	RL.7.1 RL.7.2 RL.7.5			SL.7.1
The Woodcutter's Story, Nancy Schimmel	TG: p. 57	RL.7.1 RL.7.3			
Cluster Four Vocabulary Test	TG: p. 58	RL.7.4	RI.7.4		
<b>Additional Teacher Guide Resources</b>					
Research, Writing, and Discussion Topics	TG: p. 59	RL.7.9	RI.7.8	W.7.1 W.7.2 W.7.3 W.7.4 W.7.5 W.7.6 W.7.7 W.7.8 W.7.9 W.7.10	
Assessment and Project Ideas	TG: p. 60			W.7.2 W.7.3 W.7.4 W.7.5 W.7.6 W.7.7 W.7.8 W.7.9 W.7.10	SL.7.1 SL.7.2 SL.7.3 SL.7.4 SL.7.5 SL.7.6

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<b>Content</b>	<b>Pages</b>	<b>RL</b> <i><b>ELA Reading Literature</b></i>	<b>RI</b> <i><b>ELA Reading Informational Text</b></i>	<b>W</b> <i><b>ELA Writing</b></i>	<b>SL</b> <i><b>ELA Speaking and Listening</b></i>
<b>Answering the Essential Question</b>	<b>TG:</b> p. 61	RL.7.1	RI.7.1 RI.7.8		SL.7.1 SL.7.2 SL.7.3 SL.7.4
<b>Essay Test</b>	<b>TG:</b> p. 62			W.7.1 W.7.4 W.7.7 W.7.8 W.7.9 W.7.10	
<b>Rubrics for Project Evaluation</b>	<b>TG:</b> pp. 63–65			W.7.4 W.7.5 W.7.7 W.7.8 W.7.9	SL.7.4 SL.7.5 SL.7.6
<b>Related Literature</b>	<b>TG:</b> p. 66	RL.7.10	RI.7.10		

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

### Key Ideas and Details

- |  |  |
|--|--|
| 1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.   | <b>SB:</b> pp. 42, 88, 116<br><b>TG:</b> pp. 18, 20, 21, 22, 24–25, 27–28, 30, 32, 33, 34, 36–37, 39–40, 42, 46–47, 53, 56, 57, 61<br><b>IWL:</b> 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4 |
| 2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. | <b>SB:</b> pp. 42, 116<br><b>TG:</b> pp. 22, 24–25, 30, 32, 35, 42, 46–47, 53, 56<br><b>IWL:</b> 1.3, 1.4, 3.3, 3.4  |
| 3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.  | <b>TG:</b> pp. 15–16, 18, 20, 21, 22, 27–28, 30, 34, 35, 42, 44, 53, 57<br><b>IWL:</b> 1.1, 1.2, 2.1, 2.2  |

### Craft and Structure

- |  |   |
|--|---|
| 4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. | <b>SB:</b> pp. 12, 88<br><b>TG:</b> pp. 17, 20, 22, 26, 29, 30, 33, 36–37, 38, 41, 42, 48, 52, 53, 58<br><b>IWL:</b> 2.3, 2.4 |
| 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. 32, 35   |

### Integration of Knowledge and Ideas

- |   |                                |
|---|--------------------------------|
| 7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.                                   |                                |
| 8. (Not applicable to literature)   | (Not applicable to literature) |
| 9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. | <b>TG:</b> pp. 30, 42          |

### Range of Reading and Level of Text Complexity

- |  |   |
|--|---|
| 10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently. | <b>SB:</b> The anthology includes texts of varying levels of complexity.<br><b>TG:</b> Suggestions for additional readings on page 66 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>SB:</b> p. 116 <b>TG:</b> pp. 23, 27–28, 31, 39–40, 46–47, 55, 61 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2, 3.3, 3.4
2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	<b>SB:</b> p. 116 <b>TG:</b> pp. 45, 46–47 <b>IWL:</b> 3.3, 3.4
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> pp. 15–16, 27–28, 54 <b>IWL:</b> 1.1, 1.2, 2.1, 2.2

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 23, 26, 29, 31, 38, 41, 43, 45, 48, 52, 55, 58
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. 31
6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	

### Integration of Knowledge and Ideas

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.	
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. 88 <b>TG:</b> pp. 31, 36–37, 39–40, 45, 50–51, 54, 55, 59 <b>IWL:</b> 2.3, 2.4, 3.1, 3.2, 4.1, 4.2
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.	

### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 66 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Writing » Grade 8 (W)

### Text Types and Purposes

<p>1. Write arguments to support claims with clear reasons and relevant evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li> <li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>d. Establish and maintain a formal style.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented."</li> </ul>	<p><b>SB:</b> p. 116  <b>TG:</b> pp. 19, 46–47, 59, 62  <b>IWL:</b> 3.3, 3.4</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented."</li> </ul>	<p><b>TG:</b> pp. 21, 59, 60</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>SB:</b> pp. 42, 88  <b>TG:</b> pp. 18, 22, 24–25, 32, 33, 36–37, 59, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</p>

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

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SB:</b> pp. 42, 116 <b>TG:</b> pp. 24–25, 46–47, 50–51, 59, 60, 62, 63–65 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4, 4.1, 4.2
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. 59, 60, 63–65
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. 59, 60

### Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.”	<b>TG:</b> pp. 50–51, 59, 60, 62, 63–65 <b>IWL:</b> 4.1, 4.2
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. 116 <b>TG:</b> pp. 46–47, 59, 60, 62, 63–65 <b>IWL:</b> 3.3, 3.4
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).	<b>SB:</b> p. 116 <b>TG:</b> pp. 46–47, 59, 60, 62, 63–65 <b>IWL:</b> 3.3, 3.4

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<b>SB:</b> p. 42 <b>TG:</b> pp. 24–25, 59, 60, 62 <b>IWL:</b> 1.3, 1.4
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## English Language Arts Standards » Speaking and Listening » Grade 8 (SL)

### Comprehension and Collaboration

<p>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p>c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.</p> <p>d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.</p>	<p><b>TG:</b> pp. 19, 20, 21, 22, 23, 32, 34, 35, 42, 43, 44, 45, 54, 55, 56, 60, 61</p>
<p>2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p>	<p><b>TG:</b> pp. 60, 61</p>
<p>3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.</p>	<p><b>TG:</b> pp. 44, 54, 60, 61</p>
<h3 style="text-align: center;">Presentation of Knowledge and Ideas</h3>	
<p>4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p>	<p><b>TG:</b> pp. 44, 54, 60, 61, 63–65</p>
<p>5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.</p>	<p><b>TG:</b> pp. 60, 63–65</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p><b>TG:</b> pp. 60, 63–65</p>

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Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Concept Vocabulary	SB: p. 12	RL.8.4	RI.8.4		
<b>Cluster One: What Are Some Types of Heroes?</b>					
Teaching the Critical Thinking Skill: Classifying	TG: pp. 15–16 IWL: 1.1, 1.2	RL.8.3	RI.8.3		
Cluster One Vocabulary	TG: p. 17	RL.8.4	RI.8.4		
Older Run, Gary Paulsen	TG: p. 18	RL.8.1 RL.8.3		W.8.3	
The Man in the Water, Roger Rosenblatt	TG: p. 19			W.8.1	SL.8.1
The Hero's Test, Alisoun Witting	TG: p. 20	RL.8.1 RL.8.3 RL.8.4			SL.8.1
Birdfoot's Grampa, Joseph Bruchac	TG: p. 21	RL.8.1 RL.8.3		W.8.2	SL.8.1
The Teacher Who Changed My Life, Nicholas Gage	TG: p. 22	RL.8.1 RL.8.2 RL.8.3 RL.8.4		W.8.3	SL.8.1
Flying in the Face of the Führer, Phil Taylor	TG: p. 23		RI.8.1 RI.8.4		SL.8.1
Responding to Cluster One Writing Activity: Sketch a Hero	SB: p. 42 TG: pp. 24–25 IWL: 1.3, 1.4	RL.8.1 RL.8.2		W.8.3 W.8.4 W.8.10	
Cluster One Vocabulary Test	TG: p. 26	RL.8.4	RI.8.4		
<b>Cluster Two: What Makes a Hero?</b>					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.8.1 RL.8.3	RI.8.1 RI.8.3		
Cluster Two Vocabulary	TG: p. 29	RL.8.4	RI.8.4		
Tough Alice, Jane Yolen	TG: p. 30	RL.8.1 RL.8.2 RL.8.3 RL.8.4 RL.8.9			

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## All Standards Correlated by Selection >> Grade 8

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
Excerpt from <i>Great Plains</i> , Ian Frazier	TG: p. 31		RI.8.1 RI.8.4 RI.8.5 RI.8.8		
The Letter “A” from <i>My Left Foot</i> , Christy Brown	TG: p. 32	RL.8.1 RL.8.2 RL.8.6		W.8.3	SL.8.1
Those Winter Sundays, Robert Hayden	TG: p. 33	RL.8.1 RL.8.4		W.8.3	
Sir Bors Fights for a Lady, Rosemary Sutcliff	TG: p. 34	RL.8.1 RL.8.3			SL.8.1
Elizabeth Blackwell: Medical Pioneer, Joanna Halpert Kraus	TG: p. 35	RL.8.2 RL.8.3 RL.8.6			SL.8.1
Responding to Cluster Two Writing Activity: Short and Sweet	SB: p. 88 TG: pp. 36–37 IWL: 2.3, 2.4	RL.8.1 RL.8.4	RI.8.8	W.8.3	
Cluster Two Vocabulary Test	TG: p. 38	RL.8.4	RI.8.4		
<b>Cluster Three: Hero or Not?</b>					
Teaching the Critical Thinking Skill: Evaluating	TG: pp. 39–40 IWL: 3.1, 3.2	RL.8.1	RI.8.1 RI.8.8		
Cluster Three Vocabulary	TG: p. 41	RL.8.4	RI.8.4		
Hero’s Return, Kristin Hunter	TG: p. 42	RL.8.1 RL.8.2 RL.8.3 RL.8.4 RL.8.9			SL.8.1
A Couple of Really Neat Guys, Dave Barry	TG: p. 43		RI.8.4		SL.8.1
Time for a Hero, Brian M. Thomsen	TG: p. 44	RL.8.3			SL.8.1 SL.8.3 SL.8.4
The Unknown Hero, Rebecca Christian	TG: p. 45		RI.8.2 RI.8.4 RI.8.8		SL.8.1

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Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
<b>Responding to Cluster Three</b> Writing Activity: Choose a Star	<b>SB:</b> p. 116 <b>TG:</b> pp. 46–47 <b>IWL:</b> 3.3, 3.4	RL.8.1 RL.8.2	RI.8.1 RI.8.2	W.8.1 W.8.4 W.8.8 W.8.9	
<b>Cluster Three Vocabulary Test</b>	<b>TG:</b> p. 48	RL.8.4	RI.8.4		
<b>Cluster Four: Thinking On Your Own</b>					
<b>Teaching the Critical Thinking Skill:</b> Synthesizing	<b>TG:</b> pp. 50–51 <b>IWL:</b> 4.1, 4.2		RI.8.8	W.8.4 W.8.7	
<b>Cluster Four Vocabulary</b>	<b>TG:</b> p. 52	RL.8.4	RI.8.4		
<b>Hamish Mactavish Is Eating a Bus,</b> Gordon Korman	<b>TG:</b> p. 53	RL.8.1 RL.8.2 RL.8.3 RL.8.4			
<b>Who’s the Greatest of All?</b> , Daniel Okrent	<b>TG:</b> p. 54		RI.8.3 RI.8.8		SL.8.1 SL.8.3 SL.8.4
<b>Dr. Martin Luther King, Jr.,</b> David Dinkins	<b>TG:</b> p. 55		RI.8.1 RI.8.4 RI.8.8		SL.8.1
<b>Visible Ink,</b> Nikki Giovanni	<b>TG:</b> p. 56	RL.8.1 RL.8.2			SL.8.1
<b>The Woodcutter’s Story,</b> Nancy Schimmel	<b>TG:</b> p. 57	RL.8.1 RL.8.3			
<b>Cluster Four Vocabulary Test</b>	<b>TG:</b> p. 58	RL.8.4	RI.8.4		
<b>Additional Teacher Guide Resources</b>					
<b>Research, Writing, and Discussion Topics</b>	<b>TG:</b> p. 59		RI.8.8	W.8.1 W.8.2 W.8.3 W.8.4 W.8.5 W.8.6 W.8.7 W.8.8 W.8.9 W.8.10	

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<b>Content</b>	<b>Pages</b>	<b>RL</b> <i>ELA Reading Literature</i>	<b>RI</b> <i>ELA Reading Informational Text</i>	<b>W</b> <i>ELA Writing</i>	<b>SL</b> <i>ELA Speaking and Listening</i>
Assessment and Project Ideas	TG: p. 60			W.8.2 W.8.3 W.8.4 W.8.5 W.8.6 W.8.7 W.8.8 W.8.9 W.8.10	SL.8.1 SL.8.2 SL.8.3 SL.8.4 SL.8.5 SL.8.6
Answering the Essential Question	TG: p. 61	RL.8.1	RI.8.1		SL.8.1 SL.8.2 SL.8.3 SL.8.4
Essay Test	TG: p. 62			W.8.1 W.8.4 W.8.7 W.8.8 W.8.9 W.8.10	
Rubrics for Project Evaluation	TG: pp. 63–65			W.8.4 W.8.5 W.8.7 W.8.8 W.8.9	SL.8.4 SL.8.5 SL.8.6
Related Literature	TG: p. 66	RL.8.10	RI.8.10		

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

### Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SB:</b> pp. 42, 88, 116 <b>TG:</b> pp. 18, 20, 21, 22, 24–25, 27–28, 30, 32, 33, 34, 36–37, 39–40, 42, 46–47, 53, 56, 57, 61 <b>IWL:</b> 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<b>SB:</b> pp. 42, 116 <b>TG:</b> pp. 22, 24–25, 30, 32, 35, 42, 46–47, 53, 56 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	<b>TG:</b> pp. 18, 20, 30, 34, 35, 42, 53, 57

### 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> pp. 12, 88 <b>TG:</b> pp. 17, 20, 22, 26, 29, 30, 33, 36–37, 38, 41, 42, 48, 52, 53, 58 <b>IWL:</b> 2.3, 2.4
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>SB:</b> p. 116 <b>TG:</b> pp. 46–47 <b>IWL:</b> 3.3, 3.4
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	

### Integration of Knowledge and Ideas

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).	<b>TG:</b> pp. 33, 56
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).	<b>TG:</b> pp. 30, 57

### Range of Reading and Level of Text Complexity

10. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 66 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>SB:</b> p. 116 <b>TG:</b> pp. 23, 27–28, 31, 39–40, 46–47, 55, 61 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2, 3.3, 3.4
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<b>SB:</b> p. 116 <b>TG:</b> pp. 45, 46–47 <b>IWL:</b> 3.3, 3.4
3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	<b>TG:</b> pp. 27–28 <b>IWL:</b> 2.1, 2.2

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 23, 26, 29, 31, 38, 41, 43, 45, 48, 52, 55, 58
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.	

### 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.	
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>TG:</b> pp. 39–40, 50–51, 54, 59 <b>IWL:</b> 3.1, 3.2, 4.1, 4.2
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. <b>TG:</b> Suggestions for additional readings on page 66 include selections that are challenging, average, and easy.
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## English Language Arts Standards » Writing » Grades 9–10 (W)

### Text Type and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.</li> <li>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 116  <b>TG:</b> pp. 19, 46–47, 59, 62  <b>IWL:</b> 3.3, 3.4</p>
<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>TG:</b> pp. 21, 59, 60</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>SB:</b> pp. 42, 88  <b>TG:</b> pp. 18, 22, 24–25, 32, 33, 36–37, 59, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</p>
<h3>Production and Distribution of Writing</h3>	
<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	<p><b>SB:</b> pp. 42, 116  <b>TG:</b> pp. 24–25, 46–47, 50–51, 59, 60, 62, 63–65  <b>IWL:</b> 1.3, 1.4, 3.3, 3.4, 4.1, 4.2</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. 59, 60, 63–65</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. 59, 60</p>
<h3>Research to Build and Present Knowledge</h3>	
<p>7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p><b>TG:</b> pp. 50–51, 59, 60, 62, 63–65  <b>IWL:</b> 4.1, 4.2</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. 116  <b>TG:</b> pp. 46–47, 59, 60, 62, 63–65  <b>IWL:</b> 3.3, 3.4</p>

## 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. 116  
**TG:** pp. 46–47, 59, 60, 62, 63–65  
**IWL:** 3.3, 3.4

### Range of Writing

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

**SB:** p. 42  
**TG:** pp. 24–25, 59, 60, 62  
**IWL:** 1.3, 1.4

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

### Comprehension and Collaboration

<p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>	<p><b>TG:</b> pp. 19, 20, 21, 22, 23, 32, 34, 35, 42, 43, 44, 45, 54, 55, 56, 60, 61</p>
<p>2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.</p>	<p><b>TG:</b> pp. 60, 61</p>
<p>3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	<p><b>TG:</b> pp. 44, 54, 60, 61</p>

### Presentation of Knowledge and Ideas

<p>4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p>	<p><b>TG:</b> pp. 44, 54, 60, 61, 63–65</p>
<p>5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p><b>TG:</b> pp. 60, 63–65</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)</p>	<p><b>TG:</b> pp. 60, 63–65</p>

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Concept Vocabulary	SB: p. 12	RL.9–10.4	RI.9–10.4		
<b>Cluster One: What Are Some Types of Heroes?</b>					
Teaching the Critical Thinking Skill: Classifying	TG: pp. 15–16 IWL: 1.1, 1.2				
Cluster One Vocabulary	TG: p. 17	RL.9–10.4	RI.9–10.4		
Older Run, Gary Paulsen	TG: p. 18	RL.9–10.1 RL.9–10.3		W.9–10.3	
The Man in the Water, Roger Rosenblatt	TG: p. 19			W.9–10.1	SL.9–10.1
The Hero's Test, Alisoun Witting	TG: p. 20	RL.9–10.1 RL.9–10.3 RL.9–10.4			SL.9–10.1
Birdfoot's Grampa, Joseph Bruchac	TG: p. 21	RL.9–10.1		W.9–10.2	SL.9–10.1
The Teacher Who Changed My Life, Nicholas Gage	TG: p. 22	RL.9–10.1 RL.9–10.2 RL.9–10.4		W.9–10.3	SL.9–10.1
Flying in the Face of the Führer, Phil Taylor	TG: p. 23		RI.9–10.1 RI.9–10.4		SL.9–10.1
Responding to Cluster One Writing Activity: Sketch a Hero	SB: p. 42 TG: pp. 24–25 IWL: 1.3, 1.4	RL.9–10.1 RL.9–10.2		W.9–10.3 W.9–10.4 W.9–10.10	
Cluster One Vocabulary Test	TG: p. 26	RL.9–10.4	RI.9–10.4		
<b>Cluster Two: What Makes a Hero?</b>					
Teaching the Critical Thinking Skill: Analyzing	TG: pp. 27–28 IWL: 2.1, 2.2	RL.9–10.1	RI.9–10.1 RI.9–10.3		
Cluster Two Vocabulary	TG: p. 29	RL.9–10.4	RI.9–10.4		
Tough Alice, Jane Yolen	TG: p. 30	RL.9–10.1 RL.9–10.2 RL.9–10.3 RL.9–10.4 RL.9–10.9			
Excerpt from <i>Great Plains</i> , Ian Frazier	TG: p. 31		RI.9–10.1 RI.9–10.4		

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Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
<b>The Letter “A” from <i>My Left Foot</i>,</b> Christy Brown	<b>TG:</b> p. 32	RL.9–10.1 RL.9–10.2		W.9–10.3	SL.9–10.1
<b>Those Winter Sundays,</b> Robert Hayden	<b>TG:</b> p. 33	RL.9–10.1 RL.9–10.4 RL.9–10.7		W.9–10.3	
<b>Sir Bors Fights for a Lady,</b> Rosemary Sutcliff	<b>TG:</b> p. 34	RL.9–10.1 RL.9–10.3			SL.9–10.1
<b>Elizabeth Blackwell: Medical Pioneer,</b> Joanna Halpert Kraus	<b>TG:</b> p. 35	RL.9–10.2 RL.9–10.3			SL.9–10.1
<b>Responding to Cluster Two</b> Writing Activity: Short and Sweet	<b>SB:</b> p. 88 <b>TG:</b> pp. 36–37 <b>IWL:</b> 2.3, 2.4	RL.9–10.1 RL.9–10.4		W.9–10.3	
<b>Cluster Two Vocabulary Test</b>	<b>TG:</b> p. 38	RL.9–10.4	RI.9–10.4		
<b>Cluster Three: Hero or Not?</b>					
<b>Teaching the Critical Thinking Skill: Evaluating</b>	<b>TG:</b> pp. 39–40 <b>IWL:</b> 3.1, 3.2	RL.9–10.1	RI.9–10.1 RI.9–10.8		
<b>Cluster Three Vocabulary</b>	<b>TG:</b> p. 41	RL.9–10.4	RI.9–10.4		
<b>Hero’s Return,</b> Kristin Hunter	<b>TG:</b> p. 42	RL.9–10.1 RL.9–10.2 RL.9–10.3 RL.9–10.4			SL.9–10.1
<b>A Couple of Really Neat Guys,</b> Dave Barry	<b>TG:</b> p. 43		RI.9–10.4		SL.9–10.1
<b>Time for a Hero,</b> Brian M. Thomsen	<b>TG:</b> p. 44				SL.9–10.1 SL.9–10.3 SL.9–10.4
<b>The Unknown Hero,</b> Rebecca Christian	<b>TG:</b> p. 45		RI.9–10.2 RI.9–10.4		SL.9–10.1
<b>Responding to Cluster Three</b> Writing Activity: Choose a Star	<b>SB:</b> p. 116 <b>TG:</b> pp. 46–47 <b>IWL:</b> 3.3, 3.4	RL.9–10.1 RL.9–10.2 RL.9–10.5	RI.9–10.1 RI.9–10.2	W.9–10.1 W.9–10.4 W.9–10.8 W.9–10.9	
<b>Cluster Three Vocabulary Test</b>	<b>TG:</b> p. 48	RL.9–10.4	RI.9–10.4		

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Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
<b>Cluster Four: Thinking On Your Own</b>					
Teaching the Critical Thinking Skill: Synthesizing	TG: pp. 50–51 IWL: 4.1, 4.2		RI.9–10.8	W.9–10.4 W.9–10.7	
Cluster Four Vocabulary	TG: p. 52	RL.9–10.4	RI.9–10.4		
Hamish Mactavish Is Eating a Bus, Gordon Korman	TG: p. 53	RL.9–10.1 RL.9–10.2 RL.9–10.3 RL.9–10.4			
Who’s the Greatest of All?, Daniel Okrent	TG: p. 54		RI.9–10.8		SL.9–10.1 SL.9–10.3 SL.9–10.4
Dr. Martin Luther King, Jr., David Dinkins	TG: p. 55		RI.9–10.1 RI.9–10.4		SL.9–10.1
Visible Ink, Nikki Giovanni	TG: p. 56	RL.9–10.1 RL.9–10.2 RL.9–10.7			SL.9–10.1
The Woodcutter’s Story, Nancy Schimmel	TG: p. 57	RL.9–10.1 RL.9–10.3 RL.9–10.9			
Cluster Four Vocabulary Test	TG: p. 58	RL.9–10.4	RI.9–10.4		
<b>Additional Teacher Guide Resources</b>					
Research, Writing, and Discussion Topics	TG: p. 59		RI.9–10.8	W.9–10.1 W.9–10.2 W.9–10.3 W.9–10.4 W.9–10.5 W.9–10.6 W.9–10.7 W.9–10.8 W.9–10.9 W.9–10.10	
Assessment and Project Ideas	TG: p. 60			W.9–10.2 W.9–10.3 W.9–10.4 W.9–10.5 W.9–10.6 W.9–10.7 W.9–10.8 W.9–10.9 W.9–10.10	SL.9–10.1 SL.9–10.2 SL.9–10.3 SL.9–10.4 SL.9–10.5 SL.9–10.6

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

<b>Content</b>	<b>Pages</b>	<b>RL</b> <i><b>ELA Reading Literature</b></i>	<b>RI</b> <i><b>ELA Reading Informational Text</b></i>	<b>W</b> <i><b>ELA Writing</b></i>	<b>SL</b> <i><b>ELA Speaking and Listening</b></i>
Answering the Essential Question	TG: p. 61	RL.9–10.1	RI.9–10.1		SL.9–10.1 SL.9–10.2 SL.9–10.3 SL.9–10.4
Essay Test	TG: p. 62			W.9–10.1 W.9–10.4 W.9–10.7 W.9–10.8 W.9–10.9 W.9–10.10	
Rubrics for Project Evaluation	TG: pp. 63–65			W.9–10.4 W.9–10.5 W.9–10.7 W.9–10.8 W.9–10.9	SL.9–10.4 SL.9–10.5 SL.9–10.6
Related Literature	TG: p. 66	RL.9–10.10	RI.9–10.10		

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

### Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	<b>SB:</b> pp. 42, 88, 116 <b>TG:</b> pp. 18, 20, 21, 22, 24–25, 27–28, 30, 32, 33, 34, 36–37, 39–40, 42, 46–47, 53, 56, 57, 61 <b>IWL:</b> 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	<b>SB:</b> pp. 42, 116 <b>TG:</b> pp. 22, 24–25, 30, 32, 35, 42, 46–47, 53, 56 <b>IWL:</b> 1.3, 1.4, 3.3, 3.4
3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	<b>TG:</b> pp. 44, 57

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	<b>SB:</b> pp. 12, 88 <b>TG:</b> pp. 17, 20, 22, 26, 29, 30, 33, 36–37, 38, 41, 42, 48, 52, 53, 58 <b>IWL:</b> 2.3, 2.4
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>SB:</b> p. 116 <b>TG:</b> pp. 46–47 <b>IWL:</b> 3.3, 3.4
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. 32, 53

### Integration of Knowledge and Ideas

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	<b>TG:</b> p. 33
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. <b>TG:</b> Suggestions for additional readings on page 66 include selections that are challenging, average, and easy.
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## English Language Arts Standards Reading: Informational Text » Grades 11–12 (RI)

### Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	<b>SB:</b> p. 116 <b>TG:</b> pp. 23, 27–28, 31, 39–40, 46–47, 55, 61 <b>IWL:</b> 2.1, 2.2, 3.1, 3.2, 3.3, 3.4
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.	<b>SB:</b> p. 116 <b>TG:</b> pp. 45, 46–47 <b>IWL:</b> 3.3, 3.4
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.	

### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	<b>SB:</b> p. 12 <b>TG:</b> pp. 17, 23, 26, 29, 31, 38, 41, 43, 45, 48, 52, 55, 58
5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	
6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.	

### Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.	<b>TG:</b> p. 19
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).	<b>TG:</b> pp. 39–40, 50–51 <b>IWL:</b> 3.1, 3.2, 4.1, 4.2
9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.	

### Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SB:</b> The anthology includes texts of varying levels of complexity. <b>TG:</b> Suggestions for additional readings on page 66 include selections that are challenging, average, and easy.
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# English Language Arts Standards » Writing » Grades 11–12 (W)

## Text Type and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> <li>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</li> <li>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</li> <li>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<p><b>SB:</b> p. 116  <b>TG:</b> pp. 19, 46–47, 59, 62  <b>IWL:</b> 3.3, 3.4</p>
<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>	<p><b>TG:</b> pp. 21, 59, 60</p>

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

<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>	<p><b>SB:</b> pp. 42, 88  <b>TG:</b> pp. 18, 22, 24–25, 32, 33, 36–37, 59, 60  <b>IWL:</b> 1.3, 1.4, 2.3, 2.4</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. 42, 116  <b>TG:</b> pp. 24–25, 46–47, 50–51, 59, 60, 62, 63–65  <b>IWL:</b> 1.3, 1.4, 3.3, 3.4, 4.1, 4.2</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. 59, 60, 63–65</p>
<p>6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	<p><b>TG:</b> pp. 59, 60</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. 50–51, 59, 60, 62, 63–65  <b>IWL:</b> 4.1, 4.2</p>
<p>8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p>	<p><b>SB:</b> p. 116  <b>TG:</b> pp. 46–47, 59, 60, 62, 63–65  <b>IWL:</b> 3.3, 3.4</p>

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

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

**SB:** p. 116  
**TG:** pp. 46–47, 59, 60, 62, 63–65  
**IWL:** 3.3, 3.4

### Range of Writing

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

**SB:** p. 42  
**TG:** pp. 24–25, 59, 60, 62  
**IWL:** 1.3, 1.4

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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. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. 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. 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.	<b>TG:</b> pp. 19, 20, 21, 22, 23, 32, 34, 35, 42, 43, 44, 45, 54, 55, 56, 60, 61
2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.	<b>TG:</b> pp. 60, 61
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.	<b>TG:</b> pp. 44, 54, 60, 61

### Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.	<b>TG:</b> pp. 44, 54, 60, 61, 63–65
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> pp. 60, 63–65
6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)	<b>TG:</b> pp. 60, 63–65

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

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Teaching the Critical Thinking Skill: Classifying	TG: pp. 15–16 IWL: 1.1, 1.2				
Cluster One Vocabulary	TG: p. 17	RL.11–12.4	RI.11–12.4		
Older Run, Gary Paulsen	TG: p. 18	RL.11–12.1		W.11–12.3	
The Man in the Water, Roger Rosenblatt	TG: p. 19		RI.11–12.7	W.11–12.1	SL.11–12.1
The Hero's Test, Alisoun Witting	TG: p. 20	RL.11–12.1 RL.11–12.4			SL.11–12.1
Birdfoot's Grampa, Joseph Bruchac	TG: p. 21	RL.11–12.1		W.11–12.2	SL.11–12.1
The Teacher Who Changed My Life, Nicholas Gage	TG: p. 22	RL.11–12.1 RL.11–12.2 RL.11–12.4		W.11–12.3	SL.11–12.1
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## All Standards Correlated by Selection >> Grades 11–12

Content	Pages	RL <i>ELA Reading Literature</i>	RI <i>ELA Reading Informational Text</i>	W <i>ELA Writing</i>	SL <i>ELA Speaking and Listening</i>
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<b>Elizabeth Blackwell: Medical Pioneer</b> , Joanna Halpert Kraus	<b>TG:</b> p. 35	RL.11–12.2			SL.11–12.1
<b>Responding to Cluster Two</b> Writing Activity: Short and Sweet	<b>SB:</b> p. 88 <b>TG:</b> pp. 36–37 <b>IWL:</b> 2.3, 2.4	RL.11–12.1 RL.11–12.4		W.11–12.3	
<b>Cluster Two Vocabulary Test</b>	<b>TG:</b> p. 38	RL.11–12.4	RI.11–12.4		
<b>Cluster Three: Hero or Not?</b>					
<b>Teaching the Critical Thinking Skill:</b> Evaluating	<b>TG:</b> pp. 39–40 <b>IWL:</b> 3.1, 3.2	RL.11–12.1	RI.11–12.1 RI.11–12.8		
<b>Cluster Three Vocabulary</b>	<b>TG:</b> p. 41	RL.11–12.4	RI.11–12.4		
<b>Hero's Return</b> , Kristin Hunter	<b>TG:</b> p. 42	RL.11–12.1 RL.11–12.2 RL.11–12.4			SL.11–12.1
<b>A Couple of Really Neat Guys</b> , Dave Barry	<b>TG:</b> p. 43		RI.11–12.4		SL.11–12.1
<b>Time for a Hero</b> , Brian M. Thomsen	<b>TG:</b> p. 44	RL.11–12.3			SL.11–12.1 SL.11–12.3 SL.11–12.4
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<b>Cluster Three Vocabulary Test</b>	<b>TG:</b> p. 48	RL.11–12.4	RI.11–12.4		
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<b>Teaching the Critical Thinking Skill:</b> Synthesizing	<b>TG:</b> pp. 50–51 <b>IWL:</b> 4.1, 4.2		RI.11–12.8	W.11–12.4 W.11–12.7	
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## All Standards Correlated by Selection >> Grades 11–12

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The Woodcutter's Story, Nancy Schimmel	TG: p. 57	RL.11–12.1 RL.11–12.3			
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The background of the entire page is a teal-colored photograph of a person lying on their back underwater, holding an open book and looking up at the surface. The image is slightly out of focus, creating a serene and contemplative atmosphere.

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