

Massachusetts English Language Arts Curriculum Framework

DRAFT STANDARDS

By Topic

Guiding Principles

The following principles are philosophical statements that underlie every strand and standard of this curriculum framework. They should guide the construction and evaluation of English language arts curricula.

Guiding Principle 1

An effective English language arts curriculum develops thinking and language together through interactive learning.

Effective language use both requires and extends thinking. As learners listen to a speech, view a documentary, discuss a poem, or write an essay, they engage in thinking. The standards in this framework specify the intellectual processes that students draw on as they use language. Students develop their ability to remember, understand, analyze, evaluate, and apply the ideas they encounter in the English language arts and in all the other disciplines when they undertake increasingly challenging assignments that require them to write or speak in response to what they are learning.

Guiding Principle 2

An effective English language arts curriculum develops students' oral language and literacy through appropriately challenging learning.

A well planned English language arts instructional program provides students with a variety of oral language activities, high-quality and appropriate reading materials, and opportunities to work with others who are reading and writing. In the primary grades, systematic phonics instruction and regular practice in applying decoding skills to decodable materials are essential elements of the school program. Reading to preschool and primary grade children plays an especially critical role in developing children's vocabulary, their knowledge of the natural world, and their appreciation for the power of the imagination. Beyond the primary grades, students continue to refine their skills through speaking, listening, viewing, reading, and writing.

Guiding Principle 3

An effective English language arts curriculum draws on literature from many genres, time periods, and cultures, featuring works that reflect our common literary heritage.

American students need to become familiar with works that are part of a literary tradition going back thousands of years. Students should read literature reflecting the literary and civic heritage of the English-speaking world. They also should gain broad exposure to works from the many communities that make up contemporary America as well as from countries and cultures throughout the world. Appendix A of this framework presents a list of suggested authors or works reflecting our common literary and cultural heritage. Appendix B presents lists of suggested contemporary authors from the United States, as well as past and present authors from other countries and cultures. A comprehensive literature curriculum contains works from both appendices.

In order to foster a love of reading, English language arts teachers encourage independent reading within and outside of class. School librarians play a key role in finding books to match students' interests, and in suggesting further resources in public libraries.

Guiding Principle 4

An effective English language arts curriculum emphasizes writing as an essential way to develop, clarify, and communicate ideas in persuasive, expository, narrative, and expressive discourse.

At all levels, students' writing records their imagination and exploration. As students attempt to write clearly and coherently about increasingly complex ideas, their writing serves to propel intellectual growth. Through writing, students develop their ability to think, to communicate ideas, and to create worlds unseen.

Guiding Principle 5

An effective English language arts curriculum provides for literacy in all forms of media.

Multimedia, television, radio, film, Internet, and videos are prominent modes of communication in the modern world. Like literary genres, each of these media has its unique characteristics, and proficient students apply the critical techniques learned in the study of literature and exposition to the evaluation of multimedia, television, radio, film, Internet sites, and video.

Guiding Principle 6

An effective English language arts curriculum provides explicit skill instruction in reading and writing.

In some cases, explicit skill instruction is most effective when it precedes student need. Systematic phonics lessons, in particular decoding skills, should be taught to students before they try to use them in their subsequent reading. Systematic instruction is especially important for those students who have not developed phonemic awareness — the ability to pay attention to the component sounds of language. Effective instruction can take place in small groups, individually, or on a whole class basis. In other cases, explicit skill instruction is most effective when it responds to specific problems students reveal in their work. For example, a teacher should monitor students' progress in using quotation marks to punctuate dialogue in their stories, and then provide direct instruction when needed.

Guiding Principle 7

An effective English language arts curriculum teaches the strategies necessary for acquiring academic knowledge, achieving common academic standards, and attaining independence in learning.

Students need to develop a repertoire of learning strategies that they consciously practice and apply in increasingly diverse and demanding contexts. Skills become strategies for learning when they are internalized and applied purposefully. For example, a research skill has become a strategy when a student formulates his own questions and initiates a plan for locating information. A reading skill has become a strategy when a student sounds out unfamiliar words, or automatically makes and confirms predictions while reading. A writing skill has become a strategy when a student monitors her own writing by spontaneously asking herself, "Does this organization work?" or "Are my punctuation and spelling correct?" When students are able to articulate their own learning strategies, evaluate their effectiveness, and use those that work best for them, they have become independent learners.

Guiding Principle 8

An effective English language arts curriculum builds on the language, experiences, and interests that students bring to school.

Teachers recognize the importance of being able to respond effectively to the challenges of linguistic and cultural differences in their classrooms. They recognize that sometimes students have learned ways of talking, thinking, and interacting that are effective at home and in their neighborhood, but which may not have the same meaning or usefulness in school. Teachers try to draw on these different ways of talking and thinking as potential bridges to speaking and writing in standard English.

Guiding Principle 9

An effective English language arts curriculum develops each student's distinctive writing or speaking voice.

A student's writing and speaking voice is an expression of self. Students' voices tell us who they are, how they think, and what unique perspectives they bring to their learning. Students' voices develop when teachers provide opportunities for interaction, exploration, and communication. When students discuss ideas and read one another's writing, they learn to distinguish between formal and informal communication. They also learn about their classmates as unique individuals who can contribute their distinctive ideas, aspirations, and talents to the class, the school, the community, and the nation.

Guiding Principle 10

While encouraging respect for differences in home backgrounds, an effective English language arts curriculum nurtures students' sense of their common ground as present or future American citizens in order to prepare them for responsible participation in our schools and in civic life.

Teachers instruct an increasingly diverse group of students in their classrooms each year. Students may come from any country or continent in the world. Taking advantage of this diversity, teachers guide discussions about the extraordinary variety of beliefs and traditions around the world. At the same time, they provide students with common ground through discussion of significant works in American cultural history to help prepare them to become self-governing citizens of the United States of America. An English language arts curriculum can serve as a unifying force in schools and society.

Speaking and Listening

1 Small Group Discussion and Collaboration

These standards refer to face-to-face discussion and collaboration as well as electronic communication, such as email, interactive web programs, online courses, or teleconferencing.

These standards are to be used in conjunction with all of the other standards.

Grade 5

- 5.D.1 Explain the purpose for working in a small group and participate according to that purpose.
- 5.D.2 Establish and follow protocols for respectful listening, speaking, and sharing (e.g., speak one at a time, show respect for others, stay on topic, everyone listens and speaks, summarize previous speaker's ideas before stating new ideas, lead discussion on a familiar topic).
- 5.D.3 Contribute relevant, appropriate, and useful information and ideas in a discussion.
- 5.D.4 Apply understanding of agreed-upon rules and individual roles in order to make decisions.
For example, a group chooses which scene from a play to enact and decides who will play each character, using agreed-upon rules for eliciting and considering suggestions from each group member and for coming to consensus.
- 5.D.5 Follow specific tasks and meet timelines for small group work.
- 5.D.6 Come to agreement by seeking consensus or following the majority, depending on the ground rules.
- 5.D.7 Show willingness to hear a range of positions on an issue.
- 5.D.8 Lead discussions among peers, addressing audience questions.

Grade 6

- 6.D.1 Explain the purpose for working in a small group and participate according to that purpose.
- 6.D.2 Establish and follow protocols for respectful listening, speaking, and sharing (e.g., speak one at a time, show respect for others, stay on topic, everyone listens and speaks, summarize previous speaker's ideas before stating new ideas, clarify future work needed).
- 6.D.3 Contribute relevant, appropriate, and useful information and ideas in a discussion.
- 6.D.4 Apply understanding of agreed-upon rules and individual roles in order to make decisions.
- 6.D.5 Follow specific tasks and meet timelines for small group work.
- 6.D.6 Come to agreement by seeking consensus or following the majority, depending on the ground rules.
- 6.D.7 Show willingness to hear a range of positions on an issue.
For example, students list several community service learning projects they would like to undertake and decide to hear a short presentation on each of them before making a final decision.
- 6.D.8 Lead discussions among peers, addressing audience questions.

Speaking and Listening

2 Oral Presentation and Performance

These standards refer to live formal and informal oral presentations and performances as well as media presentations.

These standards are to be used in conjunction with standards for composing informational, persuasive, and literary text and media (9, 10, 11) and revising and editing (12).

Grade 5

- 5.P.1 Identify the purpose and needs of one's audience for one's oral presentations.
For example, students introduce their presentations with anecdotes or questions to engage one's audience.
- 5.P.2 Plan ideas, details, and order of topics for one's oral presentations.
- 5.P.3 Demonstrate proficiency in speaking informally to an audience by delivering at least one of the following, using established protocols (e.g., speaking in full sentences, with adequate volume and clear enunciation, maintaining eye contact with the audience, demonstrating recall of information, maintaining appropriate posture, using pauses, voice modulation, or gestures for emphasis):
- An oral report that summarizes information, provides supporting details, and uses appropriate content vocabulary;
 - An oral report that expresses an opinion supported with reasons;
 - A speech that persuades listeners to accept a point of view, using details and examples;
 - Tell a story, recite a poem, or act the role of a character from memory, following performance protocols.
For example, after visiting and discussing news articles from "Liberty! Chronicle of the Revolution" from PBS (www.pbs.org/ktca/liberty/chronicle.html), students collaborate and develop short skits to reenact events leading up to the Boston Tea Party. Students practice their lines and delivery, and show their skit to the class, using a performance rubric.
- 5.P.4 Ask and answer questions of one's audience after one's performances and presentations.

Grade 6

- 6.P.1 Identify the purpose and needs of one's audience for one's oral presentations, and explain one's chosen approach to engaging that audience.
- 6.P.2 Plan ideas, details, the order of topics, and media components, as necessary, for one's oral presentations.
For example, having read books by a favorite author, students develop, plan, and practice delivering a 2-minute speech, including illustrations or downloaded images, about the author or the topics of the books.
- 6.P.3 Demonstrate proficiency in speaking informally or formally to an audience by delivering at least two of the following, using established protocols (e.g., speaking in full sentences, with adequate volume and clear enunciation, maintaining eye contact with the audience, demonstrating recall of information, maintaining appropriate posture, using pauses, voice modulation, or gestures for emphasis):
- An oral report that summarizes information, provides supporting details and illustrative material, and uses appropriate academic and content vocabulary;
 - An oral report that presents a problem and expresses an opinion or solution supported with reasons;
 - A speech that persuades listeners to accept a point of view, using details and examples;
 - Tell a story, recite a poem, or act the role of a character from memory, following performance protocols.
- 6.P.4 Ask and answer questions and respond to comments from one's audience after one's performances and presentations.

Language

3 English Grammar

These standards refer to the structure, conventions, and usage of English.

These standards are to be used in conjunction with standards for vocabulary (4), composing informational, persuasive, and literary text and media (9, 10, 11) and revising and editing (12).

Grade 5

- 5.G.1 Identify and correctly use seven basic parts of speech: nouns, adjectives, verbs, adverbs, prepositions, conjunctions, and pronouns.
- 5.G.2 Identify and articulate past, present, and future verb tenses, including those for verbs that are often misused. (*lie/lay, sit/set, rise/raise*)
- 5.G.3 Distinguish phrases from clauses and use them correctly when forming sentences.
- 5.G.4 Recognize that a word performs different functions according to its position in a sentence.
- 5.G.5 Identify and express sentence subjects and predicates that are in agreement.
- 5.G.6 Identify and employ correct sentence structure (without fragments and run-ons).
- 5.G.7 Identify and say simple, compound, and complex sentences.
- 5.G.8 Determine and develop effective coordination and subordination of ideas in complex sentences to express complete thoughts.
- 5.G.9 Create various kinds of sentences, using specific verbs, selected modifiers, explanations, added details, or structures that help make connections among ideas.

Grade 6

- 6.G.1 Identify and correctly use the eight basic parts of speech: nouns, adjectives, verbs, adverbs, pronouns, prepositions, conjunctions, and interjections.
- 6.G.2 Identify verb phrases and verb tenses, including the past-, present-, and future-perfect tenses.
- 6.G.3 Identify and employ examples of indefinite pronouns. (*all, another, both, each, either, few, many, none, one, other, several, some*).
- 6.G.4 Identify and express examples of prepositional phrases and appositives.
- 6.G.5 Identify compound subjects with verbs that agree in number and use these correctly in speaking.
- 6.G.6 Identify and employ correctly placed modifiers and pronouns in sentences.
 - Correct: *On the walls there are many pictures of people who have visited the restaurant.*
 - Incorrect: *There are many pictures of people who have visited the restaurant on the walls.*
 - Correct: *JoEllen and Kate finished their game.*
 - Incorrect: *JoEllen and Kate finished her game.*
- 6.G.7 Identify and use effective simple, compound, and complex sentence structures (*without fragments or run-ons*).
- 6.G.8 Determine and develop appropriate coordination and subordination of ideas in complex sentences to express complete thoughts.
- 6.G.9 Create various kinds of sentences, using specific verbs, selected modifiers, explanations, added details, or structures that help make connections among ideas.

Language

4 Vocabulary

These standards refer to the development and use of vocabulary.

These standards are to be used in conjunction with all other standards.

Grade 5¹

Contextual Analysis

- 5.V.1 Define new words in literary texts that are related to known synonyms, themes, concepts, and story structure.
- 5.V.2 Define topically related content words in the grade 5 curriculum in English language arts (e.g., *alliteration*), science (e.g., *species*), social studies (e.g., *revolutionary*), mathematics (e.g., *types of triangles, prime/composite numbers*), the arts (e.g., *landscape*), and health/physical education (e.g., *stress*).
- 5.V.3 Explain the meaning of figurative language such similes and metaphors (e.g., *as pretty as a picture; like a bridge over troubled water*) and common idioms (e.g., *the exception that breaks the rule*).
- 5.V.4 Recognize and use appropriate words with multiple meanings in sentence context.
- 5.V.6 Determine word pronunciation, meaning, alternate choices, and parts of speech using a dictionary and/or thesaurus.
- 5.V.7 Analyze formal and informal language used in articles, advertisements, stories, poems, and plays.
- 5.V.8 Identify and use appropriate formal and informal language to suit the speaker's purpose and the needs of one's audience.

Word Analysis

- 5.V.9 Identify the meaning of roots and related words that appear frequently in general academic vocabulary word families (e.g., *analyze/analysis/analytical*).
- 5.V.10 Explain changes in the meaning of root words related to the addition of common Anglo-Saxon, French, Latin and Greek prefixes and suffixes (e.g., the Latin *semi-* as in *semicircle*, the Greek *tele-* as in *television*, the Latin *-ment* as in *establishment* and the Anglo-Saxon *-tion* as in *definition*, and *prefixes commonly used in mathematics such as milli-, centi-, and kilo-*).
- 5.V.11 Identify the meaning of English words that are related in meaning to cognates in other languages (e.g., *abundancia/abundance, importante/important in Spanish and English*).

¹Literary vocabulary refers to words found in literary/narrative text. Literary text often includes words that are not commonly used in spoken language. Students may be familiar with the related concept, but unfamiliar with the particular words used by the author. Content-specific vocabulary refers to words in expository text that are related to specific content or topics. Authors of content-specific texts tend to repeat these words more often per 100 words of text than do authors of literary text. General academic vocabulary includes words that are used across content areas; these words often include roots, prefixes, and suffixes that are morphologically related. See Hiebert's Word Zones for 5,586 Most Frequent Words based on S.M. Zeno et al. (1995), *The Educator's Word Frequency Guide*. Hiebert identifies words in Zones 5 and 6 as increasingly infrequent in general academic vocabulary in American schools. These words are appropriate for instruction in grades 5 and above. In *The Tennessee Academic Vocabulary Project*, Marzano and Associates (2006) identify content-specific words by grade level. Coxhead's *New Academic Word List* (2000) identifies 570 word families that appear in university texts, and these words are appropriate for instruction in middle and high schools. The words are divided into 10 sublists beginning with the most common academic word families. See also Elfrieda H. Hiebert's Web page, www.textproject.com.

- 5.V.12 Identify words or word parts from other languages that have been adopted into English (e.g., Italian – *soprano*).
- 5.V.13 Explain the meaning of compound words and phrases including those found in informational text (e.g., *levelheaded*, *scientific process*)

Grade 6²

Contextual Analysis

- 6.V.1 Define new words in literary texts that are related to known synonyms, themes, concepts, and story structure.
- 6.V.2 Define topically related content words in the grade 6 curriculum in English language arts (e.g., *analogy*), science (e.g., *fossils*), social studies (e.g., *civilization*), mathematics (e.g., *probability*, *circumference*), the arts (e.g., *baroque*), and health/physical education (e.g., *self-esteem*).
- 6.V.3 Explain the meaning of figurative language including similes, metaphors, and idioms (e.g., *apple of his eye*, *life is just a bowl of cherries*).
- 6.V.4 Recognize and use appropriate words with multiple meanings in sentence context.
- 6.V.5 Determine word pronunciation, meaning, alternate choices, and parts of speech, using a dictionary and/or thesaurus.
- 6.V.6 Analyze formal and informal language used in articles, advertisements, stories, poems, and plays.

Word Analysis

- 6.V.7 Identify the meaning of roots and related words that appear frequently in general academic vocabulary word families (e.g., *conclude/conclusion/conclusively*).
- 6.V.8 Explain changes in the meaning of root words related to the addition of common Anglo-Saxon, French, Latin and Greek prefixes and suffixes (e.g., the Latin *trans-* as in *transformation*, the Greek *bio-* as in *biography*, the Latin *-ity* as in *prosperity*, and the Anglo-Saxon *-ish* as in *childish*).
- 6.V.9 Identify the meaning of English words using related cognates in other languages (e.g., *actividad/activity*, *esplendido/splendid* in *Spanish and English*).
- 6.V.10 Identify words or word parts from other languages that have been adopted into the English language (e.g., Scandinavia – *ffjord*).
- 6.V.11 Explain the meaning of compound words and phrases including those that appear in informational text (e.g., *fair play*).

⁶Literary vocabulary refers to words found in literary/narrative text. Literary text often includes words that are not commonly used in spoken language. Students may be familiar with the related concept, but unfamiliar with the particular words used by the author. Content-specific vocabulary refers to words in expository text that are related to specific content or topics. Authors of content-specific texts tend to repeat these words more often per 100 words of text than do authors of literary text. General academic vocabulary includes words that are used across content areas; these words often include roots, prefixes, and suffixes that are morphologically related. See Hiebert’s Word Zones for 5,586 Most Frequent Words based on S.M. Zeno et al. (1995), *The Educator’s Word Frequency Guide*. Hiebert identifies words in Zones 5 and 6 as increasingly infrequent in general academic vocabulary in American schools. These words are appropriate for instruction in grades 5 and above. In *The Tennessee Academic Vocabulary Project*, Marzano and Associates (2006) identify content-specific words by grade level. Coxhead’s *New Academic Word List* (2000) identifies 570 word families that appear in university texts, and these words are appropriate for instruction in middle and high schools. The words are divided into 10 sublists beginning with the most common academic word families. See also Elfrieda H. Hiebert’s Web page, www.textproject.com.

Reading

5 Foundations of Reading and Writing

These standards refer to the development of print concepts, phonemic and phonological awareness; phonics, word study, spelling, and fluency.

These standards are to be used in conjunction with all other standards.

Grade 5

Continue to address previous grades' standards as needed and as they apply to more difficult texts.

Phonics, Word Study, and Spelling

- 5.RF.1 Use knowledge of all letter-sound correspondences, syllabication patterns, and morphology to read accurately unfamiliar multisyllabic words in literary and expository texts (e.g., *colonization, radius*).
- 5.RF.2 Read and spell correctly Greek and Latin plurals (e.g., *alumni/alumnae*).
- 5.RF.3 Spell correctly roots, prefixes (understood/misunderstood, excused/unexcused), suffixes (final/finally, mean/meanness), contractions (will not/*won't*, it is/*it's*, they would/*they'd*), and syllable constructions (in•for•ma•tion, mol•e•cule).

Fluency

- 5.RF.4 Orally read grade-appropriate literary and expository text smoothly and accurately with expression that connotes comprehension at the independent level (e.g., 95% comprehension, benchmark fluency)
- 5.RF.5 Adjust reading rate based on text complexity, familiarity, and the purpose of reading.
- 5.RF.6 Read silently and independently unfamiliar, grade-appropriate literary and expository passages with comprehension.

Grade 6

Continue to address previous grades' standards as needed and as they apply to more difficult texts.

Phonics, Word Study, and Spelling

- 6.RF.1 Use a broad range of word analysis skills including decoding, syllabication, and morphology to read increasingly complex and unfamiliar multisyllabic words in literary and expository academic texts.
- 6.RF.2 Read and spell correctly Greek and Latin plurals (e.g., *curriculum/curricula*).
- 6.RF.3 Correctly spell frequently misspelled words (e.g., *license, recommendation, exaggerate*).

Fluency

- 6.RF.4 Orally read grade-appropriate literary and expository text smoothly and accurately with expression that connotes comprehension at the independent level (e.g., 95% comprehension, benchmark fluency)
- 6.RF.5 Adjust reading rate based on text complexity, familiarity, and the purpose of reading.
- 6.RF.6 Read silently and independently unfamiliar, grade-appropriate literary and expository passages with comprehension.

Reading

6 - Reading Informational Texts and Media

These standards refer to expository and persuasive nonfiction writing, documents, and media presentations designed to inform or persuade.

These standards are to be used in conjunction with the standards on discussion and collaboration (1), oral and media presentation (2), vocabulary (4), research (8), composing informational and persuasive text (9,10) and revising and editing (12).

Grade 5

Continue to address previous grades' standards as needed and as they apply to more difficult texts.

Literal Understanding

- 5.RI.1 Pose and answer questions in order to show accurate literal understanding of informational text and media.
- 5.RI.2 Identify characteristics of expository text and media (e.g., biography, autobiography, historical narrative, documentary) that have a narrative structure, in which true characters and their actions play a major role.
- 5.IR.3 Identify characteristics of expository text/graphics and media (essays, newspaper columns) that have an analytic structure (e.g., topics or main ideas, supporting ideas and evidence, author's or producer's point of view, conclusion).
- 5.RI.4 Identify the characteristics of persuasive text and media (e.g., author's or producer's position or claim, central idea, supporting evidence, contrasting viewpoints, presentation of argument, course of action the author wants the reader or listener to take).
For example, students in small groups analyze advertisements for children's products (line, color, shape, form, space, texture) and their appeal to the target audience, then plan a new children's product and create an original advertisement to market the product.
- 5.RI.5 Identify words that indicate an opinion (e.g., *think, believe, feel, seem*); that denote order of importance among ideas (e.g., *primarily, most importantly*) and/or that indicate comparison or contrast (e.g., *although, on the other hand, more likely, less likely, probable, similarly, as opposed to, after all, yet, nevertheless*).

Inferential Understanding

- 5.RI.6 Pose and answer questions in order to make valid inferences about informational text and media.
- 5.RI.7 Summarize important facts and/or ideas and related details from information provided.
- 5.RI.8 Interpret multi-step instructions in a basic technical manual.
For example, students summarize and follow the steps for accessing Internet services from the World Wide Web (e.g., downloading music).

Critical Evaluation

- 5.RI.8 Analyze how clearly information is presented in texts and media, considering their organizational, and visual features.

Grade 6

Continue to address previous grades' standards as needed and as they apply to more difficult texts.

Literal Understanding

- 6.RI.1 Pose and answer questions in order to show accurate literal understanding of informational text and media.
For example, students go to <http://cyberschoolbus.un.org/> and choose a United Nations world curriculum area of interest to investigate. Students read material in the chosen area and create literal and inferential questions for another student or group to answer. Students locate all countries mentioned on a world map and add geographical information about those countries.
- 6.RI.2 Restate in words or sentences information that is written in mathematical, scientific, or map symbols.

Inferential Understanding

- 6.RI.3 Pose and answer questions in order to make valid inferences about informational text and media.
- 6.RI.4 Summarize important facts and related details in information provided.
- 6.RI.5 Analyze informational text and media by applying knowledge of structural, organizational, and graphic features of informational text and media and words that signal opinions, comparisons, causes and effects, and levels of importance of ideas.
- 6.RI.6 Interpret sequential, multi-step instructions and their related details from information provided.
For example, students preview a set of instructions for playing a game and identify the step-by-step, sequential structure used and supported through the use of headers and/or numbered steps.

Critical Evaluation

- 6.RI.7 Determine when an author is trying to convince the reader of the validity of an interpretation or position on an issue and evaluate how effectively the author accomplishes this purpose.
- 6.RI.8 Determine when an author is trying to persuade the reader to take an action, and evaluate how effectively the author accomplishes this purpose.

Reading

7 Reading Literary Texts and Media

These standards refer to fiction, poetry, drama, mythology and traditional literature, and media presentations designed to tell a story, create a mood, or capture an impression.

These standards are to be used in conjunction with the standards on discussion and collaboration (1), oral presentation and performance (2), vocabulary (4), research (8), composing literary text and media (11) and revising and editing (12).

Grade 5

Continue to address previous grades' standards as needed and as they apply to more difficult texts.

Literal Understanding

5.RL.1 Pose and answer questions in order to show accurate literal understanding of ideas, characters, settings, events and organizational elements in literary works.

5.RL.2 Identify common structural elements of dramatic literature (e.g., cast of characters, set descriptions, acts, scenes, stage directions).

Inferential Understanding

5.RL.3 Pose and answer questions in order to make valid inferences about ideas, characters, settings, themes, and events in literary works.

For example, students read Ryan's *Esperanza Rising* (Scholastic, 2004), describe the contrasts and challenges Esperanza experiences in her move to California from Mexico, and ask themselves about their own experiences, courage, attitudes, strengths and weaknesses.

5.RL.4 Analyze the meaning of poems, identifying poetic devices, figurative language, and the use of layout choices and/or graphics that further the meaning of a poem.

5.RL.5 Analyze common structures of traditional literature (e.g., that story elements often come in threes or that a young hero must solve a problem or accomplish a difficult task).

Critical Evaluation

5.L.6 Select examples of dialogue in a play, story, or film and evaluate how the dialogue develops the plot, foreshadows later events, reveals characters' motivations, and/or shows changes in the characters' attitudes.

5.RL.7 Research the life of an author or illustrator in order to draw supported conclusions about his or her choice of topics, themes, settings, or characters.

Grade 6

Continue to address previous grades' standards as needed and as they apply to more difficult texts.

Literal Understanding

6.RL.1 Pose and answer questions in order to show accurate literal understanding of ideas, characters, settings, events and organizational elements in literary works.

6.RL.2 Identify the central conflict of a story, play, narrative poem, or film and summarize sequentially the events and characters' actions that lead to a resolution.

Inferential Understanding

6.RL.3 Pose and answer questions in order to make valid inferences about ideas, characters, settings, themes, and events in literary works.

6.RL.4 Interpret the meaning and style of a poem, story, play, or film by analyzing specific elements:

- literary devices (e.g., symbolism, foreshadowing, metaphor, hyperbole, figurative language, varied sentence structure, line length, punctuation, rhythm, and sound, conventions of a genre);

For example, students read selected poems in Nye’s *This Same Sky: A Collection of Poems from Around the World* (Aladdin, 1996), analyze images, metaphors, and figurative language in selected poems, and choose a poem to recite or read aloud to the class.

- production elements (e.g., camera shots and angles, cuts, close-ups, dialogue, voice-over narration, sound effects).

6.RL.5 Identify and analyze patterns and themes in ancient and classical mythologies (e.g., ideas of the afterlife, fate, roles of deities, types and purposes of myths).

Critical Evaluation

6.RL.6 Apply knowledge that theme refers to the main idea or meaning, stated or unstated, of a literary work to a comparative analysis of two novels, plays, short stories, or films.

For example, students reading and viewing folktales and tall tales classify tales into various motifs (*pourquoi*, cumulative, magic, exaggeration...) and analyze a variety of folktales, developing as a group an explanation of the definition of a folktale or tall tale.

6.RL.7 Research informational source materials about authors, illustrators, or film directors (e.g., interviews, speeches, biographies, or autobiographies, or documentaries) in order to draw supported conclusions about their purpose for exploring particular ideas or making creative choices.

6.RL.8 Select two or more literary works with similar themes (stated or unstated) and analyze how the theme develops in each work, providing details about the effectiveness of author’s use of imagery, metaphor, or symbolism to convey meaning.

For example, students explore the theme, “Heroism demands courage and taking risks,” in *King Arthur and the Knights of the Round Table* and *The Adventures of Robin Hood* and write paragraphs explaining how each author illustrates this theme in different ways.

8 Generating Ideas and Framing Inquiry; Evaluating and Recording Information; Organizing Research and Preparing to Write

These standards refer the stages of research and planning for writing or media presentation.

These standards are to be used in conjunction with the standards on composing informational, persuasive, and literary text and media (9, 10, 11).

Grade 5

Generating Ideas and Framing Inquiry

- 5.R.1 Formulate and refine open-ended and factual research questions and list key words for searching for information.
- 5.R.2 Locate, select, and record a variety of oral, graphic, digital, and print resources, and/or real-life authorities on a topic of interest, through collaboration and/or alone.
- 5.R.3 Select relevant resources efficiently, using organizational features of reference texts and checking accuracy and credentials in print and electronic sources (e.g., author credentials, formality of presentation, date of publication, publisher, title of journal, cross references in scholarly journals or web sites)
- 5.R.4 Use e-mail to communicate with others (other classrooms, experts in the field, teachers) at the teacher’s discretion.

Evaluating and Recording Information

- 5.R.5 Follow ethical and legal guidelines for collecting and recording information.
- 5.R.6 Evaluate information, checking accuracy and credentials in electronic or print sources (e.g., author credentials, formality of presentation, date of publication, publisher, title of journal, cross-references in websites).
- 5.R.7 Select and note down pertinent main ideas/important information and supporting details in brief note form, recording the source of information and following an established format.
- 5.R.8 Select and quote specific words, phrases, and sentences as needed, recording their source and following an established format.

Organizing Research and Preparing to Write

- 5.R.9 Restate notes in own words, using summarizing or paraphrasing techniques.
- 5.R.10 Organize and interpret information, using a variety of tools to connect and organize ideas (e.g., spreadsheet, database, outlining software)

- 5.R.11 Identify an appropriate approach to organizing a writing task, select the form appropriate to an intended audience, and identify an organizational structure that will fit one’s audience and purpose.
- 5.R.12 Introduce and discuss all quoted words, phrases, and sentences, and attribute them to the author/source.
- 5.R.13 Import graphics, photos, and other media into a report or presentation.

Grade 6

Generating Ideas and Framing Inquiry

- 6.R.1 Formulate and refine open-ended and factual research questions and a key word list for research.

Evaluating and Recording Information

- 6.R.2 Locate, select, and record a variety of sources on a topic of interest, through collaboration and/or alone.
- 6.R.3 Select and evaluate relevant oral, graphic, digital, and print resources efficiently, using organizational features of reference texts and checking accuracy and credentials in electronic sources (e.g., author credentials, formality of presentation, date of publication, publisher, title of journal, cross references in scholarly journals or web sites).
- 6.R.4 Use e-mail to communicate with others (other classrooms, experts in the field, teachers) at the teacher’s discretion.
- 6.R.5 Follow ethical and legal guidelines for collecting and recording information.
- 6.R.6 Select and write pertinent main ideas/important information and supporting details in note form, recording the source of information and following an established format.
- 6.R.7 Select and quote specific words, phrases, and sentences as needed, recording their source and following an established format.

Organizing Research and Preparing to Write

- 6.R.8 Restate notes in own words, using summarizing or paraphrasing techniques.
- 6.R.9 Organize and interpret information, using a variety of tools to connect and organize ideas (e.g., spreadsheet, database, outlining software)
- 6.R.10 Identify an appropriate approach to organizing a writing task, select the form appropriate to an intended audience, and identify an organizational structure that will fit one’s audience and purpose.
- 6.R.11 Introduce and discuss all quoted words, phrases, and sentences, and attribute them to the author/source.
- 6.R.12 Import graphics, photos, and other media into a report or presentation.

Writing

9 Composing Informational Texts and Media

These standards refer to expository writing, research reports, literary analyses, critiques, practical/technical writing, informational media presentations, and short videos designed to inform a viewer.

These standards are to be used in conjunction with the standards on discussion and collaboration (1), oral and media presentation (2), vocabulary (4), reading informational text and media (6) research (8), and revising and editing (12).

Grade 5

Using grade-appropriate vocabulary:

- 5.CI.1 Write compositions of varying length based on personal knowledge or research that
- include a clear focus and sufficient detail and description to support the explanation
 - have a sequential, compare/contrast, or cause/effect organization, and
 - use grade-appropriate academic and content area vocabulary accurately.
- For example, students use the “Coming of the American Revolution” website of the Massachusetts Historical Society (<http://www.masshist.org/revolution>) to find primary source documents from the 1760s and 1770s and write essays on the causes and effects of the American Revolution in Massachusetts.
- 5.CI.5 Write compositions of varying length and in a variety of forms (e.g., friendly letters, essays, articles) that
- express an interpretation of a literary or informational text, performance, or media production,
 - use grade-appropriate academic and content area vocabulary accurately
 - use language effectively to convey the writer’s attitude toward the subject
 - provide evidence from the work as support for the interpretation and
 - include basic structural elements of informational writing (e.g., topic sentence, supporting details, and a conclusion).

Write clear practical texts (e.g., instructions, directions, emails) that use accurate and accessible vocabulary for an identified audience.

Make purposeful use of headings, subheadings, visual elements (e.g., original illustrations, charts, maps, different fonts or font sizes, color), and aural elements (e.g., music and/or sound), using word-processing or presentation software.

Grade 6

Using grade-appropriate vocabulary:

- 6.CI.1 Write compositions of varying length based on personal knowledge or research that
- include a clear focus and sufficient detail and description to support the explanation
 - have a sequential, compare/contrast, cause/effect, or problem/solution organization, and
 - use grade-appropriate academic and content area vocabulary accurately.
- For example, students identify and research a global problem, such as adequate child nutrition, that is also a problem in their community, and interview officials in their own and surrounding towns to come up with a local solution. They collaborate on designing an effective presentation that uses text and graphics to present the problem, their international, national, and local findings, and their local solution.

- 6.CI.2 Write interpretations or explanations of literary and informational text in a variety of forms (e.g., essays, articles), using evidence from the text as support and including basic structural elements (e.g., topic sentence, supporting details, and a conclusion) and accurate academic and content vocabulary.
- 6.CI.3 Write clear practical texts (e.g., instructions, directions, emails, and/or business letters) using accurate and accessible vocabulary for the identified audience.
- 6.CI.4 Make purposeful use of headings, subheadings, visual elements (e.g., illustrations, charts, maps, different fonts or font sizes, color), and aural elements (e.g., music and/or sound), in order to enhance meaning and for an intended audience.
- 6.CI.5 Compose clear, explicit multi-media messages of varying length using straightforward visual, audio, and/or graphic effects and interactive media features.

Writing

10 Composing Persuasive Texts and Media

These standards refer to persuasive writing, persuasive media presentations, and short videos designed to persuade a viewer.

These standards are to be used in conjunction with the standards on oral presentation and performance (2), vocabulary (4), reading informational text and media (6) research (8), and revising and editing (12).

Grade 5

- 5.CP.1 Write multiple-paragraph, persuasive compositions/media presentations in a variety of forms (e.g., letters, ads, essays, editorials) and of varying length that present a convincing point of view and include basic structural elements (topic sentence, supporting arguments, and a conclusion) and language to appeal to the intended audience.
- 5.CP.2 Use appropriate images, text, graphics, music, and/or sound to support and enhance meaning and to achieve the purpose of the task for the intended audience.
- For example, students studying the process to elect a US president examine the practice and art of political cartooning, analyze political cartoons and design and illustrate an original political cartoon.

Grade 6

- 6.CP.1 Write multiple-paragraph, persuasive compositions/media presentations in a variety of forms (e.g., letters, advertisements, essays, editorials) and of varying length that clearly present the writer's position or point of view on an issue and, as appropriate, action(s) to take, and including reasons and language to appeal to the intended audience.
- 6.CP.2 Write multiple-paragraph, persuasive compositions/media presentations in a variety of forms and of varying length that clearly present the writer's position or point of view on an issue and articulate both sides of a controversial position or claim, support the point of view with facts from research, and supply a conclusion that clearly reinforces the stated position.
- 6.CP.3 Use appropriate images, text, graphics, music, and/or sound to support and enhance meaning and to achieve the purpose of the task for the intended audience.

Writing

11 Composing Literary Texts and Media

These standards refer to creating fiction, poetry, drama, and media presentations designed to tell a story, create a mood, or capture and impression.

These standards are to be used in conjunction with the standards on discussion and collaboration (1), oral and media presentation (2), vocabulary (4), reading literary text and media (7), research (8), and revising and editing (12).

Grade 5

- 5.CL.1 Write well-planned stories and scripts containing the basic elements of fiction (e.g., characters, narrator, dialogue, setting, plot, stage directions, players), and which serve the needs of one’s audience and the purpose of the task.
- 5.CL.2 Write poems using poetic devices (alliteration, onomatopoeia), figurative language (e.g., simile, metaphor), and graphic elements (e.g., capital letters, line length), and which serve the needs of one’s audience and the purpose of the task.
- 5.CL.3 Compose multi-media literary presentations using straightforward text, visual, audio, and/or graphic media effects.
- 5.CL.4 Use appropriate and meaningful images, text, graphics, music, and/or sound to support and enhance meaning and/or express voice and tone in stories and poems.

Grade 6

- 6.CL.1 Write well-planned stories and scripts containing details of the basic elements of fiction (e.g., characters, narrator, dialogue, setting, plot with a clear resolution), and which serve one’s audience and purpose of the task.
- 6.CL.2 Write poems using poetic techniques (e.g., alliteration, onomatopoeia), figurative language (e.g., simile, metaphor), and graphic elements (e.g., capital letters, line length) and serve one’s audience and purpose of the task and which serve one’s audience and purpose of the task.
- 6.CL.3 Compose multi-media literary presentations using straightforward text, visual, audio, graphic, and/or interactive media effects.
For example, students review characteristics and elements of tall tales and collaborate to create an original tall tale set in contemporary times.
- 6.CL.4 Use important images, text, graphics, music, and/or sound to support and enhance and/or express voice, tone, and meaning of stories and poems, and which serve one’s audience and purpose of the task.

Writing

12 Revising and Editing

These standards refer to revising and editing informational, persuasive, and literary texts and media.

These standards are to be used in conjunction with the standards on grammar (3), vocabulary (4), foundations of reading and writing (5) composing informational, persuasive, and literary texts and media (9, 10, 11).

Grade 5

Revising

- 5.CE.1 Add or revise images and sensory details as needed in order to improve clarity and expressiveness and to further the writer's purpose for the intended audience, through collaboration and/or alone.
- 5.CE.2 Revise diction, using a dictionary, thesaurus, or other guide, in order to enhance expressiveness and tone (attitude toward audience), and to further the writer's purpose for the intended audience, through collaboration and/or alone.
- 5.CE.3 Assess sentence cohesion and revise transition words and/or phrases as needed in order to link sentences for improved meaning and flow through collaboration and/or alone.
- 5.CE.4 Combine closely related ideas and vary sentence structure as needed in order to improve clarity and flow through collaboration and/or alone.
- 5.CE.6 Revise sentences and paragraphs for consistency of organization and idea development (e.g., chronological, climatic or order of importance, topical or emerging from the specific topic), through collaboration and/or alone.
- 5.CE.7 Revise images and words in media presentations to integrate two elements smoothly and coherently.

Editing

- 5.CE.1 Proofread and correct the use of capital letters (e.g., geographical names, holidays, historical periods).
- 5.CE.2 Correct the use of end punctuation, commas, quotation marks (e.g., title of a poem, song, or short story), apostrophes (e.g., contractions and possessives), and colons (e.g., before a list, to separate hours and minutes).
- 5.CE.3 Correct the use of parentheses (e.g., separate an aside in a sentence).
- 5.CE.4 Correct the use of underlining or italics for titles of books.
- 5.CE.5 Correct spelling of words to correspond with Grade 5 standards for *Foundations of Reading and Writing* and for *Vocabulary*

Grade 6

Revising

- 6.CE.1 Add or revise images and details as needed for enhanced expressiveness and meaning, in order to further the writer's purpose for the intended audience, through collaboration and/or alone.
- 6.CE.2 Revise diction as needed using a dictionary, thesaurus, or other resource, in order to clarify meaning, enrich tone and emerging voice (i.e., sound of writing), in order to further the writer's purpose for the intended audience, through collaboration and/or alone.
- 6.CE.3 Combine closely related ideas from different sentences into single sentences, varying sentence structure as needed to improve flow, through collaboration and/or alone.
- 6.CE.4 Assess sentence cohesion and revise transition words/phrases as needed in order to link sentences for greater meaning and flow, through collaboration and/or alone.

6.CE.5 Assess overall coherence and revise sentences and paragraphs for consistency of organization and idea development (e.g., chronological, climatic or order of importance, topical or emerging from the specific topic), through collaboration and/or alone.

6.CE.6 Revise images and words in media presentations to integrate two elements smoothly and coherently.

Editing

6.CE.7 Apply knowledge of English conventions to ensure legibility in hand-written pieces, consistent use of sentence structure (elimination of run-ons and ineffective fragments), and accurate use of grammar rules (parts of speech, parts of a sentence, and word order) and mechanics (use of apostrophes, quotation marks, commas, colons, paragraph indentation; and correct spelling, capitalization, punctuation) through collaboration and/or alone.

APPENDIX A: SUGGESTED AUTHORS, ILLUSTRATORS, AND WORKS REFLECTING OUR COMMON LITERARY AND CULTURAL HERITAGE

All American students should acquire knowledge of a range of literary works reflecting a common literary heritage that goes back thousands of years to the ancient world. In addition, all students should become familiar with some of the outstanding works in the rich body of literature that is their particular heritage in the English-speaking world. This includes the first literature in the world created just for children—its authors viewing childhood as a special period in life. The suggestions in Appendix A constitute a core list of those authors, illustrators, or works that comprise the literary and intellectual capital drawn on by those who write in English, whether for novels, poems, nonfiction, newspapers, or public speeches, in this country or elsewhere. Knowledge of these authors, illustrators, and works in their original, adapted, or revised editions will contribute significantly to a student’s ability to understand literary allusions and participate effectively in our common civic culture. Many more suggested contemporary authors, illustrators, and works from around the world are included in Appendix B. This list includes the many excellent writers and illustrators of children’s books of recent years.

In planning a curriculum, it is important to balance depth with breadth. As teachers in schools and districts work with this curriculum framework to develop literature units, they will often combine works from the two lists into thematic units. Exemplary curriculum is always evolving—we urge districts to take initiative to create programs meeting the needs of their students.

The lists of suggested authors and works in Appendices A and B are organized by the grade spans of PreK–2, 3–4, 5–8, and 9–12. Certain key works or authors are repeated in adjoining grade spans, giving teachers the option to match individual students with the books that suit their interests and developmental levels. The decision to present a Grades 9–12 list (as opposed to Grades 9–10 and 11–12) stems from the recognition that teachers should be free to choose selections that challenge, but do not overwhelm, their students.

Selections for Grades PreK–8 have been reviewed by the editors of *The Horn Book*.

Grades PreK–2:

For reading, listening, and viewing

Mother Goose nursery rhymes
Aesop’s fables
Rudyard Kipling’s *Just So Stories*
Selected Grimm and Hans Christian Andersen
fairy tales
Selected French fairy tales

The Bible as literature

Tales including Jonah and the whale, Daniel and
the lion’s den, Noah and the Ark, Moses and
the burning bush, the story of Ruth, David
and Goliath

Picture book authors and illustrators

Edward Ardizzone

Ludwig Bemelmans
Margaret Wise Brown
John Burningham
Virginia Lee Burton
Randolph Caldecott
Edgar Parin and Ingri D’Aulaire
Wanda Gág
Theodore Geisel (Dr. Seuss)
Kate Greenaway
Shirley Hughes
Crockett Johnson
Ruth Kraus
Robert Lawson
Munro Leaf
Robert McCloskey

A. A. Milne
William Pène du Bois
Beatrix Potter
Alice and Martin Provensen
H. A. and Margaret Rey
Maurice Sendak
Vera Williams

Poets

John Ciardi
Rachel Field
David McCord
A. A. Milne
Laura Richards

Grades 3–4

In addition to the PreK-2 list, for reading, listening, and viewing:

Traditional literature

Greek, Roman, or Norse myths
Myths and legends of indigenous peoples of
North America
American folktales and legends
Stories about King Arthur and Robin Hood

The Bible as literature

Tales listed above and: Adam and Eve, Cain
and Abel, David and Jonathan,
the Prodigal Son, the visit of the Magi, well-
known psalms (e.g., 23, 24, 46, 92, 121, and
150)

American authors and illustrators

L. Frank Baum
Beverly Cleary
Elizabeth Coatsworth

Mary Mapes Dodge
Elizabeth Enright
Eleanor Estes
Jean George
Sterling North
Howard Pyle
Carl Sandburg
George Selden
Louis Slobodkin
E. B. White
Laura Ingalls Wilder

British authors

Frances Burnett
Lewis Carroll
Kenneth Grahame
Dick King-Smith
Edith Nesbit

Mary Norton
Margery Sharp
Robert Louis Stevenson
P. L. Travers

Poets

Stephen Vincent and Rosemarie Carr Benét
Lewis Carroll
John Ciardi
Rachel Field
Robert Frost
Langston Hughes
Edward Lear
Myra Cohn Livingston
David McCord
A.A. Milne
Laura Richards

Grades 5–8

In addition to the PreK–4 Selections:

Traditional literature

Grimm’s fairy tales
French fairy tales
Tales by Hans Christian Andersen and Rudyard Kipling
Aesop’s fables
Greek, Roman, or Norse myths
Myths and legends of indigenous peoples of North America
American folktales, myths, and legends
Asian and African folktales and legends
Stories about King Arthur, Robin Hood, Beowulf and Grendel, St. George and the Dragon

The Bible as literature

Old Testament: Genesis, Ten Commandments, Psalms and Proverbs
New Testament: Sermon on the Mount, Parables

American authors or illustrators

Louisa May Alcott
Lloyd Alexander
Natalie Babbitt
L. Frank Baum
Nathaniel Benchley
Carol Ryrie Brink
Elizabeth Coatsworth

Grades 9–12:

Esther Forbes
Paula Fox
Jean George
Virginia Hamilton
Bret Harte
Washington Irving
Jack London
L. M. Montgomery (Canadian)
Sterling North
Scott O’Dell
Edgar Allan Poe
Howard Pyle
Ellen Raskin
Marjorie Kinnan Rawlings
Elizabeth Speare
Booth Tarkington
James Thurber
Mark Twain
E. B. White
Laura Ingalls Wilder
N. C. Wyeth

British and European authors or illustrators

James Barrie
Lucy Boston
Frances Burnett
Lewis Carroll
Carlo Collodi
Daniel Defoe

Charles Dickens
Arthur Conan Doyle
Leon Garfield
Kenneth Grahame
C. S. Lewis
George MacDonald
Edith Nesbit
Mary Norton
Philippa Pearce
Arthur Rackham
Anna Sewell
William Shakespeare
Johanna Spyri
Robert Louis Stevenson
Jonathan Swift
J. R. R. Tolkien
T. H. White

Poets

Stephen Vincent and Rosemarie Carr Benét
Lewis Carroll
John Ciardi
Rachel Field
Robert Frost
Langston Hughes
Edward Lear
Henry Wadsworth Longfellow
David McCord
Ogden Nash

Grades 9-12

In addition to the 5–8 Selections:

Traditional and Classical literature

A higher level rereading of Greek mythology

Substantial selections from epic poetry:

Homer's *Odyssey* and *Iliad*; Virgil's *Aeneid*

Classical Greek drama (Aeschylus, Sophocles, Euripides)

The Bible as literature

Genesis, Ten Commandments, selected psalms and proverbs, *Job*, Sermon on the Mount, selected parables

American Literature

HISTORICAL DOCUMENTS OF LITERARY AND PHILOSOPHICAL SIGNIFICANCE:

Abraham Lincoln's Gettysburg address

The Declaration of Independence

Martin Luther King Jr.'s "Letter from Birmingham City Jail" or his "I Have a Dream" speech

John F. Kennedy's inaugural speech

William Faulkner's Nobel Prize Lecture

IMPORTANT WRITERS OF THE 18TH AND 19TH CENTURIES:

James Fenimore Cooper

Stephen Crane

Emily Dickinson

Frederick Douglass

Ralph Waldo Emerson

Benjamin Franklin

Nathaniel Hawthorne

Henry James

Thomas Jefferson

Herman Melville

Edgar Allan Poe

Henry David Thoreau

Mark Twain

Phillis Wheatley

Walt Whitman

IMPORTANT WRITERS OF THE FIRST HALF OF THE 20TH CENTURY

Henry Adams

James Baldwin

Arna Bontemps

Willa Cather

Kate Chopin

Countee Cullen

Ralph Ellison

William Faulkner

Jessie Fauset

F. Scott Fitzgerald

Charlotte Gilman

Ernest Hemingway

O. Henry

Langston Hughes

Zora Neale Hurston

Sarah Orne Jewett

James Weldon Johnson

Flannery O'Connor

Gertrude Stein

John Steinbeck

James Thurber

Jean Toomer

Booker T. Washington

Edith Wharton

Richard Wright

PLAYWRIGHTS

Lorraine Hansberry

Lillian Hellman

Arthur Miller

Eugene O'Neill

Thornton Wilder

Tennessee Williams

August Wilson

POETS

Elizabeth Bishop
 e e cummings
 Robert Frost
 T. S. Eliot
 Robinson Jeffers
 Amy Lowell
 Robert Lowell
 Edgar Lee Masters
 Edna St. Vincent Millay
 Marianne Moore
 Sylvia Plath
 Ezra Pound
 John Crowe Ransom
 Edward Arlington Robinson
 Theodore Roethke
 Wallace Stevens
 Alan Tate
 Sara Teasdale
 William Carlos Williams

IMMIGRANT EXPERIENCE

Works about the European, South and East Asian, Caribbean, Central American, and South American immigrant experience (Ole Rolvaag, Younghill Kang, Abraham Cahan),

AFRICAN AMERICAN EXPERIENCE

Personal narratives by authors such as Frederick Douglass and Harriet Jacobs; poetry of Phyllis Wheatley

NATIVE AMERICAN EXPERIENCE

Speeches by leaders such Tecumseh

British and European Literature**POETRY**

Selections from Chaucer's *Canterbury Tales*
 Epic poetry: Dante and John Milton
 Sonnets: William Shakespeare, John Milton, Edmund Spenser
 Metaphysical poetry: John Donne, George Herbert, Andrew Marvell
 Romantic poets: William Blake, Lord Byron, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, William Wordsworth
 Victorian poetry: Matthew Arnold, Elizabeth Barrett Browning, Robert Browning, Dante Gabriel Rossetti, Alfred Lord Tennyson
 Twentieth Century: W. H. Auden, A. E. Housman, Dylan Thomas, William Butler Yeats

DRAMA

William Shakespeare
 Anton Chekhov, Henrik Ibsen, George Bernard Shaw, Oscar Wilde

ESSAYS

British essays:
 Joseph Addison
 Sir Francis Bacon
 Samuel Johnson in "The Rambler"
 Charles Lamb
 George Orwell
 Leonard Woolf
 Enlightenment Essays:
 Voltaire
 Diderot and other Encyclopédistes
 Jean Jacques Rousseau

FICTION

Selections from an early novel:
 Miguel de Cervantes' *Don Quixote* Henry Fielding's *Joseph Andrews*
 Oliver Goldsmith's *The Vicar of Wakefield*

Selections from John Bunyan's allegory, *Pilgrim's Progress*

Satire, or mock epic, verse or prose: Lord Byron, Alexander Pope, Jonathan Swift

19th century novels:

Jane Austen
 Emily Brontë
 Joseph Conrad
 Charles Dickens
 Fyodor Dostoyevsky
 George Eliot
 Thomas Hardy
 Victor Hugo
 Mary Shelley
 Leo Tolstoy

20th century novels:

Albert Camus
 André Gide
 James Joyce
 Franz Kafka
 D. H. Lawrence
 George Orwell
 Jean Paul Sartre
 Virginia Woolf

APPENDIX B: SUGGESTED AUTHORS AND ILLUSTRATORS OF CONTEMPORARY AMERICAN LITERATURE AND WORLD LITERATURE

All students should be familiar with American authors and illustrators of the present and those who established their reputations after the end of World War II, as well as important writers from around the world, both historical and contemporary. During the last half of the 20th century, the publishing industry in the United States devoted increasing resources to children’s and young adult literature created by writers and illustrators from a variety of backgrounds. Many newer anthologies and textbooks offer excellent selections of contemporary and world literature.

As they choose works for class reading or suggest books for independent reading, teachers should ensure that their students are both engaged and appropriately challenged by their selections. The lists following are organized by grade clusters PreK–2, 3–4, 5–8, and 9–12, but these divisions are far from rigid, particularly for the elementary and middle grades. Many contemporary authors write stories, poetry, and non-fiction for very young children, for those in the middle grades, and for adults as well. As children become independent readers, they often are eager and ready to read authors that may be listed at a higher level. As suggested earlier in the Reading and Literature Strand of this framework, teachers and librarians need to be good matchmakers, capable of getting the right books into a child’s hands at the right time.

The lists below are provided as a starting point; they are necessarily incomplete, because excellent new writers appear every year. As all English teachers know, some authors have written many works, not all of which are of equally high quality. We expect teachers to use their literary judgment in selecting any particular work. It is hoped that teachers will find here many authors with whose works they are already familiar, and will be introduced to yet others. **A comprehensive literature curriculum balances these authors and illustrators with those found in Appendix A.**

Selections for Grades PreK–8 have been reviewed by the editors of *The Horn Book*

Grades PreK–8 Contemporary Literature of the United States

(Note: The lists for PreK–8 include writers and illustrators from other countries whose works are available in the United States.)

GRADES PREK–2:

Aliki (<i>informational: science and history</i>)	Don Freeman (<i>fiction: Corduroy</i>)	Jerry Pinkney (<i>informational: Africa</i>)
Mitsumasa Anno (<i>multi-genre</i>)	Gail Gibbons (<i>informational: science and history</i>)	Patricia Polacco (<i>fiction: multi-ethnic</i>)
Edward Ardizzone (<i>multi-genre</i>)	Eloise Greenfield (<i>multi-genre</i>)	Jack Prelutsky (<i>poetry</i>)
Molly Bang (<i>multi-genre</i>)	Helen Griffith (<i>fiction</i>)	Faith Ringgold (<i>fiction</i>)
Paulette Bourgeois (<i>multi-genre</i>)	Donald Hall (<i>multi-genre</i>)	Glen Rounds (<i>fiction: west</i>)
Jan Brett (<i>fiction: animals</i>)	Russell and Lillian Hoban (<i>fiction: Frances</i>)	Cynthia Rylant (<i>poetry, fiction</i>)
Norman Bridwell (<i>fiction: Clifford</i>)	Tana Hoban (<i>informational</i>)	Allen Say (<i>multi-genre</i>)
Raymond Briggs (<i>fiction</i>)	Thacher Hurd (<i>fiction</i>)	Marcia Sewall (<i>fiction, informational: colonial America</i>)
Marc Brown (<i>fiction: Arthur</i>)	Gloria Huston (<i>fictionalized information</i>)	Marjorie Sharmat (<i>fiction: Nate, Duz</i>)
Marcia Brown (<i>multi-genre</i>)	Trina Schart Hyman (<i>illus: multi-genre</i>)	Peter Spier (<i>informational: history</i>)
Margaret Wise Brown (<i>multi-genre</i>)	Ezra Jack Keats (<i>fiction</i>)	William Steig (<i>fiction</i>)
Eve Bunting (<i>multi-genre</i>)	Steven Kellogg (<i>fiction</i>)	John Steptoe (<i>fiction</i>)
Ashley Bryan (<i>folktales, poetry: Africa</i>)	Reeve Lindberg (<i>multi-genre</i>)	Tomi Ungerer (<i>fiction</i>)
Eric Carle (<i>fiction</i>)	Leo Lionni (<i>fiction: animal</i>)	Chris Van Allsburg (<i>fiction</i>)
Lucille Clifton (<i>poetry</i>)	Arnold Lobel (<i>fiction: animal</i>)	Jean van Leeuwen (<i>fiction: Amanda Pig, others</i>)
Joanna Cole (<i>informational</i>)	Gerald McDermott (<i>folktales</i>)	Judith Viorst (<i>fiction: Alexander, others</i>)
Barbara Cooney (<i>multi-genre</i>)	Patricia McKissack (<i>informational</i>)	Rosemary Wells (<i>fiction: Max, others</i>)
Joy Cowley (<i>multi-genre</i>)	James Marshall (<i>fiction: Fox</i>)	Vera Williams (<i>fiction: realistic</i>)
Donald Crews (<i>multi-genre</i>)	Bill Martin (<i>fiction</i>)	Ed Young (<i>folktales</i>)
Tomie dePaola (<i>multi-genre</i>)	Mercer Mayer (<i>fiction: Little Critter</i>)	Margot and Harve Zemach (<i>fiction, folktales</i>)
Leo and Diane Dillon (<i>illus: multi-genre</i>)	David McPhail (<i>fiction: Bear</i>)	Charlotte Zolotow (<i>fiction</i>)
Tom Feelings (<i>illus: multi-genre</i>)	Else Holmelund Minarik (<i>fiction: Little Bear</i>)	
Mem Fox (<i>fiction</i>)	Robert Munsch (<i>fiction</i>)	

Grades 3–4

In addition to the PreK–2 Selections:

Joan Aiken (*fiction: adventure/fantasy*)

Lynne Reid Banks (*fiction: adventure/fantasy*)

Raymond Bial (*informational; photo-essays*)

Judy Blume (*fiction: realistic*)

Eve Bunting (*multi-genre*)

Joseph Bruchac (*fiction: historical*)

Ashley Bryan (*folktales; poetry*)

Betsy Byars (*fiction: realistic*)

Ann Cameron (*folktales*)

Andrew Clements (*fiction: realistic*)

Shirley Climo (*folktales*)

Eleanor Coerr (*fiction: historical*)

Paula Danziger (*fiction: realistic*)

Walter Farley (*fiction: horses*)

John Fitzgerald (*fiction: Great Brain*)

Louise Fitzhugh (*fiction: realistic*)

Paul Fleischman (*fiction: realistic*)

Sid Fleischman (*fiction: humorous*)

Mem Fox (*fiction*)

Jean Fritz (*fiction: historical; nonfiction: autobiography*)

John Reynolds Gardiner (*fiction: realistic*)

James Gribble (*nonfiction: biography, history*)

Patricia Reilly Giff (*fiction: realistic, historical*)

Jamie Gilson (*fiction: realistic*)

Paul Goble (*folktales*)

Marguerite Henry (*fiction: horse stories*)

Johanna Hurwitz (*multi-genre*)

Peg Kehret (*multi-genre*)

Jane Langton (*fiction: mystery*)

Kathryn Lasky (*multi-genre*)

Jacob Lawrence (*illus.*)

Patricia Lauber (*informational: science, social studies*)

Julius Lester (*multi-genre*)

Gail Levine (*fiction: fantasy, realistic*)

David Macaulay (*informational: social studies and science*)

Patricia MacLachlan (*fiction: historical*)

Mary Mahy (*fiction*)

Barry Moser (*illus.*)

Patricia Polacco (*fiction: multi-ethnic*)

Daniel Pinkwater (*fiction: humorous*)

Jack Prelutsky (*poetry*)

Louis Sachar (*fiction: humorous*)

Alvin Schwartz (*short stories: suspense*)

John Scieszka (*fiction: humorous, adventure*)

Shel Silverstein (*poetry*)

Seymour Simon (*informational: science*)

Mildred Taylor (*fiction: historical*)

Ann Warren Turner (*fiction: historical*)

Mildred Pitts Walter (*multi-genre*)

Grades 5–8

In addition to the PreK–4 Selections:

Isaac Asimov (*science fiction*)
Avi (*multi-genre*)
James Berry (*fiction*)
Nancy Bond (*fiction: fantasy*)
Ray Bradbury (*science fiction*)
Bruce Brooks (*fiction*)
Joseph Bruchac (*fiction: historical*)
Alice Childress (*fiction: realistic*)
Vera and Bill Cleaver (*fiction*)
James and Christopher Collier (*fiction: historical*)
Caroline Coman (*fiction: realistic*)
Susan Cooper (*fiction: fantasy*)
Robert Cormier (*fiction*)
Bruce Coville (*fiction: fantasy*)
Sharon Creech (*fiction: realistic*)
Chris Crutcher (*fiction*)
Christopher Paul Curtis (*fiction: historical*)
Karen Cushman (*fiction: historical*)
Michael Dorris (*fiction*)
Paul Fleischman (*poetry, fiction*)
Russell Freedman (*biography*)
Jack Gantos (*fiction: humorous*)
Sheila Gordon (*fiction: Africa*)
Bette Greene (*fiction*)
Rosa Guy (*fiction: realistic*)
Mary Downing Hahn (*fiction*)
Joyce Hansen (*fiction*)
James Herriot (*informational: animals*)
Karen Hesse (*fiction: historical, fanciful*)
S. E. Hinton (*fiction: realistic*)
Felice Holman (*fiction: historical, realistic*)
Irene Hunt (*fiction: historical, realistic*)
Paul Janeczko (*poetry*)
Angela Johnson (*fiction*)
Diana Wynne Jones (*fiction: fantasy*)
Norton Juster (*fiction: fantasy*)
M. E. Kerr (*fiction: realistic*)
E. L. Konigsburg (*fiction: realistic*)
Kathryn Lasky (*multi-genre*)
Madeleine L'Engle (*fiction: fantasy*)
Ursula LeGuin (*fiction: fantasy*)
Robert Lipsyte (*fiction: realistic*)
Lois Lowry (*fiction*)
Anne McCaffrey (*fiction: fantasy*)
Robin McKinley (*fiction: fantasy*)
Patricia McKissack (*informational: history*)
Margaret Mahy (*fiction: realistic*)
Albert Marrin (*biography*)
Milton Meltzer (*informational: history, biography*)
Jim Murphy (*informational: history*)
Phyllis Reynolds Naylor (*fiction: realistic*)
Naomi Nye (*poetry; fiction*)

Richard Peck (*fiction: historical, realistic*)
Daniel Pinkwater (*fiction: humorous*)
Philip Pullman (*fiction: fantasy*)
Ellen Raskin (*fiction: mystery*)
J. K. Rowling (*fiction: fantasy*)
Cynthia Rylant (*short stories; poetry*)
Louis Sachar (*fiction: humorous, realistic*)
Isaac Bashevis Singer (*fiction: historical*)
Gary Soto (*fiction*)
Mildred Taylor (*historical fiction*)
Theodore Taylor (*fiction: historical*)
Yoshiko Uchida (*fiction: historical; nonfiction*)
Cynthia Voigt (*fiction: realistic, fantasy*)
Yoko Kawashima Watkins (*fiction: historical*)
Janet Wong (*poetry*)
Laurence Yep (*fiction*)
Jane Yolen (*fiction: fantasy*)
Paul Zindel (*fiction: realistic*)

Books from the following awards lists, past or present:

The Newbery Medal
The Caldecott Medal
ALA Notable Books
The Boston Globe-Horn Book Awards