Appendix B: A Literary Heritage

I. Suggested Authors, Illustrators, and Works from the Ancient World to the Late Twentieth Century

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, which includes the first literature in the world created just for children, whose authors viewed childhood as a special period in life.

The suggestions below constitute a core list of those authors, illustrators, or works that comprise the literary and intellectual capital drawn on by those in this country or elsewhere who write in English, whether for novels, poems, nonfiction, newspapers, or public speeches. The next section of this document contains a second list of suggested contemporary authors and illustrators—including the many excellent writers and illustrators of children’s books of recent years—and highlights authors and works from around the world.

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 literary and informational 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, illustrators, and works are organized by grade clusters: pre-K–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.

Grades pre-K–8 selections have been reviewed by the editors of The Horn Book Magazine.

See Appendix B of the Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects for additional suggestions.

Grades Pre-K–2

Traditional Literature and Poetry for Reading, Listening, and Viewing

Traditional Literature

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

Poetry

Mother Goose nursery rhymes
John Ciardi
Rachel Field

Picture Book Authors and Illustrators

David McCord
A. A. Milne
Christina Rossetti

Edward Ardizzone
Ludwig Bemelmans
Margaret Wise Brown
John Burningham
Virginia Lee Burton
Randolph Caldecott
Edgar Parin and Ingré D’Aulaire
Wanda Gág
Kate Greenaway
Shirley Hughes
Crockett Johnson
Ruth Kraus
Robert Lawson
Munro Leaf
Robert McCloskey

Grades 3–4
British and American 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 3–4, in addition to the grades pre-K–2 selections

Traditional Literature
Greek, Roman, and Norse myths
Stories about King Arthur and Robin Hood
Myths and legends of indigenous peoples of North, Central, and South America
American folktales and legends
Asian and African folktales and legends
The Bible as literature:
  Tales including Adam and Eve, Cain and Abel, David and Jonathan, the Prodigal Son, and the Visit of the Magi; well-known Psalms (e.g., 23, 24, 46, 92, 121, 150)

American Authors and Illustrators
Natalie Babbitt
L. Frank Baum
Beverly Cleary
Elizabeth Coatsworth
Mary Mapes Dodge
Elizabeth Enright
Eleanor Estes
Jean Craighead George
Sterling North
Howard Pyle
Carl Sandburg
George Selden
Louis Slobodkin
James Thurber
E. B. White
Laura Ingalls Wilder

British Authors and Illustrators
Michael Bond
Frances Hodgson Burnett
Lewis Carroll
Kenneth Grahame
Dick King-Smith
Edith Nesbit
Mary Norton
Margery Sharp
Robert Louis Stevenson
P. L. Travers

Grades 5–8, in addition to the grades pre-K–4 selections

Traditional Literature
Grimms’ fairy tales
French fairy tales
Tales by Hans Christian Andersen and Rudyard Kipling
Aesop’s fables
Greek, Roman, or Norse myths
Stories about King Arthur, Robin Hood, Beowulf and Grendel, St. George and the Dragon
Myths and legends of indigenous peoples of North, Central, and South America
American folktales and legends
Asian and African folktales and legends
The Bible as literature:
  Old Testament: Genesis, Ten Commandments, Psalms and Proverbs
  New Testament: Sermon on the Mount, Parables

American Authors and Illustrators
Louisa May Alcott
Lloyd Alexander
Isaac Asimov
Natalie Babbitt
L. Frank Baum
Nathaniel Benchley
Ray Bradbury
Carol Ryrie Brink
Elizabeth Coatsworth
Esther Forbes
Paula Fox
Jean Craighead George
Virginia Hamilton
Bret Harte
O. Henry (William Sydney Porter)
Washington Irving
Jack London
L. M. Montgomery
Sterling North
Scott O’Dell
**British Authors and Illustrators**
James Barrie
Lucy Boston
Frances Hodgson Burnett
Lewis Carroll
Carlo Collodi
Daniel Defoe
Charles Dickens
Arthur Conan Doyle
Leon Garfield
Kenneth Grahame
Rudyard Kipling
C. S. Lewis
George MacDonald
Edith Nesbit
Mary Norton
Philippa Pearce
Arthur Rackham
Anna Sewell
William Shakespeare
Isaac Bashevis Singer
Johanna Spyri
Robert Louis Stevenson
Rosemary Sutcliff
Jonathan Swift
J. R. R. Tolkien
T. H. White

**British and American Poets**
William Blake
Lewis Carroll
John Ciardi
Rachel Field
Robert Frost
Langston Hughes
Edward Lear
Henry Wadsworth Longfellow
David McCord
Ogden Nash
Richard Wilbur

**Grades 9–12, in addition to the grades 5–8 selections**

**Traditional Literature**
A higher level re-reading of Greek mythology
Classical Greek drama:
- Aeschylus
- Euripides
- Sophocles
Substantial selections from epic poetry:
- Homer’s Iliad and Odyssey
- Virgil’s Aeneid
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**

The Declaration of Independence (1776)
The United States Constitution (1787) and Bill of Rights (1791)
Selected Federalist Papers (1787–1788)
George Washington’s Farewell Address (1796)
Selections from Alexis de Tocqueville, Democracy in America, volumes I and II (1835, 1839)
The Seneca Falls Declaration of Sentiments and Resolutions (1848)
Sojourner Truth, “Ain’t I a Woman?” speech (1851)
Frederick Douglass, Independence Day speech (1852)
Abraham Lincoln, “House Divided” speech (1858)
Gettysburg Address (1863), Second Inaugural Address (1865)
Theodore Roosevelt, “The New Nationalism” speech (1910)
Woodrow Wilson, “Peace without Victory” speech (1917)
Franklin Delano Roosevelt, “Four Freedoms” speech (1941)
William Faulkner, Nobel Prize lecture (1950)
John F. Kennedy, inaugural speech (1961)
Martin Luther King, Jr., “Letter from Birmingham City Jail” (1963), “I Have a Dream” speech (1963)
Lyndon Johnson, speech to Congress on voting rights (1965)
Excerpts from Supreme Court decisions; e.g.,
- Dred Scott v. Sandford (1857)
- Plessy v. Ferguson (1896)
- Brown v. Board of Education (1954)

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29 For additional selections, see the Massachusetts History and Social Science Curriculum Framework.
Eighteenth and Nineteenth Century:
American Memoirs and Essays,
Poetry and Fiction

Memoirs and Essays
Frederick Douglass
Jonathan Edwards
Ralph Waldo Emerson
Olaudah Equiano
Benjamin Franklin
Angelina and Sarah Grimké
Harriet Jacobs
Thomas Jefferson
Thomas Paine
Henry David Thoreau
Mark Twain (Samuel Clemens)

Poetry
Emily Dickinson
Paul Laurence Dunbar
Henry Wadsworth Longfellow
Edgar Allan Poe
Phillis Wheatley
Walt Whitman

Fiction
Ambrose Bierce
Kate Chopin
James Fenimore Cooper
Stephen Crane
Nathaniel Hawthorne
Henry James
Sarah Orne Jewett
Herman Melville
Edgar Allan Poe
Harriet Beecher Stowe

Grades 9–12, in addition to the grades 5–8 selections

Twentieth century to about 1970:
American Memoirs and Essays,
Poetry, Fiction, and Drama

Memoirs and Essays
Henry Adams
James Baldwin
Rachel Carson
W. E. B. Du Bois
John Gunther
John Hersey
Richard Hofstadter
Helen Keller
Martin Luther King, Jr.

H. L. Mencken
Eleanor Roosevelt
Franklin D. Roosevelt
Robert Penn Warren
Booker T. Washington
E. B. White
Richard Wright
Malcolm X
Memoirs and other works about the immigrant experience (e.g., Abraham Cahan, Younghill Kang, Leo Rosten, Ole Rølvaag, Anzia Yezierska)

Poetry
Louise Bogan
Arna Bontemps
Countee Cullen
E. E. Cummings
Richard Eberhart
T. S. Eliot
Robert Frost
Allen Ginsberg
Langston Hughes
Randall Jarrell
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
Gertrude Stein
Wallace Stevens
Allen Tate
Sara Teasdale
William Carlos Williams

Fiction
James Agee
Saul Bellow
Ray Bradbury
Pearl Buck
Truman Capote
Willa Cather
Theodore Dreiser
Ralph Ellison
William Faulkner
Jessie Fauset
F. Scott Fitzgerald
Charlotte Perkins Gilman
Joseph Heller
Ernest Hemingway
O. Henry (William Sydney Porter)
Zora Neale Hurston
James Weldon Johnson
Ken Kesey
Harper Lee
Bernard Malamud
Carson McCullers
Edwin O’Connor
Flannery O’Connor
Katherine Anne Porter
J. D. Salinger
William Saroyan
Betty Smith John Steinbeck
James Thurber
Jean Toomer
Robert Penn Warren
Edith Wharton
Thomas Wolfe

**Drama**
Maxwell Anderson
Lorraine Hansberry
Lillian Hellman
Jerome Lawrence and Robert E. Lee
Archibald MacLeish
Carson McCullers
Arthur Miller
Eugene O’Neill
William Saroyan
Robert Sherwood
Orson Welles
Thornton Wilder
Tennessee Williams

**British and European Literature: Essays, Poetry, and Drama**

**Essays**
Joseph Addison
Sir Francis Bacon
Winston Churchill
Charles Darwin
Simone de Beauvoir
Denis Diderot and other Encyclopédistes
E. H. Gombrich (art history)
Samuel Johnson in “The Rambler”
Arthur Koestler
Charles Lamb
C. S. Lewis
Michel de Montaigne

**Poetry**
Selections from Geoffrey Chaucer’s *Canterbury Tales*

**Epic poetry:**
Dante Alighieri
John Milton

**Sonnets:**
John Milton
William Shakespeare
Edmund Spenser

**Metaphysical poetry:**
John Donne
George Herbert
Andrew Marvell

**Romantic poetry:**
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

**Drama**
Samuel Beckett
Robert Bolt
Bertolt Brecht
Pedro Calderón de la Barca
Anton Chekhov
William Congreve
Carlo Goldoni
Henrik Ibsen
Eugène Ionesco
Molière (Jean-Baptiste Poquelin)
Sean O’Casey
Luigi Pirandello
Jean Racine
Terrence Rattigan
Jean-Paul Sartre
William Shakespeare

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30 Many of these authors wrote partly or entirely in languages other than English. Some of their work may be accessible in the original to English learners or to students studying world languages in school. Others have been translated into English more than once, and teachers may wish to have students compare different translations of the same material as a close reading activity.
George Bernard Shaw
Richard Brinsley Sheridan
John Millington Synge
Oscar Wilde

British and European Literature: 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

Nineteenth Century
- Jane Austen
- Honoré de Balzac
- Emily Brontë
- Joseph Conrad
- Charles Dickens
- Fyodor Dostoevsky
- George Eliot (Mary Ann Evans)
- Nikolai Gogol
- Thomas Hardy
- Victor Hugo
- Mary Shelley
- Leo Tolstoy
- Ivan Turgenev
- Émile Zola

Twentieth Century
- Albert Camus
- Arthur Conan Doyle
- E. M. Forster
- André Gide
- William Golding
- Robert Graves
- Graham Greene
- Herman Hesse
- Aldous Huxley
- James Joyce
- Franz Kafka
- D. H. Lawrence
- W. Somerset Maugham
- Vladimir Nabokov

31 Many of these authors wrote partly or entirely in languages other than English. Some of their work may be accessible in the original to English learners or to students studying world languages in school. Others have been translated into English more than once, and teachers may wish to have students compare different translations of the same material as a close reading activity.
II. Suggested Authors and Illustrators from the Late Twentieth and Early Twenty-First Centuries

All students should be familiar with American authors and illustrators of the present and those who established their reputations after the 1960s, as well as important writers from around the world, both historical and contemporary. Beginning in the last half of the twentieth 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 following lists of suggested authors and illustrators are organized by grade clusters (pre-K–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 nonfiction for very young children, for students 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.

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.

Parents and teachers are also encouraged to select books from the following awards lists, past or present:

- The Newbery Medal
- The Caldecott Medal
- The ALA Notable Books
- The Sibert Medal (informational books)
- The Geisel Award (easy readers)
- The Pura Belpre Award (Latino experience)
- The Coretta Scott King Awards (African American experience)
- The Boston Globe-Horn Book Awards
- The Scott O’Dell Award for Historical Fiction (American)
- The National Book Awards
- The Massachusetts Book Awards

Grades pre-K–8 selections have been reviewed by the editors of The Horn Book Magazine. See the annual Horn Book Guide for ongoing additional selections.

See Appendix B of the Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects for additional suggestions.
Grades Pre-K–2

Folklore, Fiction, and Poetry
Jon Agee (fiction, wordplay)
Edward Ardizzone (multi-genre, including picture books about Tim)
Molly Bang (folklore, easy readers)
Jan Brett (fiction: animals)
Norman Bridwell (fiction: Clifford)
Raymond Briggs (fiction: The Snowman)
Marcia Brown (multi-genre, including folklore)
Anthony Brown (fiction)
Marc Brown (fiction: Arthur)
Ashley Bryan (folktales: Africa, poetry)
John Burningham (realistic fiction, fantasy)
Eric Carle (fiction: animals – Very Hungry Caterpillar)
Lucille Clifton (poetry)
Barbara Cooney (multi-genre, including folklore: Miss Rumphius)
Nina Crews (fiction)
Doreen Cronin (fiction: humor)
Tomie dePaola (multi-genre, including folklore, family stories)
Leo and Diane Dillon (illustrators, folklore)
Rebecca Kai Dotlich (poetry)
Douglas Florian (poetry)
Mem Fox (fiction)
Marla Frazee (fiction)
Don Freeman (fiction: Corduroy)
Mordecai Gerstein (multi-genre)
Bob Graham (fiction)
Eloise Greenfield (multi-genre, including poetry)
Mini Grey (fiction)
Kevin Henkes (fiction, including the Lilly books)
Russell and Lillian Hoban (fiction: Frances)
Mary Ann Hoberman (poetry)
Shirley Hughes (realistic fiction: Alfie stories, Tales of Trotter Street)
Trina Schart Hyman (folklore, illustrator)
Rachel Isadora (folklore)
G. Brian Karas (multi-genre, illustrator)
Ezra Jack Keats (fiction)
Holly Keller (realistic fiction)
Steven Kellogg (fiction)
Betsy Lewin (fiction)
Leo Lionni (fiction: animal)
Arnold Lobel (fiction: animal)
Gerald McDermott (folklore)
Patricia McKissack (multi-genre, including folktales, realistic stories)
Kate and Jim McMullan (fiction; humor)
James Marshall (fiction, folktales, easy readers)
Bill Martin, Jr. (fiction)
Emily Arnold McCully (multi-genre, including historical fiction)

Multi-Genre and Informational Texts
Ailiki (informational: science and history; concept books)
Mitsumasa Anno (multi-genre, including concept books and history)
Jim Arnosky (informational: science)
Molly Bang (multi-genre)
Nic Bishop (informational: science)
Vicki Cobb (informational: science)
Joanna Cole (informational: science – Magic School Bus)
Floyd Cooper (multi-genre, illustrator)
Donald Crews (multi-genre, including concept books)
Ed Emberley (multi-genre)
Michael Emberley (multi-genre)
Brian Floca (informational)
Gail Gibbons (informational: science and history)
Eloise Greenfield (multi-genre)
Tana Hoban (concept books; photography)
Patricia McKissack (informational)
Margaret Miller (concept books; photography)
Kadir Nelson (multi-genre, history and biography)
Jerry Pinkney (informational: Africa)
James Ransome (multi-genre, including history and biography)
Anne Rockwell (multi-genre, including concept books)
Allen Say (multi-genre)
Laura Vaccaro Seeger (concept books)
Marcia Sewall (informational: colonial America)
Peter Sis (multi-genre)
Peter Spier (informational: history)

Grades 3–4, in addition to the grades pre-K–2 selections

Folklore, Fiction, and Poetry
Joan Aiken (fiction: adventure/fantasy)
Annie Barrows (chapter books: Ivy and Bean)
Judy Blume (fiction: realistic)
Joseph Bruchac (fiction: historical)
Ashley Bryan (folktales, poetry)
Betsy Byars (fiction: realistic)
Meg Cabot (fiction: realistic – Allie Finkle)
Ann Cameron (fiction: realistic – the Julian books)
Andrew Clements (fiction: realistic)
Eleanor Coerr (fiction: historical)
Roald Dahl (fiction)
Paula Danziger (fiction: realistic)
Kate DiCamillo (fiction: realistic, fantasy, adventure)
Louise Erdrich (fiction/folktales)
Walter Farley (fiction: horses)
John Fitzgerald (fiction: historical – Great Brain)
Sid Fleischman (fiction: humor)
Jean Fritz (fiction: historical)
John Reynolds Gardiner (fiction: realistic)
Kristine O’Connell George (poetry)
Patricia Reilly Giff (fiction: realistic, historical)
Paul Goble (folktales: Native American)
Stephanie Greene (chapter books: realistic – Owen Foote, Sophie Hartley)
Nikki Grimes (fiction: realistic)
Jesse Haas (fiction: realistic, horse stories)
Charise Mericle Harper (chapter books: Just Grace)
Marguerite Henry (fiction: horse stories)
Betty Hicks (chapter books: sports – Gym Shorts)
Jennifer and Matt Holm (chapter books: graphic novels – Baby Mouse)
Kimberly Willis Holt (chapter books: Piper Reed)
Lee Bennett Hopkins (poetry)
Johanna Hurwitz (multi-genre)
X. J. Kennedy (poetry)
Jessica Scott Kerrin (chapter books: Martin Bridge)
Jeff Kinney (fiction: realistic, cartoon)
Kate Klise (fiction: humor)
Jane Langton (fiction: fantasy)
Julius Lester (multi-genre, including folklore)
Grace Lin (fiction/fantasy: realistic)
Lenore Look (chapter books)
Patricia MacLachlan (fiction: historical)
Ann Martin (fiction: realistic, fantasy – Doll People)
Megan McDonald (chapter books: Judy Moody)
Claudia Mills (fiction: realistic, easy readers, chapter books – Gus)
Barbara O’Connor (fiction: realistic – Southern humor)
Sarah Pennypacker (chapter books: Clementine)
Daniel Pinkwater (fiction: humor)
Jack Prelutsky (poetry: humor)
Ken Roberts (fiction: realistic, humor)
Louis Sachar (fiction: humor)
Alvin Schwartz (short stories: suspense, horror)
Jon Scieszka (fiction: humor, adventure)
Brian Selznick (fiction)
Barbara Seuling (chapter books: Robert)
Joyce Sidman (poetry)
Shel Silverstein (poetry)
Isaac Bashevis Singer (fiction/folktales)
Mildred Taylor (fiction: historical)
Carole Boston Weatherford (fiction: historical)
Gloria Whelan (fiction: historical)
Janet Wong (poetry)
Lisa Yee (chapter books)

Multi-Genre and Informational Texts
Raymond Bial (informational: historical photo-essays)
Don Brown (informational: biography, history)
Candace Fleming (biography)
Jean Fritz (nonfiction: autobiography)
Deborah Hopkinson (informational: history)
Steve Jenkins (informational: science)
Peg Kehret (multi-genre)
Barbara Kerley (informational: biography)
Kathleen Krull (informational: biography)
Patricia Lauber (informational: science, social studies)
David Macaulay (informational: social studies, science)
Sandra Markle (informational: science)
Joyce Sidman (informational: natural world)
Seymour Simon (informational: science)
Diane Stanley (informational: history)

Grades 5–8, in addition to the grades pre-K–4 selections

Fiction and Poetry
David Almond (fantasy, fiction: realistic)
Laurie Halse Anderson (fiction: historical)
M. T. Anderson (fiction: historical, humor)
Avi (fiction: historical)
Joan Bauer (fiction: realistic)
Jean P. Birdsall (fiction: realistic)
Nancy Bond (fantasy)
Bruce Brooks (fiction: realistic)
Gennifer Choldenko (mysteries)
John Christopher (science fiction)
Eoin Colfer (fantasy, science fiction)
James and Christopher Collier (fiction: historical)
Suzanne Collins (fantasy, science fiction)
Leslie Connor (fiction: realistic)
Susan Cooper (fantasy)
Frank Boyce Cottrell (fiction: humor)
Bruce Coville (fantasy)
Sharon Creech (fiction: realistic)
Christopher Paul Curtis (fiction: historical)
Karen Cushman (fiction: historical)
Cynthia DeFelice (fiction: historical, mysteries)
Frances O’Roark Dowell (fiction: realistic)
Jeanne DuPrau (science fiction)
Marguerite Engle (fiction: historical, poetry)
Louise Erdrich (fiction: historical)
Paul Fleischman (poetry, fiction: realistic)
Neil Gaiman (fantasy)
Jack Gantos (fiction: humor)
Bette Greene (fiction: historical)
Rosa Guy (fiction: realistic)
Mary Downing Hahn (ghost stories, fiction: historical)
Shannon Hale (fantasy, fiction: historical)
Karen Hesse (fiction: historical)
Carl Hiaasen (fiction: humor, mysteries)
S. E. Hinton (fiction: realistic)
Will Hobbs (fiction: realistic)
Irene Hunt (fiction: historical)
Eva Ibbotson (fantasy)
Paul Janeczko (poetry)
Angela Johnson (fiction: realistic)
Diana Wynne Jones (fantasy)
Norton Juster (fantasy)
Ellen Klages (fiction: historical)
Ron Koertge (fiction: humor, poetry)
E. L. Konigsburg (fiction: realistic)
Iain Lawrence (fiction: historical)
Madeleine L’Engle (fantasy, fiction: realistic)
Ursula LeGuin (fantasy)
Gail Carson Levine (fiction: realistic, fantasy)
Robert Lipsyte (fiction: realistic)
Lois Lowry (fiction: realistic, science fiction)
Mike Lupica (mysteries, fiction: sports)
Hilary McKay (fiction: humor)
Robin McKinley (fantasy)
Margaret Mahy (fantasy, fiction: realistic)
Walter Dean Myers (fiction: historical, realistic)
Donna Jo Napoli (fiction: historical, fantasy)
Marilyn Nelson (poetry)
Naomi Shihab Nye (poetry)
Kenneth Oppel (fantasy, adventure)
Linda Sue Park (fiction: historical, realistic)
Katherine Paterson (fiction: historical, realistic)
Sue Patron (fiction: realistic)
Gary Paulsen (fiction: humor, historical, realistic)
Richard Peck (fiction: historical, realistic)
Mitali Perkins (fiction: realistic)
Daniel Pinkwater (fiction: humor)
Terry Pratchett (fantasy)
Philip Pullman (fantasy)
Philip Reeve (fantasy)
Rick Riordan (fantasy)
J. K. Rowling (fantasy)
Pam Muñoz Ryan (fiction: historical, realistic)
Cynthia Rylant (poetry, fiction: realistic)
Louis Sachar (fiction: realistic)
William Sleator (ghost stories, science fiction)
Gary Soto (fiction: realistic, poetry)
Suzanne Fisher Staples (fiction: historical, realistic)
Rebecca Stead (science fiction)
Jonathan Stroud (fantasy)
Theodore Taylor (fiction: historical)
Kate Thompson (fantasy)
Megan Whalen Turner (fantasy)
Cynthia Voigt (fiction: realistic, fantasy)
Rita Williams-Garcia (fiction: historical, realistic)
Jacqueline Wilson (fiction: realistic)
Jacqueline Woodson (fiction: realistic)
Tim Wynne-Jones (fiction: realistic)
Laurence Yep (fiction: historical, fantasy)

Informational Texts
Susan Campbell Bartoletti (history)
Russell Freedman (biography, history)
James Cross Giblin (biography, history)
Jan Greenberg and Sandra Jordan (art history)
Deborah Heiligman (history)
Kathryn Lasky (multi-genre)
Phillip Hoose (biography, history)
Albert Marrin (biography, history)
Milton Meltzer (history, biography)
Jim Murphy (history)
Elizabeth Partridge (biography, history)
Steve Sheinkin (biography, history)
Tanya Lee Stone (biography, history)

Grades 9–12, in addition to the grades 5–8 selections

American Literature from about 1970 to the Present
Edward Albee (drama)
Sherman Alexie (poetry, fiction)
Julia Alvarez (poetry, fiction, essays)
A. R. Ammons (poetry)
Maya Angelou (poetry, memoir, essays)
Gloria Anzaldúa (multi-genre)
John Ashbery (poetry)
Jimmy Santiago Baca (poetry, fiction, memoir)
Amiri Baraka (poetry, drama, fiction, essays)
Elizabeth Bishop (poetry)
Robert Bly (poetry)
Gwendolyn Brooks (poetry)
Hortense Calisher (fiction)
Hayden Carruth (poetry, essays)
Michael Chabon (fiction)
John Cheever (fiction)
Marilyn Chin (poetry)
Sandra Cisneros (fiction)
Billy Collins (poetry)
J. V. Cunningham (poetry, essays)
Junot Díaz (fiction)
E. L. Doctorow (fiction)
Anthony Doerr (fiction)
Rita Dove (poetry, fiction, essays)
Andre Dubus (fiction)
Alan Dugan (poetry)
Christopher Durang (drama)
Bob Dylan (poetry)
Louise Erdrich (fiction, poetry)
Martin Espada (poetry, essays)
Richard Ford (fiction)
Jonathan Franzen (fiction, essays, memoir)
Charles Frazier (fiction)
Nicholas Gage (fiction, memoir)
Ernest J. Gaines (fiction)
Louise Glück (poetry)
Kirsten Greenidge (drama)
John Guare (drama)
John Haines (poetry, essays)
Alex Haley (fiction, biography)
Donald Hall (poetry, fiction, drama, nonfiction)
Robert Hayden (poetry, essays)
Anthony Hecht (poetry, essays)
David Henry Hwang (drama)
Oscar Hijuelos (fiction)
William Hoffman (fiction)
John Irving (fiction)
Ha Jin (fiction, poetry)
Edward P. Jones (fiction)
June Jordan (poetry, essays)
Garrison Keillor (fiction, poetry)
William Kennedy (fiction, drama, nonfiction)
Jamaica Kincaid (fiction, memoir, essays)
Barbara Kingsolver (fiction, poetry, essays)
Maxine Hong Kingston (fiction, nonfiction)
Galway Kinnell (poetry)
Jon Krakauer (fiction, journalism)
Stanley Kunitz (poetry)
Jhumpa Lahiri (fiction)
Chang-Rae Lee (fiction)
Tracy Letts (drama)
Philip Levine (poetry)
Melinda Lopez (drama)
Audre Lorde (poetry, nonfiction)
Terrence McNally (drama)
David Mamet (drama, essays)
Cormac McCarthy (fiction, drama)
Larry McMurtry (fiction, essays, memoir)
James Merrill (poetry, drama, fiction)
Lin-Manuel Miranda (drama)
Toni Morrison (fiction)
Marsha Norman (drama)
Lynn Nottage (drama)
Joyce Carol Oates (fiction, drama, poetry, nonfiction)
Tim O’Brien (fiction)
Mary Oliver (poetry)
Cynthia Ozick (fiction, essays)
Suzan-Lori Parks (drama)
Ann Patchett (fiction, memoir)
Sylvia Plath (poetry, fiction)
Chaim Potok (fiction)
Reynolds Price (fiction, memoir)
E. Annie Proulx (fiction, journalism)
Thomas Pynchon (fiction)
Anna Quindlen (fiction, journalism)
Ishmael Reed (poetry, fiction, nonfiction)
Adrienne Rich (poetry, essays)
Marilynnne Robinson (fiction, essays)
Richard Rodriguez (fiction, essays)
Luis Rodriguez (poetry, memoir, fiction)
Philip Roth (fiction)
Sarah Ruhl (drama)
Richard Russo (fiction)
May Sarton (fiction, poetry, memoir)
Michael Shaara (fiction)
Ntozake Shange (drama, poetry, fiction)
John Patrick Shanley (drama)
Sam Shepard (drama)
Neil Simon (drama)
Jane Smiley (fiction)
Anna Deavere Smith (drama)
Wallace Stegner (fiction, nonfiction)
Mary TallMountain (poetry, fiction)
Amy Tan (fiction, essays)
John Kennedy Toole (fiction)
Anne Tyler (fiction)
John Updike (fiction, poetry, essays)
Paula Vogel (drama)
Kurt Vonnegut, Jr. (fiction)
Alice Walker (fiction, poetry)
Eudora Welty (fiction, essays)
Colson Whitehead (fiction)
August Wilson (drama)
Tobias Wolff (fiction, memoir)
Grades 9–12, in addition to the grades 5–8 selections

American Informational Text from about 1970 to the Present

Edward Abbey (essays, the environment)
Akhil Reed Amar (government, history)
Bernard Bailyn (history)
Russell Baker (journalism, essays)
Rick Bass (science)
Carol Bly (essays)
Daniel Boorstin (history)
Dee Brown (history)
Art Buchwald (journalism, essays)
William F. Buckley (journalism, essays)
James Carroll (essays, history, religion in society)
Margaret Cheney (biography)
Robert Coles (essays, criticism)
Alistair Cooke (journalism)
Stanley Crouch (journalism, music criticism)
Jared Diamond (history)
Joan Didion (essays)
Annie Dillard (essays, nature)
Barbara Ehrenreich (social science, cultural criticism)
Gretel Ehrlich (science, travel)
Loren Eiseley (anthropology, nature)
Joseph Ellis (history)
Barbara Fields (history)
David Hackett Fischer (history and economics)
Frances Fitzgerald (journalism, history)
Eric Foner (history)
Thomas Friedman (economics)
Henry Louis Gates, Jr. (history)
Atul Gawande (science)
Jane Goodall (science)
Doris Kearns Goodwin (history)
Adam Gopnik (essays, criticism, travel, art)
Stephen Jay Gould (science)
Stephen Greenblatt (literary criticism)
Joy Hakim (history, history of science)
David Halberstam (history)
Bernd Heinrich (science, New England)
Edward Hoagland (science, travel)
James O. Horton (history)
Sue Hubbell (science)
Michael Kammen (history)
Tracy Kidder (social change, travel, New England)
Elizabeth Kolbert (science)
Paul Krugman (economics)
Mark Kurlansky (history)
Jane Jacobs (architecture, cities)
William Least Heat-Moon (travel)
Jill Lepore (history)
Matthys Levy (science)
Barry Lopez (science)
J. Anthony Lukas (journalism, history)
Pauline Maier (history)
Norman Mailer (essays, journalism)
William Manchester (history)
Howard Mansfield (history, preservation, New England)
Mary McCarthy (essays, criticism)
Edward McClanahan (essays)
David McCullough (history, biography)
John McPhee (science)
John Hanson Mitchell (nature, history, New England)
N. Scott Momaday (memoir)
Samuel Eliot Morison (history)
Lance Morrow (journalism, essays)
Bill Moyers (journalism, essays)
Mary Beth Norton (history)
Henry Petrovski (science and technical subjects)
Nathaniel Philbrick (history)
Steven Pinker (science)
Michael Pollan (science)
Anna Quindlen (journalism, essays)
Chet Raymo (science)
Matt Ridley (science)
Richard Rodriguez (essays, memoir)
Oliver Sacks (science)
Carl Sagan (science)
Simon Schama (history)
William Shirer (history)
Sebastian Smee (art criticism)
Dava Sobel (science)
Shelby Steele (history)
Alan Taylor (history)
Studs Terkel (journalism, sociology)
Paul Theroux (travel)
Lewis Thomas (science)
Hunter S. Thompson (cultural criticism)
James Trefil (science)
Barbara Tuchman (history)
Laurel Thatcher Ulrich (history)
Jonathan Weiner (science)
Cornel West (cultural criticism)
Walter Muir Whitehill (history)
Gary Wills (history)
E. O. Wilson (science)
Tom Wolfe (essays)
Gordon Wood (history)
James Wood (literary criticism)
Barry Zimmerman & David Zimmerman (science)
Howard Zinn (history)
Yearly compilations of science and nature writings:
  Best American Science Writing
  American Science and Nature Writing
III. Suggested Authors of Contemporary and Historical World Literature

Grades 9–12, in addition to the grades 5–8 selections

Contemporary and Historical World Literature

Chinua Achebe (fiction, poetry, essays)
S. Y. Agnon (fiction)
Ilse Aichinger (fiction, drama, poetry, nonfiction)
Bella Akhmadulina (poetry, fiction, essays)
Anna Akhmatova (poetry)
Rafael Alberti (poetry, drama, memoir)
Claribel Alegría (poetry, fiction, nonfiction)
Isabel Allende (fiction, memoir)
Kingsley Amis (fiction, nonfiction, poetry)
Dino Buzzati (fiction)
A. S. Byatt (fiction, essays)
Italo Calvino (fiction, essays)
Mikhail Bulgakov (fiction, drama)
Doris Lessing (fiction, essays, memoir)
Seamus Heaney (poetry, drama)
Margaret Atwood (fiction, poetry, nonfiction)
Odysseas Elytis (poetry, essays)
Brian Friel (drama)
Athol Fugard (drama)
J. M. Coetzee (fiction, essays)
Gabriel Garcia Márquez (fiction)
Federico García Lorca (poetry, drama)
Jean Giraudoux (drama)
Primo Levi (fiction, memoir, essays)
Javier Marías (fiction, drama)
Yury Kazakov (fiction)
Thomas Keneally (fiction, drama, nonfiction)
Milan Kundera (fiction, essays)
Jorge Luis Borges (fiction, poetry, essays)
Czesław Miłosz (poetry, nonfiction)
Gabriela Mistral (poetry)
Rafael Alberti (poetry, drama, memoir)
Claribel Alegría (poetry, fiction, nonfiction)
Isabel Allende (fiction, memoir)
Kingsley Amis (fiction, nonfiction, poetry)
Jean Anouilh (drama)
Nadeem Aslam (fiction)
Margaret Drabble (fiction, nonfiction)
Jean Cocteau (drama, fiction, poetry, nonfiction)
J. M. Coetzee (fiction, essays)
Julio Cortázar (fiction)
Françoise Dolto (drama)
Octavio Paz (poetry)
Peter Carey (fiction)
Arthur C. Clarke (fiction, essays)
Jean Cocteau (drama, fiction, poetry, nonfiction)
J. M. Coetzee (fiction, essays)
Julio Cortázar (fiction)
Anita Desai (fiction)
Isak Dinesen (fiction, memoir)
Roddy Doyle (fiction, drama)

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Many of these authors wrote partly or entirely in languages other than English. Some of their work may be accessible in the original to English learners or to students studying world languages in school. Others have been translated into English more than once, and teachers may wish to have students compare different translations of the same material as a close reading activity.
Ignazio Silone (fiction)
Isaac Bashevis Singer (fiction, memoir)
Alexander Solzhenitsyn (fiction, nonfiction)
Wole Soyinka (poetry, drama, essays)
Tom Stoppard (drama)
Graham Swift (fiction)
Dylan Thomas (poetry)
Marina Tsvetaeva (poetry)
Niccolò Tucci (fiction)
Mario Vargas Llosa (fiction, drama, nonfiction)
Paul Verlaine (poetry)
Andrei Voznesensky (poetry)
Derek Walcott (poetry, drama)
Elie Wiesel (fiction, nonfiction)
Yevgeny Yevtushenko (poetry)
Appendix C: Glossary of Terms

This glossary contains terms found in the Massachusetts Curriculum Framework for English Language Arts and Literacy as well as other terms related to reading and literature, writing, language, and discourse.

A

Academic language/vocabulary. Language of school and study, required for success in academic work; words and phrases used across subject areas (e.g., judge, evaluate, refer, composition, decision) as opposed to domain-specific (discipline-specific) language/vocabulary (e.g., drama in literature, integer in mathematics, photosynthesis in biology, millennium in history).

Adage. Pithy, memorable saying expressing a general truth about life; often passed down through generations: for example, Lord Tennyson’s ’Tis better to have loved and lost / Than never to have loved at all (1849). See Proverb.

Adjective. Word that describes somebody or something: for example, old, white, busy, careful, horrible. In English, adjectives come either before a noun or after a linking verb (e.g., be, seem, look). See Phrase for Adjectival phrase.

Comparative adjective. Form indicating a greater degree, used to compare two nouns: for example, better is the comparative form of good, and happier is the comparative form of happy.

Superlative adjective. Form indicating the greatest degree, used to compare three or more nouns: for example, best is the superlative form of good, and happiest is the superlative form of happy.

Adverb. Modifier for a verb, an adjective, or another adverb; tells when, where, why, how often, or how much (i.e., time, place, manner, degree). See Phrase for Adverbial phrase.

Affix. Word part added to a stem to form a new word: for example, disrespectful is formed of the prefix dis- and the suffix -ful affixed to respect.

Prefix affix. Added to the beginning of a base word, root, or root word that changes the sense or meaning of the root or base: for example, the prefix dis- added to the root word comfort forms a word meaning the opposite of the original.

Suffix affix. Added to the end of a root word, base word, or root establishing or changing the root’s or base’s part of speech: for example, the suffix -ly added to the adjective immediate creates the adverb immediately.

Alliteration. Repetition of initial consonant sounds in words: for example, in rough and ready. Like assonance, consonance, and rhyme, alliteration is often used to create a musical quality in language, to emphasize certain words, or to unify a poem or song.

Allusion. Reference to a person, place, thing, or event presumed to be familiar to the audience. Allusions to biblical figures (e.g., the patience of Job) and figures from classical mythology (e.g., a Herculean task) are common in Western literature.

Alphabetic principle. Principle that letters and combinations of letters have a predictable and systematic relationship to sounds of speech (phonemes). Written English is far from purely alphabetic because it includes many sounds that can be represented by different combinations of letters: for example, the “f” sound can be represented by f as in foot, ph as in phone, and gh as in enough, while gh signifies different sounds in ghost and thorough. The alphabetic principle underlies the phonics approach to early reading, in which readers learn to “sound out” letters. See Phonemic awareness.
Analogy. Way of understanding a concept or word by associating its meaning with something better understood: for example, the brain is in some ways like a computer.

Analysis (Analyze). In general, a careful examination of the parts of a whole and their relationships to one another; in language arts, a study of how words, sentences, paragraphs, stanzas, or sections of a text affect its meaning.

Antonym. One of two words with opposite meanings: for example, in some contexts, right and wrong are antonyms. See Synonym.

Archetype. A recurring image, plot pattern, or character type common in literature, myth, or other traditional narrative.

Argument. See Text Types and Purposes.

Article. Grammatical marker that points to a noun; in English, the definite article the or one of the indefinite articles a and an.

Aside [noun]. Words spoken by a character in a drama that are heard by the audience but not by other characters.

Assonance. Repetition of vowel sounds without the repetition of consonant sounds: for example, in lake and rain. Like alliteration, consonance, and rhyme, assonance is often used to create a musical quality in language, to emphasize certain words, or to unify a poem or song.

Audience. Broadly, the intended readers, listeners, or viewers of a text in any medium or format; in theatre, attendees at the performance of a drama, reading, or speech.

Ballad. Type of narrative song or poem: for example, Ernest Thayer’s “Casey at the Bat.” Many ballads belong to traditional literature.

Category. Class or division of objects or concepts regarded as having particular shared characteristics. Sorting objects into categories (e.g., fruit, furniture, things that are red) is a key early learning skill in all academic areas. Categorization of more abstract concepts becomes essential to learning as students grow older.

Character. Person who takes part in the action of a story or drama; may also be an animal or imaginary creature, especially in fables and early emergent reader texts.

Characterization (Character development). Method(s) an author uses to portray a character. Four basic methods of characterization are (a) describing a character’s physical appearance; (b) revealing a character’s nature through her or his speech, thoughts, feelings, or actions; (c) revealing a character’s nature through the speech, thoughts, feelings, or actions of other characters; and (d) commenting directly on a character’s nature.

Claim. Statement taking a position on what is true, usually one with which reasonable people might disagree. See Argument in Text Types and Purposes, Evidence, Thesis.

Clause. Series of related words that has both a subject and a predicate: for example, because the child laughed. See Phrase.
Dependent clause. Does not present a complete thought and cannot stand alone as a sentence: for example, the underlined portion in *The boy went home from school because he was sick*.

Independent clause. Presents a complete thought and can stand alone as a sentence: for example, the underlined portion in *When she looked through the microscope, she saw paramecia*.

Cliché. In general, a trite phrase or expression (e.g., *raining cats and dogs*); in literary texts, a hackneyed theme, plot, or situation (e.g., trouble during a stormy night).

Close reading. Approach to criticism that relies on the words and phrases in a literary text and their relationships to one another; emphasizes noticing metaphors or symbols, interesting juxtapositions of information, ambiguities, diction, structures, and the ways any of these convey meaning. Close reading is meant for texts with deeper meanings that require analysis and interpretation. See Text complexity.

Cognate. One of two or more words that share a linguistic origin: for example, cognates *café* and *coffee* both derive from the Turkish *gahveh*.

Conflict. In a literary narrative, the struggle between opposing forces that moves the plot forward. Conflict in literary texts can be internal, occurring within a character, or external, between characters or between a character and an abstraction such as nature or fate.

Conjunction. Used to connect words, phrases, clauses, or sentences. Types of conjunctions include:
- Coordinating. Connects two equivalent grammatical elements: for example, *and, but*.
- Correlative. Used in pairs: for example, *either/or, neither/nor*.
- Subordinate. Connects a dependent clause to an independent clause: for example, *because, unless*.

Connotation. Attitudes and feelings associated with a word. Connotations may be negative (as with *tight-fisted*) or positive (as with *frugal*), and they affect style and meaning. See Denotation.

Consonance. Repetition of consonant sounds within and at the ends of words: for example, in *lonely afternoon*. Like assonance, alliteration, and rhyme, consonance is often used to create a musical quality in language, to emphasize certain words, or to unify a poem or song.

Craft. Artistic skill or technique with which an author puts together narrative and other elements in order to convey meaning and produce effect.

D

Decode. Analyze spoken or graphic symbols of a language in order to ascertain intended meaning.

Denotation. Literal or dictionary definition of a word: for example, *tight-fisted* and *frugal* share a denotation—averse to spending money—despite their contrasting connotations.

Dependent clause. See Clause.

Description. An author’s use of words to illustrate a scene, event, phenomenon, object, or character; descriptions in literary texts usually contain carefully chosen imagery that appeals to the audience’s sense of sight, sound, smell, touch, or taste.

Dialect. Variety of a language particular to a place and group of people; distinguishing features may include colloquialisms, grammatical constructions, vocabulary, and pronunciations. Dialect in a literary text often serves to develop style, setting, or character.
Dialogue. In a literary text, conversation between characters that—when effective—advances the action, is consistent with the author’s characterization of the speakers, and provides relief from passages of description.

Diction. Author’s choice of words; may be judged by accuracy, precision, clarity, aesthetic impact, or other criteria depending on a text’s purpose and audience.

Digraph. Two successive letters that together make a single sound: for example, the ea in bread, the ng in sing.

Diphthong. Speech sound beginning with one vowel sound and moving to another vowel sound within the same syllable: for example, oy in the word boy.

Disciplinary literacy. Ability to read, write, listen, speak, think critically, and perform in a way that is meaningful and respected within a given field of study.

Discourse. (1) Exchange of ideas among writers or speakers; (2) formal, extended expression of thought on a subject.

Diverse. (1) Differing from one another, unlike (as in texts presenting diverse perspectives); (2) composed of distinct or unlike elements or qualities (as in a diverse population).

Domain-specific (discipline-specific) language/vocabulary. Words and phrases specific to a particular field of study: for example, drama in literature, integer in mathematics, photosynthesis in biology, millennium in history. See Academic language/vocabulary.

Drama. Literature in the form of a script intended for performance before an audience; also called theatre or a play when written for the stage. A drama usually presents its story largely through the dialogue and actions of its characters.

E

Early emergent reader texts. Written material comprised of short sentences that use learned sight words and consonant-vowel-consonant words; may also include rebuses to represent words not yet recognizable or decodable.

Editing. Component of writing and preparing presentations concerned chiefly with improving clarity, organization, conciseness, and appropriateness of expression relative to task, purpose, and audience; often involves replacing or deleting words, phrases, and sentences that are awkward or confusing and correcting errors in spelling, usage, mechanics, and grammar. See Revising, Rewriting.

e.g. “For example”; Abbreviation of the Latin expression exempli gratia, meaning for the sake of an example. See i.e., often confused with e.g.

Epic. Long narrative, often in the form of poetry, that tells of the accomplishments and adventures of a hero(ine).

Essay. Brief work of nonfiction intended to analyze, inform, entertain, persuade, or express ideas and feelings; may be formal, in an academic style, or informal, with a more humorous or personal tone and less conventional structure.

Etymology. (1) Origin and history of a word; (2) the study of words’ origins and histories.
Evaluate. Judge or determine the significance, worth, or quality of something. See Assess.

Evidence. Empirical data or other sources of support (e.g., mathematical proofs) for a claim; may be selected, presented, and evaluated differently by different audiences and in different subject areas according to the norms of disciplinary literacy. See Text Types and Purposes for Argument.

Explanation. See Text Types and Purposes.

Extended metaphor. See Metaphor.

F
Fable. Short, simple narrative that teaches a lesson; usually includes as characters animals that talk and act like people. See Traditional literature.

Fairy tale. Narrative composed for children; includes elements of magic and magical folk such as fairies, elves, or goblins. See Traditional literature.

Fiction. Umbrella term for imaginative texts, primarily applied to written works of prose such as novels and short stories. Although fiction may draw on actual events and real people, it springs mainly from its author’s imagination. It is usually intended to entertain as well as enlighten its audience by deepening understanding of the human condition. See Nonfiction, Informational text.

Figurative language. Language enriched by imagery and figures of speech such as simile, metaphor, or personification.

Figure of speech. Expressive, non-literal use of language for effect; for example, hyperbole, understatement, metaphor, simile.

Flashback. Technique of interrupting the chronology of a narrative by shifting to an earlier setting.

Fluency. Broadly, the ability to perform readily and effortlessly, or automatically; in reading, automatic recognition of words and the ability to decode words rapidly and check them for meaning; in handwriting, the ability to form letters smoothly and at a rate conducive to written expression; in speech and written composition, a general term for the clear, smooth, and seemingly effortless use of language.

Focused question. In research, an inquiry narrowly tailored to task, purpose, and audience; sufficiently precise to allow research of adequate specificity and depth within time and format constraints.

Folktale. Short narrative handed down through oral tradition, with various tellers and groups modifying it so that it acquires cumulative authorship. Most folktales eventually move from oral to written form. See Traditional literature.

Foreshadowing. Use of hints or clues to suggest future events in a narrative. When effective, foreshadowing creates suspense and at the same time prepares the audience for what is to come.

G
Genre. Category of text defined by criteria related to structure and style. Examples of literary genres are the essay, novel, and drama. Visual art, film, music, and other disciplines also define various genres.

Gerund. See Verb for Verbal.
Grammar. Structure and features of a language, including its conventions.

Graphic novel. See Novel.

H

Hero(ine). Mythological or legendary figure, often of divine descent and endowed with great strength or ability, as well as flaws; more broadly, the principal character of any literary text.

Homograph. One of two or more words spelled alike but different in meaning and derivation or pronunciation: for example, conduct (noun) and conduct (verb); bow (and arrow) and bow (of a boat).

Homophone. One of two or more words pronounced alike but different in meaning, derivation, and sometimes spelling: for example, to, too, and two; scale (on a fish) and scale (measuring tool).

Hyperbole. Intentional exaggeration for emphasis or comic effect: for example, I’ve got a million things on my to-do list. See Understatement.

I

Idiom. Expression or phrase that means something different from what the words literally say: for example, it’s over his head, meaning he doesn’t understand. Idioms are often particularly difficult for non-native speakers of a language to understand.

i.e. “That is”; Abbreviation of the Latin expression id est, meaning that is. See e.g., often confused with i.e.

Images/Imagery. Words and phrases that create vivid sensory experiences for the audience; usually visual, but may also appeal to the senses of smell, hearing, taste, or touch. See Figurative language.

Independent clause. See Clause.

Independent(ly). In the context of learning standards, without help from a teacher, other adult, or peer; in this document, often paired with proficient(ly) to describe a successful student performance without scaffolding.

Inference. Conclusion drawn from evidence and reasoning.

Infinitive. See Verb for Verbal.

Informational text. In this document, nonfiction in narrative or non-narrative form.

Integrate. Combine parts or elements into a whole. See Synthesize.

Interjection. Expresses sudden or strong emotion: for example, the underlined portion in “Ugh! That tasted awful!”

Interpret. Assign a certain meaning to a text or communication; for example, Mark Twain’s The Adventures of Huckleberry Finn has been interpreted as being a racist novel by some critics and antiracist by others.

Irony. In a literary text, usually takes one of three forms: (a) verbal irony, or language used to convey something different from and often opposite of its literal meaning (e.g., sarcasm); (b) situational irony, or incongruity between expectation and reality that causes surprise (e.g., a plot twist); or (c) dramatic irony, when the audience understands more than a character does (e.g., in a Greek tragedy whose ending is known to the audience).
Jargon. Language used in a certain profession or by a particular group of people; usually technical or abbreviated and difficult for outsiders to understand: for example, *realia* and *ELA* in the field of education.

**L**

Literacy. Broadly, the ability to read, write, speak, and understand words. When used with an adjective referring to particular field (e.g., scientific literacy, technological literacy, arts literacy), the ability to understand and communicate using concepts and vocabulary of that field. See **Disciplinary literacy**.

**Literary text.** Work of fiction in narrative, dramatic, or poetic form; also literary nonfiction.

**Literary nonfiction.** Includes the subgenres of exposition, argument, and functional text written for a broad audience. These works may take the form of personal essays, speeches, opinion pieces, news reporting, editorials, magazine articles, book reviews, critical essays about the arts or literature, biographies, memoirs, or writing on history, geography, economics, civics, science, or technology. Included are foundational political documents, including the Magna Carta, the Declaration of the Rights of Man, the Declaration of Independence, the Constitution and Bill of Rights, Presidential addresses and Supreme Court decisions and dissents, as well as significant historical documents representing the diversity of the United States.

**M**

Main/central idea. Concept illustrated or position taken by a text as a whole, whether stated explicitly (as in a how-to guide explaining a process or an essay defending a thesis) or conveyed implicitly (as in a novel or collection of short stories illustrating a theme).

Metaphor. A figure of speech that makes a comparison between two things that are basically different but have something in common. Unlike a simile, a metaphor does not contain the word *like* or *as*. An example is William Shakespeare’s “Now is the winter of our discontent / Made glorious summer by this son of York / And all the clouds that low’r’d upon our house / In the deep bosom of the ocean buried.” Mixed metaphors inadvertently make inappropriate or confusing comparisons: for example, *when the iron is hot, keep the ball rolling*.

**Extended metaphor.** Serves as a unifying element throughout a series of sentences or a whole text; usually contributes to description of a scene, an event, a character, or a feeling.

**Meter.** In poetry, the recurrence of a rhythmic pattern.

**Modifier.** Word, phrase, or clause that adds to or qualifies the meaning of another word, phrase, or clause; for example, the underlined portions in *several children in the cooperative learning group*.

**Dangling modifier.** Intended to modify a word, phrase, or clause that is implied but never actually stated in a sentence: for example, *Having lost my umbrella, the rain drenched my clothes*.

**Misplaced modifier.** Modifies a word, phrase, or clause other than the one it is intended to modify; for example, *Barking loudly, I pulled the dog away from the squirrel*.

**Mood.** Feeling or atmosphere that an author or speaker creates for an audience. Connotation, description, dialogue, imagery, figurative language, foreshadowing, setting, and rhythm can all help establish mood. See **Style, Tone**.

**Moral.** Simple type of theme or lesson taught in a work such as a fable: for example, *Do not count your chickens before they are hatched*.

**Morphology.** Study of structure and forms of words, including derivation, inflection, and compounding.
Myth. Narrative passed down through generations, intended to help explain why the world is the way it is. See Traditional literature.

Narrative. See Text Types and Purposes.

Narrator. Person or voice relating a narrative; in fiction, may be a character who participates in the action or a voice external to the story. Some texts have multiple narrators. See Point of view.

Nonfiction. Texts about real people, places, and events: for example, biography, autobiography, news reports. Unlike fiction, nonfiction is largely concerned with factual information, although the author’s purpose and perspective shape the information presented. See Informational text.

Noun. Word that names something—a person, place, thing, or idea (e.g., a quality or action). Types of nouns include:
- Abstract. e.g., childhood
- Collective. e.g., audience
- Common. e.g., book
- Possessive. e.g., book’s, books’
- Proper. e.g., Boston
- Singular/Plural. e.g., cat/cats (regular), goose/geese (irregular)

Novel. Extended work of fiction writing. Like a short story, a novel is essentially the product of a writer’s imagination, but because it is much longer than a short story, a novel usually features a wider range of characters and a more complex plot.

Graphic novel. A work of fiction or nonfiction that is conveyed in words and sequential illustrations. Maus by Art Spiegelman and the March trilogy by John Lewis, Andrew Aydin, and Nate Powell are examples of graphic novels inspired, respectively, by the Holocaust and the American Civil rights movement.

Onomatopoeia. Use of a word whose sound suggests its meaning: for example, clang, buzz, twang.

Onset. The part of a syllable that precedes the vowel: for example, /h/ in hop, /sk/ in scotch, or /str/ in strip. Some syllables have no onset: for example, un or on. See Rime.

Opinion. See Text Types and Purposes.

Oral. Spoken aloud: for example, a student delivering a presentation to classmates is giving an oral report. See Verbal.

Oxymoron. Special type of paradox that brings together two contradictory terms: for example, cruel kindness or brave fear.

Pacing. In instruction, adjusting the rate at which ideas and materials are provided in order to accommodate differences in learning; in reading, the fluency with which the reader picks print up from the page; in writing, the effect of patterns and variation in sentence length on the audience; in narrative, the rate at which events or experiences unfold.
Palindrome. Word, phrase, or sentence that reads the same backward and forward: for example, Able was I ere I saw Elba.

Paradox. Statement that seems to contradict itself but in fact reveals some element of truth.

Parallel structure. The same grammatical structure of parts within a sentence or of sentences within a paragraph: for example, the underlined infinitive phrases in. He wanted to join the swim team, to be a high diver, and to swim in relays.

Paraphrase. Restatement of speech or writing that retains the basic meaning while changing the words; often clarifies the original text by putting it into words more easily understood.

Parody. Like caricature in visual art, parody in literature mimics a subject or a style: for example, Alexander Pope’s mock-epic The Rape of the Lock. It may be intended to ridicule, broaden understanding of, or add insight to the original work.

Participle. See Verb for Verbal.

Personification. Form of metaphor that uses language relating to human action, motivation, and emotion to refer to non-human agents or objects or abstract concepts: for example, The weather is smiling on us today or Love is blind.

Perspective. Position from which something is considered or evaluated; standpoint. See Point of view.

Phoneme. Smallest unit of speech sound that makes a difference in communication: for example, fly consists of three phonemes: /f/-/l/-/ɪ/.

Phonemic awareness. Recognition that sounds (phonemes) are represented by letters and that clusters of letters make up words. An important precursor to early reading, phonemic awareness is demonstrated by the ability to segment the sounds in words.

Phonetic. Way of spelling a word to represent its pronunciation accurately regardless of its conventional spelling. A word may also be called phonetic when its spelling indicates its pronunciation: for example, hit, in contrast to colonel.

Phonics. Way of teaching the code-based portion of reading and spelling that stresses symbol-sound relationships; especially important in beginning reading instruction.

Phonological awareness. Recognition that words have constituent sounds. Constituents of a word (e.g., book) may be distinguished in three ways: by syllables (/book/), by onsets and rimes (/b/ and /ook/), or by phonemes (/b/ and /oo/ and /k/).

Phrase. Broadly, any short series of related words; grammatically, a series of related words that lacks either a subject or a predicate or both: for example, by the door or opening the box. See Clause.

Adjectival phrase. Like an adjective, modifies a noun or a pronoun. Infinitive phrases (e.g., He gave his permission to paint the wall), prepositional phrases (I sat next to a girl with red hair), and participial phrases (His voice, cracked by fatigue, sounded eighty years old) can all be used as adjectival phrases.

Adverbial phrase. Like an adverb, modifies a verb, an adjective, or another adverb. Infinitive phrases (e.g., The old man installed iron bars on his windows to stop intruders) and prepositional phrases (The children went to the fair) can be used as adverbial phrases.
Plot. Action or sequence of related events in a (usually fiction) narrative. Plot is usually a series of related incidents that builds and grows as the story develops. Plot lines commonly contain five basic elements: exposition, rising action, climax, falling action, and resolution or denouement. See Conflict.

Poem/poetry. Creative response to experience reflecting a keen awareness of language, often characterized by a rhyme scheme or by rhythm far more regular than that of prose.

Point of view. In the study of literary texts, the vantage point from which a story is told: for example, in the first-person point of view, the story is told by one of the characters, while in the third-person point of view, the story is told by someone outside the story. More broadly, point of view can refer to any position or perspective conveyed or represented by an author, narrator, speaker, or character.

Predicate. The part of a sentence or clause that contains a verb: for example, the underlined portion in Juan moved the chess piece. See Subject.

Prefix. See Affix.

Preposition. Precedes a noun phrase to create a prepositional phrase; for example, the underlined portion in at school or of your writing.

Print or digital (texts, sources). In this document, sometimes added for emphasis to stress that a given standard is particularly likely to be applied to electronic as well as traditional texts; in general, however, the standards are assumed to apply to both print and digital texts.

Proficient(ly). Meeting the criterion established in the standards as measured by a teacher or assessment; in this document, often paired with independent(ly) to suggest a successful student performance done without a teacher’s guidance.

Pronoun. Takes the place of a noun or noun phrase. Different forms (cases) of pronouns are used for the same noun depending on their function in a sentence (e.g., I borrowed the book from him and he later returned it to me).

- Pronoun antecedent. Noun to which a pronoun refers, with which it should agree in number and person: for example, Rachel finished reading the book, and then she took a nap or The members of the commission voted and their decision was unanimous.

Types of pronouns:
- Demonstrative. e.g., this, that, these, those
- Indefinite. e.g., any, somebody, none
- Interrogative. e.g., who, what
- Personal. e.g., I, we, she, they, me, us, her, them
- Possessive. e.g., my, our, her, their
- Reflexive. e.g., myself, ourselves, herself, themselves
- Relative. e.g., who, that, which

Prose. Writing or speaking in the usual or ordinary form, in contrast with poetry or spoken word.

Proverb. Short saying widely used to express a truth: for example, Practice makes perfect. Proverbs are usually considered more practical than adages.
Publish. As used in this document, make available to a broad audience either formally (as in a school’s literary magazine, a website, or a local newspaper) or informally (as on a class discussion board or online forum).

Pun. Joke that makes use of rhyme, words that sound similar, and/or a word’s multiple meanings; wordplay.

Purpose. See Text Types and Purposes.

R
Rebus. Mode of expressing words by using pictures of objects whose names resemble those words.

Recount. Tell about something, especially a personal experience.

Reflection. Serious thought such as contemplation or deliberation.

Refrain. One or more words repeated at intervals in a poem, usually at the end of a stanza; often the last line of each stanza in a ballad. Refrains may be used to convey different moods or ideas at different points in a poem, as with Edgar Allen Poe’s use of nevermore in “The Raven.”

Register. Degree of formality in language use; depends on audience (who), topic (what), purpose (why), and context (where).

Research. Systematic inquiry into a subject or problem in order to discover, verify, or revise relevant facts or principles.

Retell. Relate a narrative again, sometimes in a different way.

Revising. Component of writing and preparing presentations concerned chiefly with reworking a text in light of task, purpose, and audience considerations. Compared to editing, revising is a larger-scale activity often associated with the overall substance and structure of a text. See Rewriting.

Rewriting. Component of writing and preparing presentations that involves largely or wholly replacing a previous, unsatisfactory effort with a new effort on the same or a similar topic or theme but better aligned to task, purpose, and audience. Compared to revising, rewriting is a larger-scale activity more akin to replacement than to enhancement.

Rhetoric. The study and practice of effective communication; often associated with language or images intended to persuade or otherwise influence an audience. There are three classical rhetorical strategies:
   Ethos. Ethical appeal, based on the character, credibility, or reliability of the writer or speaker.
   Logos. Appeal to reason or logic, dependent on inductive or deductive reasoning and evidence.
   Pathos. Appeal to the emotions or beliefs of the audience.

Rhetorical Situation. Circumstances in which people consciously communicate with one another; includes awareness of the characteristics of the writer or speaker, audience, topic, purpose, culture, and context.

Rhyme. Similar sounds in accented syllables: for example, The rain in Spain falls mainly in the plain; Jack and Jill went up the hill.
   Rhyme scheme. In poetry, the pattern of rhyming sounds in a stanza.

Rhythm. Pattern of stressed and unstressed syllables in a line of poetry. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create mood, to unify a work, and/or to heighten emotional response.
Rime. The vowel and any consonants that follow it in a syllable: for example, /ook/ in book or brook, /ik/ in strike, or /a/ in play. See Onset.

Root (word). Word or word element to which affixes may be added to make other words. For example, to the root liter (Greek, meaning letter) the prefix il- and the suffix –ate; to the root word read, the prefix un- and suffix –able can be added to create new words.

S
Satire. Literary technique in which ideas, customs, behaviors, or institutions are ridiculed with the intention of improving society, for example, in Jonathan Swift’s A Modest Proposal. Satire may be gently witty, mildly abrasive, or bitterly critical, and often uses hyperbole for effect.

Script. Written form of a drama, film, radio broadcast, or prepared speech, including any dialogue, description of setting, and stage directions.

Sensory language. See Imagery.

Sentence. Series of words expressing one or more complete thoughts.
Sentence fragment. Series of words that looks like a sentence but does not express a complete thought: for example, When we got in the car. Sentence fragments depart from the conventions of standard English, but sometimes writers use them deliberately for effect.
Run-on sentence. Two or more independent clauses joined without an appropriate conjunction or punctuation mark: for example, It is nearly half past five we cannot reach town before dark.
Structures of sentences:
Simple. One independent clause: for example, I sailed the boat fearlessly.
Compound. Two independent clauses linked by a conjunction: for example, I sailed the boat well, and no one else in the race had a chance of winning.
Complex. An independent clause and at least one dependent clause: for example, I sailed the boat, which was pretty hard to handle.
Complex-Compound. Two or more independent clauses and at least one dependent clause I sailed the boat, which was hard to handle, and I even finished first in the race.
Functions of sentences:
Declarative. To make a statement: for example, Xavier went to the grocery store.
Imperative. To give a command: for example, Class, listen carefully.
Interrogative. To ask a question: for example, Who is at the door?
Exclamatory. To express excitement or emotion: for example, I’m so thrilled!

Setting. Time and place of the action in a narrative, drama, or poem.

Short story. Brief work of prose fiction that usually contains one major conflict and at least one main character. See Novel.

Simile. Comparison of two unlike things using a word of comparison (often like or as): for example, Maya Angelou’s She stood in front of the altar, shaking like a freshly caught trout. See Metaphor.

Soliloquy. In drama, a speech given by a character while (or as if) alone; literally, “talking to oneself.”

Sonnet. Poem consisting of fourteen lines of iambic pentameter that follow a specific rhyme scheme.

Source. Text used largely for informational purposes, as in research.
Speaker. (1) Person or character producing oral language, as in a speech or a dialogue; (2) in poetry, the narrator or voice a poet uses to relay a poem.

Standard English. The most widely accepted and understood form of expression in English; in this document, refers to standard United States English.

Standard English conventions. The widely accepted practices of English punctuation, grammar, usage, and spelling that are taught in schools; in this document, refers to standard United States English conventions.

Stanza. In a poem, recurring grouping of two or more verse lines of the same length, metrical form, and, often, rhyme scheme.

Structure. Broadly, anything composed of parts arranged together in some way; in language arts, the relationships or organization of the component parts in a literary text.

Style. Author’s or speaker’s unique way of communicating ideas—not only what is said but also how it is said. Literary elements contributing to style include diction, syntax, tone, figurative language, and dialogue.

Subject. The part of a sentence or clause containing a pronoun or noun that shows what the sentence or clause is about: for example, the underlined portion in Juan moved the chess piece or The blustery wind and cold weather were shocking. See Predicate.

Suffix. See Affix.

Summary. An account of a text’s main points, disregarding unimportant details and usually employing the same order of events or topics as the source text. Summarizing is a basic reading technique that consolidates and demonstrates understanding of a text’s overall meaning. See Synthesis.

Symbol. Person, place, or object that represents something beyond itself. Symbols can succinctly communicate complicated, emotionally rich ideas. Symbolism. In literature or other art, the serious and extensive use of symbols.

Synonym. One of two or more words identical or very similar in meaning: for example, in some contexts, right and correct are synonyms. See Antonym.

Syntax. The way in which words are put together to form constructions such as phrases, clauses, and sentences.

Synthesis (Synthesize). Combination of information or other elements from different sources into a unified work with original structure and substance. In contrast to summary, synthesis is an advanced technique that both reflects understanding of the source texts and adds new insight to them.

Tall tale. Distinctively American type of narrative originating in traditional literature and characterized by humor and exaggeration. Tall tales and practical jokes have similar kinds of humor; in both, someone gets fooled, to the amusement of those who know the truth.

Technical subject. Course devoted to a practical study, such as engineering, technology, design, business, or other workforce-related subject; also, the technical aspect of a wider field of study, such as art or music.
**Text.** A composition or work of art: for example, a film, speech, photograph, drawing, or written work.

**Text complexity.** Level of difficulty of reading and comprehending a given text, combined with consideration of reader and task variables; in these standards, evaluated using three-part criteria that pairs qualitative and quantitative measures with reader-task considerations. See Measuring Text Complexity and Appendix A of the Common Core State Standards for a larger discussion of text complexity.

**Text features.** Aspects of a (usually informational) text other than the main content: for example, headings, illustrations, charts, captions, callout boxes, excerpts displayed in a larger font for emphasis.

**Text types and purposes.** The Writing Standards of this Framework emphasize three types of writing that are widely used in college study, careers, and civic participation. Many successful pieces of writing combine different text types in a single piece; for example, an argument may include a short narrative anecdote as evidence.

- **Argument.** Is intended to convince by establishing truth. Most argumentation begins with a claim, then provides supporting logical and/or empirical evidence. Arguments may also include the anticipation and rebuttal of opposing views (counterclaims). (Note that in elementary school, the standards ask that students write opinions, rather than arguments. Opinions define and defend a belief, position, or preference with reasons.)
- **Explanation.** Is designed to make a subject, concept, or process clear and understandable to the intended audience using one or more of the following methods: identification, definition, classification, illustration, comparison, and/or analysis.
- **Narrative.** Is designed to relate events or experiences; may be primarily imaginative, as in a short story or novel, or primarily factual, as in a newspaper account or a work of history.

**Theme.** Central message or abstract concept made concrete through representation in a literary text. Like a thesis, a theme implies a subject and predicate of some kind: for instance, not just vice as a standalone word, but a proposition such as Vice seems more interesting than virtue but turns out to be destructive. Sometimes a theme is directly stated in a work, and sometimes it is revealed indirectly. A single work may have more than one theme. See Main idea, Moral.

**Thesis.** Claim made by a writer or speaker with the intent of proving or supporting it with evidence; may also refer to an entire written argument in essay form. See Main idea, Theme.

**Tone.** Expression of a writer’s or speaker’s attitude toward a subject. Unlike mood, which is intended to shape the audience’s emotional response, tone reflects the feelings of a text’s author. Tone can be serious, humorous, sarcastic, playful, ironic, bitter, or objective. See Style.

**Traditional literature.** Works that transmit a culture’s knowledge and beliefs from generation to generation; oral for much of a culture’s history but often eventually put into writing; includes poems, songs, myths, dramas, rituals, folk and fairy tales, fables, proverbs, and riddles.

**Trickster tale.** Narrative in traditional literature relating the adventures of a mischievous supernatural being given to capricious acts of sly deception, who often functions as a cultural hero or symbolizes the ideal of a people.

**Understatement.** Technique of creating emphasis by saying less than is actually or literally true. Understatement is the opposite of hyperbole or exaggeration, and can be used to create humor as well as biting satire.
Verb. Word or set of words that expresses an action or state of being.

**Verbal [noun].** Word derived from a verb and with the power of a verb but functioning like another part of speech. Like a verb, a verbal may be attached to an object, a modifier, and sometimes a *subject*; unlike a verb, a verbal functions like a *noun*, an *adjective*, or an *adverb*. Three types of verbals are gerunds, infinitives, and participles.

- **Gerund.** Verb form that ends in *-ing* and functions as a noun: for example, *Cooking is an art*.
- **Infinitive.** Verb form usually introduced by to; may function as a noun or as a modifier. For example, an infinitive can be used as a direct object (*The foolish teenager decided to smoke*), as an adjective (*The right to smoke in public is now in serious question*), or as an adverb (*It is illegal to smoke in public buildings*).
- **Participle.** Verb form ending in *-ing* or *-ed*; functions like a verb because it can be paired with an object, but functions like an adjective because it can modify a noun or pronoun: for example, *a glowing coal, a beaten dog*.

**Verb mood.** May be indicative (*e.g.*, *I am going*), imperative (*Go!*), interrogative (*Are you going?*), conditional (*If I go…*), or subjunctive (*I ask that you go…*).

**Verb tense.** May be present (*e.g.*, *I walk*), past (*I walked*), future (*I will walk*), progressive (*I am walking, I was walking, I will be walking*), perfect (*I have walked, I had walked, I will have walked*).

**Verb voice.** Indicates whether a sentence’s *subject* is acting or being acted upon; active voice indicates that the *subject* is acting, doing something (*e.g.*, *Benjamin Franklin discovered the secrets of electricity*), while passive voice indicates that the subject is being acted upon (*e.g.*, *The secrets of electricity were discovered by Benjamin Franklin*).

**Verbal [adjective].** Pertaining to words, either written or spoken, as in *The essay’s verbal explanation supported the diagram*. See **Oral**.

**Verse.** Unit of poetry such as a *stanza* or line.

**Vocabulary.** Words known or used by a person or group, representing concepts or ideas and meanings mutually understood; also, all the words of a language. See **Academic language/vocabulary**, **Domain-specific language/vocabulary**.

**Voice.** (1) An author’s unique use of language, including *syntax, diction, style*, and *tone*, that allows the audience to perceive a human personality in the writing; (2) *narrator* of a selection. See **Verb** for **Verb Voice**.