ABOUT THE COLLEGE BOARD
The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of more than 5,900 of the nation’s leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success—including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators and schools.

For further information, visit www.collegeboard.com.
ACKNOWLEDGMENTS
The College Board gratefully acknowledges the outstanding work of the classroom teachers and writers who have been integral to the development of this revised program. The end product is testimony to their expertise, understanding of student learning needs, and dedication to rigorous and accessible English Language Arts instruction.

**Pat Bishop**  
Writing Coach (Retired)  
Hillsborough Schools  
Tampa, Florida

**Julie Manley**  
English Teacher  
Bellevue School District 405  
Bellevue, Washington

**Susie Challancin**  
English Teacher  
Bellevue School District 405  
Bellevue, Washington

**Le'Andra Myers**  
English Teacher  
Pasco School District  
Pasco, Washington

**Bryant Crisp**  
English Teacher  
Charlotte Mecklenburg Schools  
Charlotte, North Carolina

**Stephanie Sharpe**  
English Teacher  
Hillsborough Schools  
Tampa, Florida

**Paul DeMaret**  
English Teacher  
Poudre School District  
Fort Collins, Colorado

**Susan Van Doren**  
English Teacher  
Douglas County School District  
Minden, Nevada

**Michelle Lewis**  
Curriculum Coordinator  
Spokane Public Schools  
Spokane, Washington

SPRINGBOARD ENGLISH LANGUAGE ARTS DEVELOPMENT

**Betty Barnett**  
Executive Director  
Content Development

**Doug Waugh**  
Senior Director  
Product Management

**Joely Negedly**  
Instructional Specialist

**Nina Wooldridge**  
Senior Director  
Professional Development

**JoEllen Victoreen**  
Senior Instructional Specialist
RESEARCH AND PLANNING ADVISORS
We also wish to thank the members of our SpringBoard Advisory Council and the many educators who gave generously of their time and their ideas as we conducted research for both the print and online programs. Your suggestions and reactions to ideas helped immeasurably as we planned the revisions. We gratefully acknowledge the teachers and administrators in the following districts.

ABC Unified
Cerritos, California

Albuquerque Public Schools
Albuquerque, New Mexico

Amarillo School District
Amarillo, Texas

Bellevue School District 405
Bellevue, Washington

Broward County Public Schools
Ft. Lauderdale, Florida

Clark County School District
Las Vegas, Nevada

District School Board of Collier County
Collier County, Florida

Denver Public Schools
Denver, Colorado

Frisco ISD
Frisco, Texas

Garland ISD
Garland, Texas

Gilbert Unified School District
Gilbert, Arizona

Grand Prairie ISD
Grand Prairie, Texas

Hillsborough County Public Schools
Tampa, Florida

Hobbs Municipal Schools
Hobbs, New Mexico

Houston Independent School District
Houston, Texas

Irving Independent School District
Irving, Texas

Kenton County School District
Fort Wright, Kentucky

Lee County Public Schools
Fort Myers, Florida

Newton County Schools
Covington, Georgia

Noblesville Schools
Noblesville, Indiana

Oakland Unified School District
Oakland, California

Orange County Public Schools
Orlando, Florida

School District of Palm Beach County
Palm Beach, Florida

Peninsula School District
Gig Harbor, Washington

Polk County Public Schools
Bartow, Florida

Quakertown Community School District
Quakertown, Pennsylvania

Rio Rancho Public Schools
Rio Rancho, New Mexico

Ronan School District
Ronan, Montana

St. Vrain School District
Longmont, Colorado

Scottsdale Public Schools
Phoenix, Arizona

Seminole County Public Schools
Sanford, Florida

Southwest ISD
San Antonio, Texas

Spokane Public Schools
Spokane, Washington

Spring ISD
Houston, Texas

Volusia County Schools
DeLand, Florida
## To the Student

### Unit 1 The American Dream

#### Activities

1.1 Previewing the Unit .......................................................... 4
1.2 Defining a Word, Idea or Concept ........................................... 5
   **Essay:** “A Cause Greater Than Self,” by Senator John McCain
1.3 America’s Promise .............................................................. 8
   **Poetry:** “The New Colossus,” by Emma Lazarus
   **Speech:** Address on the Fiftieth Anniversary of the Statue of Liberty, by Franklin D. Roosevelt
1.4 America’s Voices ................................................................. 12
   **Poetry:** “I Hear America Singing,” by Walt Whitman; “I, Too, Sing America,” by Langston Hughes
   **Poetry:** “America” by Claude McKay
1.5 Fulfilling the Promise .......................................................... 16
   **Short Story:** “America and I,” by Anzia Yezierska
1.6 Defining an American ......................................................... 27
   **Letter:** “What is an American?” *Letters From an American Farmer*, by J. Hector St. John de Crèvecoeur
1.7 A Hyphenated American ....................................................... 32
   **Essay:** "Growing Up Asian in America," by Kesaya E. Noda
1.8 Researching Images of America ............................................... 37
   **Poetry:** “Let America Be America Again” by Langston Hughes
1.9 What Is Freedom? ................................................................. 43
   **Speech:** Excerpt from “The Four Freedoms,” by Franklin D. Roosevelt
   **Historical Documents:** The Preamble to the Constitution of the United States; The Bill of Rights
1.10 Strategies for Defining Freedom ............................................. 48
   **Definition Essay:** “What Is Freedom?” by Jerald M. Jellison and John H. Harvey

#### Embedded Assessment 1: Writing a Definition Essay

1.11 Previewing Embedded Assessment 2 and Synthesizing Ideas ............. 53
1.12 Annotating an Argumentative Text ......................................... 55
   **Argumentative Essay:** “Is the American Dream Still Possible?” by David Wallechinsky
1.13 The Structure of an Argument ................................................. 59
   **Historical Document:** Declaration of Independence
1.14 Coming for the American Dream ............................................. 64
   **Poetry:** “Ellis Island,” by Joseph Bruchac; “On Being Brought from Africa to America,” by Phillis Wheatley; “Europe and America,” by David Ignatow
1.15 Money and the American Dream ............................................. 68
   **Poetry:** “Money,” by Dana Gioia
   **Drama:** Excerpt from *A Raisin in the Sun*, by Lorraine Hansberry
1.16 Working Toward the Dream .................................................... 73
   **Poetry:** “Who Burns for the Perfection of Paper,” by Martín Espada
   **Nonfiction:** Excerpt from *Working*, “Roberto Acuna Talks About Farm Workers,” by Studs Terkel
1.17 The Road to Success ............................................................ 78
   **Speech:** Excerpt from *Keynote Address to the 2004 Democratic National Convention*, by Barack Obama
   **Essay:** “The Right to Fail,” by William Zinsser
1.21 American Dream: Real or Imagined? ....................................... 84

#### Embedded Assessment 2: Synthesizing the American Dream

87
## Unit 2  The Power of Persuasion

### Activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Previewing the Unit</td>
<td>92</td>
</tr>
<tr>
<td>2.2 Preparing to Read <em>The Crucible</em>: Setting Context</td>
<td>93</td>
</tr>
<tr>
<td><strong>Sermon:</strong> “Sinners in the Hands of an Angry God,” by Jonathan Edwards</td>
<td></td>
</tr>
<tr>
<td><strong>Essay:</strong> “The Trial of Martha Carrier,” by Cotton Mather</td>
<td></td>
</tr>
<tr>
<td><strong>Article:</strong> “The Lessons of Salem,” by Laura Shapiro</td>
<td></td>
</tr>
<tr>
<td>2.3 Salem Society: Meet the Salem</td>
<td>101</td>
</tr>
<tr>
<td><em>Drama:</em> <em>The Crucible</em>, by Arthur Miller</td>
<td></td>
</tr>
<tr>
<td>2.4 The Beginnings of Characterization</td>
<td>105</td>
</tr>
<tr>
<td>2.5 Pivotal Scene 1: Considering Interpretations</td>
<td>106</td>
</tr>
<tr>
<td>2.6 Analyzing the Elements of a Script</td>
<td>109</td>
</tr>
<tr>
<td>2.7 Illuminating Hysteria: Characters, Conflict, and Social Commentary</td>
<td>110</td>
</tr>
<tr>
<td><strong>Fable:</strong> “The Very Proper Gander,” by James Thurber</td>
<td></td>
</tr>
<tr>
<td>2.8 Conflicts in Salem</td>
<td>113</td>
</tr>
<tr>
<td>2.9 Speaking like a Puritan</td>
<td>115</td>
</tr>
<tr>
<td>2.10 Rising Action</td>
<td>117</td>
</tr>
<tr>
<td>2.11 Pivotal Scene 2: Proctor and Elizabeth</td>
<td>119</td>
</tr>
<tr>
<td>2.12 Courtroom Drama: Evidence and Confession</td>
<td>122</td>
</tr>
<tr>
<td>2.13 The Role of Irony in Climax</td>
<td>124</td>
</tr>
<tr>
<td>2.14 Speaking Out</td>
<td>126</td>
</tr>
<tr>
<td><strong>Speech:</strong> Excerpt from “Declaration of Conscience,” by Margaret Chase Smith</td>
<td></td>
</tr>
<tr>
<td><strong>Essay:</strong> “Why I Wrote <em>The Crucible</em>: An Artist’s Answer to Politics,” by Arthur Miller</td>
<td></td>
</tr>
<tr>
<td>2.15 Integrity Rises to the Top: Writing Dialogue</td>
<td>136</td>
</tr>
<tr>
<td>2.16 Comparing Interpretations, Arriving at Conclusions</td>
<td>139</td>
</tr>
<tr>
<td><em>Film:</em> <em>The Crucible</em></td>
<td></td>
</tr>
<tr>
<td>2.17 Timed Writing</td>
<td>141</td>
</tr>
<tr>
<td>2.18 Contemporary Conflicts</td>
<td>142</td>
</tr>
<tr>
<td><strong>Embedded Assessment 1:</strong> Creating and Performing a Dramatic Scene</td>
<td>144</td>
</tr>
<tr>
<td>2.19 Previewing Embedded Assessment 2 and Speaking Skills</td>
<td>146</td>
</tr>
<tr>
<td>2.20 American Rhetoric: Historical Context</td>
<td>148</td>
</tr>
<tr>
<td><strong>Speech:</strong> “Second Inaugural Address,” by Abraham Lincoln</td>
<td></td>
</tr>
<tr>
<td>2.21 The Power of Rhetoric</td>
<td>151</td>
</tr>
<tr>
<td><strong>Speech:</strong> “Speech to the Virginia Convention,” by Patrick Henry</td>
<td></td>
</tr>
<tr>
<td>2.22 The Appeal of Rhetoric</td>
<td>155</td>
</tr>
<tr>
<td><strong>Speech:</strong> “The Gettysburg Address,” by Abraham Lincoln</td>
<td></td>
</tr>
<tr>
<td>2.23 Planning the Delivery</td>
<td>157</td>
</tr>
<tr>
<td><strong>Speech:</strong> Excerpt from “First Inaugural Address,” by Franklin D. Roosevelt</td>
<td></td>
</tr>
<tr>
<td>2.24 One Last Stand with Syntax</td>
<td>160</td>
</tr>
<tr>
<td><strong>Speech:</strong> “Inaugural Address,” by John F. Kennedy</td>
<td></td>
</tr>
<tr>
<td>2.25 Vocal Delivery</td>
<td>165</td>
</tr>
<tr>
<td><em>Speech:</em> “9/11 Address to the Nation,” by George W. Bush (available online)</td>
<td></td>
</tr>
<tr>
<td><em>Speech:</em> “President-Elect Victory Speech,” by Barack Obama (available online)</td>
<td></td>
</tr>
<tr>
<td><strong>Embedded Assessment 2:</strong> Writing and Presenting a Persuasive Speech</td>
<td>167</td>
</tr>
</tbody>
</table>
# Unit 3 American Forums: The Marketplace of Ideas

## Activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1 Prevading the Unit</td>
<td>172</td>
</tr>
<tr>
<td>3.2 Rights and Responsibility</td>
<td>173</td>
</tr>
<tr>
<td><strong>Historical Document</strong></td>
<td>First Amendment to the United States Constitution</td>
</tr>
<tr>
<td><strong>Informational Text</strong></td>
<td>“The Role of Media in a Democracy,” by George A. Krimsky</td>
</tr>
<tr>
<td>3.3 Introducing the Media</td>
<td>183</td>
</tr>
<tr>
<td>3.4 Independent Reading: Newspapers</td>
<td>195</td>
</tr>
<tr>
<td>3.5 The Newspaper Debate</td>
<td>197</td>
</tr>
<tr>
<td><strong>Editorial</strong></td>
<td>“The Newspaper Is Dying—Hooray for Democracy,” by Andrew Potter</td>
</tr>
<tr>
<td>3.6 News or Views: A Closer Look</td>
<td>212</td>
</tr>
<tr>
<td><strong>Article</strong></td>
<td>“Facebook Photos Sting Minnesota High School Students”</td>
</tr>
<tr>
<td>3.7 The Bias of Rhetoric</td>
<td>219</td>
</tr>
<tr>
<td>3.8 Fair and Balanced</td>
<td>219</td>
</tr>
<tr>
<td><strong>Editorial</strong></td>
<td>“Abolish High School Football!” by Raymond A. Schroth</td>
</tr>
<tr>
<td>3.9 How to Read an Editorial</td>
<td>225</td>
</tr>
<tr>
<td><strong>Editorial</strong></td>
<td>“The Newspaper Is Dying—Hooray for Democracy,” by Andrew Potter</td>
</tr>
<tr>
<td>3.10 How to Write an Editorial</td>
<td>231</td>
</tr>
<tr>
<td><strong>Editorial</strong></td>
<td>“New Michigan Graduation Requirements Shortchange Many Students,” by Nick Thomas</td>
</tr>
<tr>
<td>3.11 Where’s Your Proof?</td>
<td>235</td>
</tr>
<tr>
<td>3.12 Reading and Writing a Letter to the Editor</td>
<td>237</td>
</tr>
<tr>
<td><strong>Editorial</strong></td>
<td>“Why I Hate Cell Phones,” by Sara Reihani</td>
</tr>
<tr>
<td>3.13 Fallacies 101</td>
<td>243</td>
</tr>
<tr>
<td>3.14 How to Read and Write an Editorial Cartoon</td>
<td>246</td>
</tr>
<tr>
<td><strong>Informational Text</strong></td>
<td>“An Inside Look at Editorial Cartoons,” by Bill Brennen</td>
</tr>
<tr>
<td>3.15 Previading Embedded Assessment 2 and Introducing Satire</td>
<td>251</td>
</tr>
<tr>
<td>3.16 Identifying the Elements of Satire</td>
<td>253</td>
</tr>
<tr>
<td><strong>Satire</strong></td>
<td>“Let’s Hear It for the Cheerleaders,” by David Boucher</td>
</tr>
<tr>
<td>3.17 The Satirical Spectrum</td>
<td>257</td>
</tr>
<tr>
<td>3.18 The Tone of Satire</td>
<td>259</td>
</tr>
<tr>
<td><strong>Satire</strong></td>
<td>“Girl Moved to Tears by Of Mice and Men Cliff Notes,” from The Onion</td>
</tr>
<tr>
<td>3.19 Writing a Parody</td>
<td>263</td>
</tr>
<tr>
<td><strong>Parody</strong></td>
<td>“In Depth but Shallowly,” by Dave Barry</td>
</tr>
<tr>
<td>3.20 Need Some Advice?</td>
<td>267</td>
</tr>
<tr>
<td><strong>Satire</strong></td>
<td>“Advice to Youth,” by Mark Twain</td>
</tr>
<tr>
<td>3.21 Twain in Twain</td>
<td>271</td>
</tr>
<tr>
<td><strong>Satire</strong></td>
<td>“The War Prayer,” by Mark Twain</td>
</tr>
<tr>
<td>3.22 The Satirical Critique</td>
<td>275</td>
</tr>
<tr>
<td><strong>Satire</strong></td>
<td>“Gambling in Schools,” by Howard Mohr</td>
</tr>
<tr>
<td><strong>Satire</strong></td>
<td>“How to Poison the Earth,” by Linnea Saukko</td>
</tr>
<tr>
<td>3.23 Embedded Assessment 2: Writing a Satirical Piece</td>
<td>281</td>
</tr>
</tbody>
</table>
Unit 4  The Pursuit of Happiness

Activities

4.1  Previewing the Unit ................................................................. 256
4.2  Searching for Meaning .......................................................... 257

   Essay: from Self-Reliance, by Ralph Waldo Emerson
   Essay: “Where I Lived and What I Lived For,” from Walden, by Henry David Thoreau

4.3  Re-Searching for Meaning ...................................................... 265
4.4  Linking the Past to the Present ............................................... 266

   Poetry: “In the Depths of Solitude,” by Tupac Shakur
   Poetry: “Remember” by Joy Harjo
   Poetry: “A Light Exists in Spring,” by Emily Dickinson

4.5  Another Transcendental View ................................................ 269

   *Art: The Oxbow by Thomas Cole, Kindred Spirits by Asher Durand (available online)

4.6  Drafting My Credo ................................................................. 271

   Nonfiction: Credo from “All I Really Need to Know I Learned in Kindergarten,”
   by Robert Fulghum

4.7  Writer’s Craft: Revising My Credo .......................................... 274
4.8  Framing the Subject ............................................................... 276

   Biography: “Author’s Note” from Into the Wild, by Jon Krakauer

4.9  Meeting Christopher McCandless ........................................... 279

   *Biography: Into the Wild, by Jon Krakauer

4.10  Literary Connection .............................................................. 281
4.11  Shedding Light ..................................................................... 283
4.12  Meaning Through Structure .................................................. 285
4.13  A Personal Perspective .......................................................... 287

   Biography: Excerpt from Into the Wild, by Jon Krakauer

4.14  Writer’s Craft: A personal Perspective on Style ....................... 291
4.15  Reflecting on Life Experiences .............................................. 293

   Essay: “A View from Mount Ritter,” by Joseph T. O’Connor

4.16  Making Your Choice ............................................................. 297

Embedded Assessment 1: Writing a Personal Essay .......................... 299

4.17  Previewing Embedded Assessment 2 and Style ......................... 301
4.18  Searching for the Author ...................................................... 303
4.19  Many Ways of Showing ........................................................ 304
4.20  The Nuts and Bolts of the Multi-Genre Research Project .............. 307

Embedded Assessment Project: Student Sample

4.21  Exploring, Recording, and Imagining Research ....................... 325

   Biographical Sketch: “Sparky,” by Earl Nightingale

4.22  Melding Facts, Interpretation, and Imagination ........................ 328

   Article: “Charles M. Schulz Biography,” from Notable Biographies

4.23  Meeting in the Middle .......................................................... 333
4.24  Thematic Threads to Create Flow .......................................... 335
4.25  Organizing the Multi-Genre Research Project ........................... 337

Embedded Assessment 2: Writing a Multi-Genre Research Project .... 339
## Unit 5  An American Journey

### Activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1</td>
<td>Previewing the Unit</td>
</tr>
<tr>
<td>5.2</td>
<td>Developing Research Questions</td>
</tr>
<tr>
<td><strong>Informational Text:</strong></td>
<td>“The Harlem Renaissance,” adapted from <em>The 1920s</em>, by Kathleen Drowne and Patrick Huber</td>
</tr>
<tr>
<td>5.3</td>
<td>The Historical Context of the Harlem Renaissance</td>
</tr>
<tr>
<td><strong>Informational Text:</strong></td>
<td>Excerpt from “The New Negro,” by Alain Locke</td>
</tr>
<tr>
<td><strong>Poetry:</strong></td>
<td>“To Usward,” by Gwendolyn B. Bennett</td>
</tr>
<tr>
<td><strong>Poetry:</strong></td>
<td>“Lift Every Voice and Sing,” by James Weldon Johnson</td>
</tr>
<tr>
<td><strong>Literary Criticism:</strong></td>
<td>Excerpt from “On ‘From the Dark Tower,’” by Eugenia W. Collier</td>
</tr>
<tr>
<td>5.4</td>
<td>Synthesizing Facts, Interpretations, and Media Formats</td>
</tr>
<tr>
<td>5.5</td>
<td>Documenting Your Sources</td>
</tr>
<tr>
<td>5.6</td>
<td>Finalizing Research</td>
</tr>
<tr>
<td><strong>Embedded Assessment 1:</strong></td>
<td>Presenting a Literary Movement: The Harlem Renaissance</td>
</tr>
<tr>
<td>5.7</td>
<td>Previewing Embedded Assessment 2</td>
</tr>
<tr>
<td>5.8</td>
<td>“A Unity of Opposites”</td>
</tr>
<tr>
<td><strong>Essay:</strong></td>
<td>“How It Feels to Be Colored Me,” by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.9</td>
<td>The Tradition of Dialect</td>
</tr>
<tr>
<td><strong>Short Story:</strong></td>
<td>“Sweat,” by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.10</td>
<td>Janie’s Return Home</td>
</tr>
<tr>
<td><strong>Novel:</strong></td>
<td><em>Their Eyes Were Watching God</em>, by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.11</td>
<td>Nanny’s Story</td>
</tr>
<tr>
<td><strong>Poetry:</strong></td>
<td>“Mother to Son,” by Langston Hughes</td>
</tr>
<tr>
<td><strong>Novel:</strong></td>
<td><em>Their Eyes Were Watching God</em>, by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.12</td>
<td>Nanny, Janie, and Logan</td>
</tr>
<tr>
<td><strong>Novel:</strong></td>
<td><em>Their Eyes Were Watching God</em>, by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.13</td>
<td>Janie’s New Life</td>
</tr>
<tr>
<td><strong>Novel:</strong></td>
<td><em>Their Eyes Were Watching God</em>, by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.14</td>
<td>Janie’s “Route of Tradition”</td>
</tr>
<tr>
<td><strong>Novel:</strong></td>
<td><em>Their Eyes Were Watching God</em>, by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.15</td>
<td>Discussion Groups</td>
</tr>
<tr>
<td><strong>Novel:</strong></td>
<td><em>Their Eyes Were Watching God</em>, by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.16</td>
<td>The End of a Long Journey</td>
</tr>
<tr>
<td><strong>Novel:</strong></td>
<td><em>Their Eyes Were Watching God</em>, by Zora Neale Hurston</td>
</tr>
<tr>
<td>5.17</td>
<td>Reviewing the Reviews</td>
</tr>
<tr>
<td><strong>Informational Texts:</strong></td>
<td>Excerpts from critical reviews</td>
</tr>
<tr>
<td>5.18</td>
<td>Oprah Winfrey Presents</td>
</tr>
<tr>
<td><strong>Film:</strong></td>
<td><em>Their Eyes Were Watching God</em>, directed by Darnell Martin</td>
</tr>
<tr>
<td><strong>Embedded Assessment 2:</strong></td>
<td>Writing an Analytical Essay</td>
</tr>
</tbody>
</table>

*Texts not included in these materials.*

### Grammar Handbook

<table>
<thead>
<tr>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar Handbook</td>
<td>413</td>
</tr>
<tr>
<td>Resources</td>
<td>437</td>
</tr>
</tbody>
</table>
Welcome to the SpringBoard program. The College Board publishes SpringBoard to help you acquire the knowledge and skills that you will need to be prepared for rigorous English Language Arts coursework. Developing proficient reading, writing, language, and speaking and listening skills is important to your success in school, in college, and in a career. Preparing you to develop these skills is the primary purpose of this program.

As you complete middle school and prepare for high school, these skills will also be valuable if you decide to take an Advanced Placement course or another college-level course. Not every student will take an Advanced Placement course in high school, but through SpringBoard you can acquire the knowledge and skills you will need to be successful if you do decide to enroll in AP Literature or AP Language Arts.

We hope you will discover how SpringBoard can help you achieve high academic standards, reach your learning goals, and prepare you for success in your study of literature and language arts. This program has been created with you in mind: the content you need to learn, the tools to help you learn, and the critical thinking skills that help you build confidence in your ability to succeed academically.

STANDARDS-BASED LEARNING
This SpringBoard edition was developed to help you achieve the expectations of being college and career ready. Rigorous standards outline what you should learn in English Language Arts in each grade. See pages xiii-xvi for the complete standards for Grade 11.

The SpringBoard program provides instruction and realistic activities that help you achieve the learning expected by rigorous college and career readiness standards. With this program, you will focus on developing the following skills:

- Close reading and analysis of texts
- Effective communication in collaborative discussions in which you use your textual analysis to share ideas and make decisions with peers
- Fluency in writing narratives, explanations, and arguments based on purpose and audience
- Vocabulary and language skills
- Reading and interpreting film while comparing it to a related print version
- Media literacy.

By learning these skills, you will enhance your ability to understand and analyze any challenging text, to write with clarity and voice, to speak and listen in order to communicate and work effectively with others, and to view media with a critical intelligence.

LEARNING STRATEGIES
Some tools to help you learn are built into every lesson. At the beginning of each activity, you will see suggested learning strategies. Each of these strategies is explained in full in the Resources section of your book. These strategies range from close reading and marking texts to drafting and revising written work. You will also encounter collaborative strategies in speaking and listening like debate and Socratic Seminar. Finally, SpringBoard uses a variety of pre-AP strategies like SOAPSTone and TP-CASTT to help you deeply analyze text; collect evidence for your writing; and critically think about issues, ideas, and concepts. As you learn to use each strategy, you will decide which strategies work best for you.
AP CONNECTIONS
When you reach high school, you may have an opportunity to take Advanced Placement (AP) classes or other rigorous courses. When the time comes to make that decision, we want you to be equipped with the kind of higher-order thinking skills, knowledge, and behaviors necessary to be successful in AP classes and beyond. You will see connections to AP in the texts that you read, the strategies you use, and the writing tasks throughout the material. Having connections to AP Language and Literature will help you:

- Close read a text to determine literary elements.
- Write with an attention to textual evidence and chose organizational patterns.
- Identify and write rhetorical appeals.
- Understand strong relationships among author’s purpose, use of literary/stylistic devices, and desired effect.
- Analyze and synthesize information from a variety of texts to respond to an AP style prompt.
- Write to interpret, evaluate, and negotiate differing critical perspectives in literature.

THE SPRINGBOARD DIFFERENCE
SpringBoard is different because it provides instruction with hands-on participation that involves you and your classmates in daily discussions and analysis of what you’re reading and learning. You will have an opportunity to:

- Discuss and collaborate with your peers to explore and express your ideas
- Explore multiple perspectives by reading a variety of texts that introduce you to different ways of thinking, writing, and communicating
- Examine writing from the perspective of a reader and writer and learn techniques that good writers use to communicate their message effectively
- Gain a deep understanding of topics, enabling you to apply your learning to new and varied situations
- Take ownership of your learning by choosing strategies that work for you
- Reflect on your growth as a reader, writer, speaker, and listener and showcase your best work in a working portfolio.

HIGH SCHOOL AT A GLANCE
Grade 9
Investigating the thematic concept of coming of age, you will read Harper Lee’s novel To Kill a Mockingbird, informational articles about college; short stories by Poe and Collier; historical articles about segregation; poetry by Wordsworth, Neruda, and Cardiff; and Shakespeare’s Romeo and Juliet. From your reading, you will gather evidence from texts and incorporate it in written and oral responses, including a presentation using multiple forms of media.

You will encounter more varied and complex writing in this grade as you write in a variety of modes including argumentative, informational, and narrative writing.

Film texts are a large part of Grade 9 activities. In Unit 2, you will study a film director’s style and analyze how style is evident in the transformation of print texts to films. In Unit 5, you will study Romeo and Juliet and analyze how key scenes are represented in multiple film versions as well as the print text.

Grade 10
In this grade, you will explore the thematic concept of culture. Texts include Chinua Achebe’s Things Fall Apart, Sophocles’ Antigone, Susan B. Anthony’s “On Women’s Right to Vote,” and the Nobel Prize acceptance speeches of Alexander Solzhenitsyn and Elie Wiesel.

You will be challenged to use evidence from these texts in both your written and oral responses. For example, you will study the extent to which one’s culture influences one’s worldview, and incorporate textual evidence in a written argument. Research plays a role as you investigate the Ibo culture represented in Things Fall Apart and present your findings in a collaborative presentation with digital media.

Film texts play a role when you analyze the degree of objectivity and subjectivity present in documentary films while also gathering evidence about environmental issues.
Grade 11
In this grade, you will explore the concept of the American Dream. You will read foundational U.S. documents such as Lincoln’s Second Inaugural Address and The Declaration of Independence, essays by Thoreau and Emerson, poetry by Hughes and Whitman, Arthur Miller’s drama The Crucible, and Zora Neale Hurston’s Their Eyes Were Watching God. These texts will help you gather evidence to incorporate in an informative essay defining what it means to be an American and a synthesis essay that argues whether or not America still provides access to the American Dream.

You will compare both print and film versions of The Crucible, and study various features of news outlets while working collaboratively to create your own news outlet.

Grade 12
Your SpringBoard journey ends in Grade 12 when you study literary theory and move beyond reader response to apply multiple perspectives to complex texts. You will encounter Baldwin’s "Stranger in The Village," Orwell’s "Shooting an Elephant," Shakespeare’s Othello and Shaw’s Pygmalion. Throughout the level, you will learn and apply the theories of Archetypal, Marxist, Feminist, Historical, Cultural, and Reader Response Criticism.

Rigorous reading and writing tasks synthesize your learning throughout this course. Research and film texts go hand in hand in your study of Shakespeare. You will research and analyze the ways in which historical contexts have influenced performances of Othello and compare multiple film versions of the drama.

Performance Portfolio
One way to introduce yourself is through your writing. You are unique as a writer, and how and what you write is a way of showing yourself. When you collect your writing assignments over a period of time, you can see how your writing skills are changing as you learn new writing techniques.

Presenting yourself through a portfolio also provides direction as you revisit, revise, and reflect on your work throughout the year. Your teacher will guide you as you include items in your portfolio that illustrate a wide range of work, including examples of reading, writing, oral literacy, and collaborative activities. As you progress through the course, you will have opportunities to revisit prior work, revise it based on new learning, and reflect on the learning strategies and activities that help you be successful. The portfolio:

- Gives you a place to feature your work and a means to share it with others.
- Provides an organized, focused way to view your progress throughout the year.
- Allows you to reflect on the new skills and strategies you are learning.
- Enables you to measure your growth as a reader, writer, speaker, and performer.
- Encourages you to revise pieces of work to incorporate new skills.

Strong portfolios will include a variety of work from each unit, such as first drafts, final drafts, quickwrites, notes, reading logs, audio and video examples, and graphics that represent a wide variety of genre, forms, and media created for a variety of purposes.

We hope you enjoy the SpringBoard program as you explore your own and others’ ideas about becoming effective readers, writers, and communicators.
**READING STANDARDS FOR LITERATURE**

**Key Ideas and Details**
1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**Craft and Structure**
4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**Integration of Knowledge and Ideas**
7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

8. (Not applicable to literature)

9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**Range of Reading and Level of Text Complexity**
10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

**READING STANDARDS FOR INFORMATIONAL TEXT**

**Key Ideas and Details**
1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

**Craft and Structure**
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and redefines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

6. Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

**Integration of Knowledge and Ideas**
7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).
9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.

Range of Reading and Level of Text Complexity
10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

WRITING STANDARDS

Text Types and Purposes
1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
   a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
   b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
   c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
   d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
   e. Provide a concluding statement or section that follows from and supports the argument presented.
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
   a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
   b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
   c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
   d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
   e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
   a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
   b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
   c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
   d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
   e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
Production and Distribution of Writing

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

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)

6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Research to Build and Present Knowledge

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

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

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

Range of Writing

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

SPEAKING AND LISTENING

Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
   
   b. Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.
   
   c. Propose conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
   
   d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
Presentation of Knowledge and Ideas
4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Knowledge of Language
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
   a. Vary syntax for effect, consulting references (e.g., Tufte's Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
   b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
   c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
   d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
   b. Analyze nuances in the meaning of words with similar denotations.
6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.