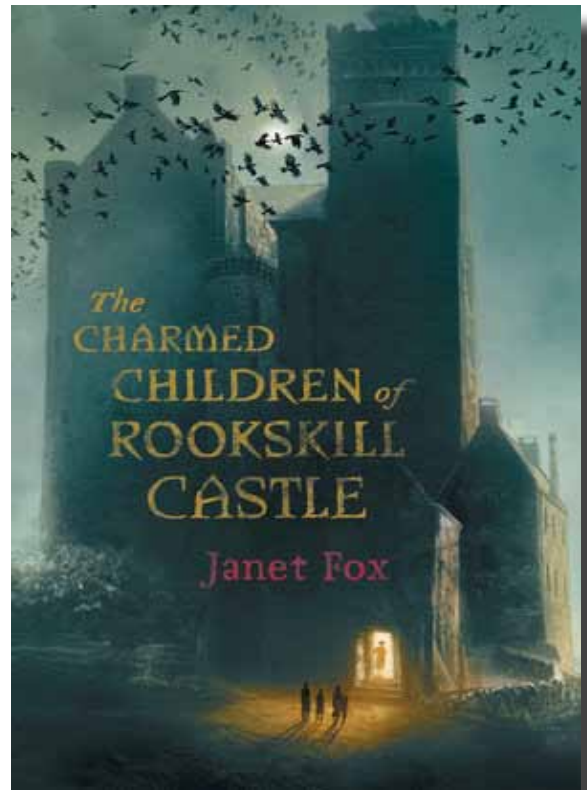


A Common Core State
Standards Aligned
Discussion & Project Guide for

The Charmed Children of Rookskill Castle



Grades 5 and Up ISBN 9780451476333

Written by Janet Fox

Published by Viking Children's Books

"Keep calm and carry on." That's what Katherine Bateson's father told her, and that's what she's trying to do: when her father goes off to the war, when her mother sends Kat and her brother and sister away from London to escape the incessant bombing, even when the children arrive at Rookskill Castle, an ancient, crumbling manor on the misty Scottish highlands.

But it's hard to keep calm in the strange castle that seems haunted by ghosts or worse. What's making those terrifying screeches and groans at night? Why do the castle's walls seem to have a mind of their own? And why do people seem to mysteriously appear and disappear?

Kat believes she knows the answer: Lady Eleanor, who rules Rookskill Castle, is harboring a Nazi spy. But when her classmates begin to vanish, one by one, Kat must uncover the truth about what the castle actually harbors—and who Lady Eleanor really is—before it's too late.

Guide created by Debbie Gonzales



Table of Contents

Discussion Questions.....	3
Poetic Ponderings.....	7
A Timeline of Events	8
Timeline Strips and Arrows	9
Author Spotlight - Janet Fox	12
Common Core State Standards Alignment:	
English Language Arts Standards >> Reading: Literature	15
English Language Arts Standards >> Writing.....	16
English Language Arts Standards >> Speaking & Listening	17



Discussion Questions

Refer to the pages cited in the book while discussing the topics below.

Father's parting words to her were, "Remember, my dear. Keep calm." And biting down the swell of tears, she'd whispered back, "And carry on" (p. 8).

- The phrase 'Keep Calm and Carry On' was part of a three-phase moral boosting poster campaign by the British Government's Ministry of Information in 1939. The original plan for the 'Keep Calm and Carry On' campaign was to use the posters if Germany invaded Britain. This invasion did not happen and the posters were not made public. Consider then, if Kat's father did not have some inside wartime information, how would he know about the phrase that would be made public after a fore-warned invasion? Explain how this could be so.
- Explore how the use of the 'Keep Calm and Carry On' phrasing serves as foreshadowing for the historical references and the emotional context of the story.
- Consider how Kat and her father share similar character traits. Examine how their similarities ultimately served Kat well.



Father had placed his hand on her shoulder. "Well done. You've got a knack for this, Kitty. Like puzzles, eh? You've a mind for patterns and a careful, patient hand" (p. 41).

- Consider the setting and tone in this scene. Tell how it reflects Kat's relationship with her father.
- Father is instructing Kat in the ways of clock making – a complicated and intricate profession. Explain why Father has decided to share his knowledge with his daughter. Identify an aspect of her character that would cause Father to be willing to do so.
- Identify the foreshadowing in this quote. Tell how the lines "a mind for patterns" and "a careful, patient hand" foretell Kat's role and quest in the story.

The chatelaine tugs on Leonore's belt. A newfound strength snakes through her blood. A thin strand of white weaves through her black hair. The rooks, her only friends, wait at Leonore's window (p. 52).

- This quotation follows the first charming, that of Rose the fish-girl. Consider the physical changes that occur within Leonore. Explain the source of the "newfound strength" and the white weaving through her black hair. Tell how these physical changes are results of the price of magic.
- Explore what the tug of the chatelaine represents metaphorically.

Graphic Reference: "Keep-calm-and-carry-on-scan" by UK Government - Digital scan of original KEEP CALM AND CARRY ON poster owned by wartimeposters.co.uk. Steved1973 (talk) 10:40, 22 October 2011 (UTC). Licensed under Public Domain via Commons - <https://commons.wikimedia.org/wiki/File:Keep-calm-and-carry-on-scan.jpg#/media/File:Keep-calm-and-carry-on-scan.jpg>



- Examine Leonore's Lord Craig's lack of response when she brought Rose to his bedside. Explain his reaction to the child and the dark magic within her. Describe his state of being.
- Tell why the rooks are Leonore's only friends.
- Consider the name of the castle as a compound word – rooks kill. Discuss how the castle's name serves to set the tone of evil and dark magic.

“The other children. We saw them, earlier today. A girl wearing a gauzy frock out in the cold garden and a crippled boy. And . . .” Isabelle nudged Kat hard in the thigh so she stopped herself from saying something about the cat-boy. “Why aren’t they at supper” (p. 85)?

- Explain how Kat's asking the Lady about the charmed children serves as a point of no return for the adventures of the story to take. Discuss confronting Lady Eleanor in this way establishes a deep conflict for Kat and the others.
- Tell why the Lady left the hall after Kat asked about the other children.
- Isabelle thinks that the Lady wears the chatelaine to ward off evil (p. 84). Explain dealing with ‘evil’ was Isabelle's first impression of the chatelaine's purpose.

“They’re as real as real can be,” Cook said, though she sounded doubtful. “Least, I don’t think they’re ghosts. Though they don’t talk, mind you, I haven’t had the chance to touch one yet. I only lured that boy inside for the first time today, after much trying. They do eat, these ghostly bairns, aye. So they have stomachs. They’re cagey and, well, they may be soft” (p. 149).

- The boy Cook is referring to was charmed in 1863, close to one-hundred years before Kat, Rob, Amelie and the others arrived at Rookskill Castle. Explain why, on this day, the cat-boy risked trusting Cook. Could Kat's presence play a role in his willingness to do so? How so?
- A poem about the chatelaine is printed on the opening pages of the book. A line from the poem reads *Not life, nor death,/ But lost, alone*. Juxtapose this line with Cook's description of the “bairns,” that they have stomachs and are “soft.” Describe the similarities between the prose and Cook's words.
- Compare and contrast Lord Craig's state of being with that of the charmed children.
- Explain why Cook is willing to trust Kat.

Magic is solid thing, and lives inside her, as real as blood and bone (p. 192).

- Review the scene in which Kat's hand becomes trapped in a secret brick door (p. 191). Explain why Hugo brought her to the magister and why Hugo took the blame for the accident.
- Tell why the magister willingly repaired Kat's hand – her careful, patient hand.
- As a result of her new magical hand, consider how Kat's life is changed forever. Explain how she as both empowered and weakened by the new hand.
- Aunt Margaret warned Kat that, “Magic is tricky. There is always a price to pay” (p. 20). And, the magister told Leonore, “There is always a price” (p. 49). Predict the price that Kat will have to pay, though she unwittingly endured transformation.



“Yes, my Lady. I will have your heart. And I have for it the most magical replacement” (p. 244).

- The magister turned to Lady Eleanor, looking at her through bird-like, button-black eyes (p. 243), to inform her that charming all of the children will require a complete sacrifice. Describe how the use of “birdlike” and “button-black” serve as a metaphor for the rooks, and for Rookskill. Tell what this metaphor reveals regarding the magister’s intention to control Lady Eleanor.
- Define the magister’s desires. Tell what it is he wants.
- Explore the Lady’s motivation to charm all of the children at once. Discuss how Eleanor’s perception of Kat and her new hand served as a catalyst for this decision.
- On page 244, Lady Eleanor admires the “...precision, gears and wheels turning on tiny pins,” beating in a “calm and steady clockwork regularity” of her mechanical heart. Examine how the notion of clocks and clockwork are a common theme throughout the story. Explore how this theme links characters together like the teeth of a tiny cog.

“I’m afraid the Nazis will not treat him kindly” (p. 268).

- Explore Lady Eleanor’s intent behind these words. Do you think Kat’s father has been captured by the Nazis? Is she making this statement to control Kat in some way? Explain your answer.
- At the mention of Nazis, Storm becomes confused and disoriented. His awareness seems to shift from two sensibilities – that of a teacher and of a German spy. Examine the references to his ‘mission.’ Identify how his remarks about artifacts relate to Kat and her stolen chatelaine.
- Discuss the tension Storm’s reference to the shortwave radio (p. 269) creates in the scene. Observe and discuss Lady Eleanor’s response to his statement.
- On page 270, Kat realizes that there would be “...no helping her brother and sister and the other children is she couldn’t keep calm.” Explain the connection of Kat’s realization with her father’s parting advice and the historical reference of the British government’s unpublicized morale campaign.

***“You would call me a monster, when you are becoming one yourself. You call me a witch, when you are controlling some kind of magic, are you not?
The Lady’s eyes narrowed (p. 308).***

- Juxtapose Kat’s character with Lady Eleanor’s. List their similarities. Explore their differences.
- The word *monster* is defined as the devil, a freak, or a supernatural being. Identify which description best suits Lady Eleanor and/or Katherine. Explain your answer.
- Name the source of magic the Lady is accusing Katherine of controlling. Tell how this source differs from the chatelaine Lady Eleanor controls. Describe the differences.
- Later, Lady Eleanor tells Kat that “...monsters and witches can do great things,” such as save her father. Should Kat trust in the Lady’s promise to teach her how to use the magic Kat possesses?
- Do you predict that Kat will eventually become a being like Lady Eleanor? Why or why not? Justify your answer.



“Hope!” Kat cried, and then, as loud as possible, “Hope springs eternal in the human breast” (p. 373)!

- The definition of the word *hope* is a desire, a longing, and expectancy. Examine how the feeling of hope helped to define Katherine’s character. Cite instances from the text where her desires, a sense of longing, and the expectancy of overcoming evil defined her character.
- Describe Lady Eleanor’s incessant drive to charm all thirteen children. Was she driven by a sense hope or by its antonym – despair and anguish? Explain your answer.
- The definition for the word *eternal* means forever, interminable, and constant. If hope springs eternal, is it possible for evil to do the same? Explain your answer.
- Does one need to have hope to keep calm and carry on? How so?

“You used good magic, Kat,” said Amelie (p. 382).

- Though Kat used “good” magic, will there be a price for its use? Explain your answer.
- On page 380, Father stated “Things of great power generally have a way of showing up again, no matter what.” Clarify the sorts of “things” he is referring to.
- When Kat asks Peter to keep her magic hand a secret, he mentions that her hand is “frightening” (p. 383). Though troubled by his reaction, Kat hopes that frightening Peter would be the only price of using magic that she would have to pay. Explore Kat’s expression of hope, as it relates to Peter. What would be lost if Peter turns from her. How could she carry on without him? Explain your answer.
- Father, Gumble, and MacLarren state that they would like to “call on her skills from time to time (p. 385)” in efforts to uncover information about the Nazis. What is your prediction? Is there more trouble and adventure in store for Kat? Will she be eternally pay a price for her magic? Explain your answer.

Father’s parting words to her were, “Remember, my dear. Keep calm.” And biting down the swell of tears, she’d whispered back, “And carry on” (p. 8).

- Consider this quote cited from a early page in the book. Tell how it serves as an introduction as well as thematic foreshadowing of the story.
- Discuss how this one quote suggests the following themes and topics:
 - ~ The historical undertones of the story
 - ~ Kat’s emotional connection with her father
 - ~ Father’s admiration and dependence on Kat’s intellect and abilities
 - ~ The suggestion of hope eternal as the answer to survival
- Reread the initial chapters of *The Charmed Children of Rookskill Castle* once again. Explore how the beginning of the story defines the end.



It is your bane,
This chatelaine.

By flesh and bone,
By rock and stone,
I'll charm a child
To call my own.

Fish and hunchback,
Boot and chest,
Cat comes crying,
For the rest:

The devil's sign,
The dog and bell,
A nesting pearl
Within its shell,

Eel and anchor,
Last, the heart.
All complete,
All now a part

Of chatelaine,
Its magic dark,
A prison cold,
A witch's mark,

A cruel fate,
A childling's bane:
The thirteenth charm
Of chatelaine.

Your soul will sleep
Within its keep,
Your life will linger
Dark and deep;

By rock and bone,
By blood and stone
Not life, not death,
But lost, alone.

I'll charm, I'll claim
With chatelaine.

Poetic Ponderings

Discussion Questions:

- Identify the fictive author of this poem. List the clues in the text that suggest who the author may be.
- The word *bane* is defined as torment, affliction, and cause of misery. The word was used twice in the poem. Consider the fictive author's purpose in doing so.
- Explain how the lines *I'll charm a child/To call my own* underpin the theme in the poem, as well as the overall story.
- Note that the phrase *By flesh and bone,/ By rock and stone*, found in the second stanza, has been transposed in the ninth stanza. Explore how transposing these particular words adds deeper meaning to the poem.
- Tell how the phrase *Not life, not death,/But lost, alone* describes the plights of the charmed children.
- Describe the tone of this poem. Tell how it serves to reflect the dark magic represented in Lady Eleanor's chatelaine.
- Imagine the tone of a poem written to describe Aunt Margaret's three-charmed chatelaine. Consider if such a poem were written by Kat, or Lady Eleanor, or the magister. Tell how the perspective of the character writing the poem would affect the mood and content of the piece.

Write two narrative paragraphs from varying points of view exploring the the price of magic. Choose to examine the topic from from either Kat's, Lady Eleanor's, Aunt Margaret's, and/or the magister's perception. Use a distinctive tone, one that will identify their unique characterization and role in the story. Include citations from the text to support the character's perspective regarding the high stakes of the use of magic.



A Timeline of Events

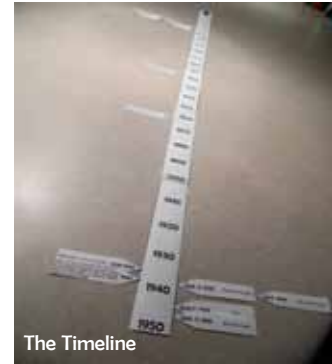
Objective: Describe how a particular story's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Materials:

- *The Charmed Children of Rookskill Castle*, the book
- Scissors
- Tape
- Timeline Strips and Arrows (Guide, pp. 9-11)

Procedure:

- Use scissors to cut out Timeline Strips and Arrows.
- Tape Timeline strips together in a numerically sequenced manner.
- Lay completed **Timeline of Events** on a long, flat surface.
- Place Arrow labels alongside the **Timeline of Events** by placing arrows next to the corresponding date.
- Consider the placement of the Arrows. Notice the span of time between placement.
- Analyze the **Timeline of Events** by considering the statements below:



Discussion Questions:

Discuss the creative use of backstory as story structure. The book opens in the mid-1800's and picks up during wartime 1900's. Then, on page 48, the plot line shifts to the mid-1700's. Explain how the backstory shifts serves to develop character, tension, and intrigue.

*Observe the placement of the World War II arrows. Describe how the historical facts noted there help to inform the *The Charmed Children of Rookskill Castle* storyline. More specifically, discuss how the elements of history help to develop Kat's character.*



Examine the span of time in which the story takes place. Tell how the 200-year time span serves the mystery and magical component of the story. Explore how the use of time deepens Leonore's characterization.

Consider the long span of time between the arrow placements. Imagine the events that occurred during those stretches of time. Predict how those dark years affected Lady Eleanor's motivation to charm Kat and the other children who arrived at Rookskill in the 1940's.

The final line of the book reads, Time is what the magister needs, that, and a certain thimble kept on a certain chatelaine worn at the waist of a certain girl named Kat (p. 388). Explore the meaning of this statement. Has the story ended, or in some way, has it just begun? Explain your answer.



Timeline Strips & Arrows



1710

1720

1730

1740

1750

1760

1770

1780

1790

1800

1810

1820

1830

1840

1850

1860

1870

1880

1890

1900

1910

1920

1930

1940

1950

spends II World War

Sept. 2, 1945

After years of hiding in the keep, haunting Rookskill Castle and terrifying the human residents who come and go and live and die, Leonore craves again the feeling that comes with charming children (103).

1820

For the hunchback boy the magister asks only for an ear, a small sacrifice. Something she can hide beneath her hair (73).

1747

Her chatelaine weighs heavier on her belt, but it is a weight she can bear. The weight feels almost . . . glorious (89).

1747

The magister makes Leonore a gift. He says, "Here is a finger to replace your own, the one you have given up for the charmed child Rose" (61).

1746

A conjurer, a magician, newly arrived . . . or maybe not. Who appeared from the mists of the moors, or the hollows of the hills . . . no one knows (48).

1746

Magic bides its own time (120). **1938-1940**

Hitler defeats France.

April 1941

Jorry carries a birthmark. He is the first of the academy students the Lady charms because there, under his left ear and just above his shirt collar, is a patch of red the shape of a hand. (144).

1940

The winter winds shriek and moan around the castle turrets as the nightmare finds him, poor cat-boy John (1).

1863

Roosevelt aids Britain

Sept. 3, 1940

D Day

June 6, 1944

World War II began

Sept. 1, 1939



Author Spotlight - Janet Fox

Janet Fox is a former teacher and a writer of fiction and nonfiction. She is the author of the award-winning *Get Organized Without Losing It*, written for middle-school children. She has written three young adult novels, *Faithful and Forgiven*, companion novels, and *Sirens*. She is a graduate of the MFA/Writing for Children and Young Adults program at the Vermont College of Fine Arts. Janet lives with her husband and their college-age son in the mountains of Montana.



The Charmed Children of Rookskill Castle is similar to your other books in that it is richly steeped in history. Yet, the magical elements in this story set it apart from the rest. Talk about the inspiration for The Charmed Children of Rookskill Castle. Tell us how this story came to be.

This novel has an interesting origin.

First, let me say that I've always loved fantasy. My favorite books when I was middle-grade age were C.S. Lewis's NARNIA series, followed closely by J.R.R. Tolkien's THE LORD OF THE RINGS. Since I began writing for children I've wanted to write fantasy. (In fact, my third YA historical novel, SIRENS, has a bit of an unexplained ghostly mystery.)

I was knocking around trying to decide what to work on next when I came across a Facebook post from a friend. She'd put up a picture of a 17th century piece of jewelry called a chatelaine. As I looked at the image, something struck me about it - it resonated with me at a deep level. I think even real life can contain a bit of magic if we know when to let it happen, and this was magical. I copied the image onto my desktop.

A few days later my then agent emailed me out of the blue to ask if I had any thoughts on writing a book around a piece of jewelry. An editor wanted to work with me on a novel about jewelry, which, since I'm not a blingy kind of person, was weird.

(Cue the spooky music...)

I looked at that chatelaine, and an idea popped into my head out of the blue - and in five days I had written the first 40 pages of THE CHARMED CHILDREN OF ROOKSKILL CASTLE.

Although my original agent and I later parted company amicably, and that editor left editing behind, I was so enthralled by the story that I stuck with it, and it became the first thing my new agent Erin Murphy and I worked on together.



Your clever use of the chatelaine as an endowed object added intrigue and mystery to the story. Explain where and when you first discovered these chains of charms. Discuss your creative process in using the two chatelaines to link the plot together.

When I saw the chatelaine on Facebook, what drew me to it initially were the charms themselves. (The original piece is depicted in illustration in the front matter of the novel.) If you look carefully at the charms, they are really odd.

A chatelaine in origin was a ring of keys to the chateau, or castle, worn dangling from the belt of the keeper of the keys (she was also called a chatelaine - they didn't have pockets in those early days.) As time went on, and pockets were invented, the chatelaine/keys became ornamental - a piece of jewelry used as something of a status symbol. Most chatelaines contained useful trinkets, like Kat's great-aunt's chatelaine: scissors, thimbles, and pens were common. Other chatelaines were rather like a charm bracelet for the waist, with small charms that would be significant to the wearer.

The chatelaine I was drawn to contains some reasonable charms, like the dog and cat, the heart and anchor. But, what about the eel? The hunchback boy? And oddest of all, the hand-sign that was used to ward off evil...and the number 13 topping it all off?

It struck me that this peculiar chatelaine is a stand-in for magic and mystery, and that Kat's chatelaine is a stand-in for all that is normal and useful. What happens when magic - especially evil magic - goes up against something "normal"? Which objects contain more power? And why?

I wrote the novel to discover the answers to these questions for myself.

The Charmed Children of Rookskill Castle is a suspenseful, adventurous tale packed with well-rounded, fascinating characters. Would you consider yourself to be a character-driven or plot-driven author?

Definitely character-driven. The first thing I have to find when I begin writing a story is my main character. Kat's development was really important to me, as she was beginning to uncover the mystery of Rookskill, while struggling with her relationship with her missing father and with her siblings and new friends, and her own growth as a fully rounded person.

That said, this novel's plot unfolded very naturally. Twelve charms meant twelve children, each one "charmed" in turn. Why did I set it in 1940 during World War II? I'll be honest - I have no idea. The story as I wrote it seemed to cry out for a castle, and war (and I really believe this) stirs up evil like nothing else. Kat also needed an archetypal enemy, an enemy who mirrored Kat so that she could directly confront her weaknesses and grow as a result. The clockwork aspects came from an unexpected moment of discovery, too.

And I will say that I struggled with this plot once I had a first draft. I had to move large chunks of text around, take out some scenes and add others, because of the converging timelines and character development. Both Erin and my editor Kendra Levin were fabulous in helping me see how to take this story apart and put it back together in a way that made sense.



How much of yourself do you see in protagonist Katherine Bateson?

An interesting question! Kat and I both share a love of logic. That said, I have no mathematical gifts at all. If you asked me to create an algorithm I'd throw up my hands in despair. And unlike Kat I do believe in magic and the unexplained.

But Kat's stubbornness? I can relate completely. I also have been blessed with strong family connections.

If you were to give young writers a word of advice, what would that be?

Read! Read everything for the joy of reading. Read what you find fun to read. And if you struggle with reading (and I get that, really, I do) try graphic novels. Try anything. When I was a teen I loved Agatha Christie. Were those books on my school reading list? Nope - I read them for fun.

And write for the joy of writing. Everything you write is practice and will teach you something about how to write. We moved not long ago and I uncovered boxes of my old writing in the attic. Boxes and boxes and boxes. I'd forgotten how much stuff I'd written, long before I wrote anything publishable. (And, by the way, I've kept those boxes.) Don't be discouraged by anyone telling you you "can't". Yes, indeed you can.



Common Core State Standards Alignment

English Language Arts Standards » Reading: Literature

		Discussion Questions	Poetic Pondering	Timeline	Author Spotlight
CCSS.ELA-Literacy.RL.5.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	•	•	•	
CCSS.ELA-Literacy.RL.5.2	Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.	•	•		
CCSS.ELA-Literacy.RL.5.3	Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).	•	•		
CCSS.ELA-Literacy.RL.5.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.	•	•	•	•
CCSS.ELA-Literacy.RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	•	•	•	
CCSS.ELA-Literacy.RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	•	•		
CCSS.ELA-Literacy.RL.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	•	•	•	•
CCSS.ELA-Literacy.RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	•	•	•	
CCSS.ELA-Literacy.RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	•	•		
CCSS.ELA-Literacy.RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	•	•	•	
CCSS.ELA-Literacy.RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	•	•		
CCSS.ELA-Literacy.RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	•	•	•	
CCSS.ELA-Literacy.RL.8.2	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	•	•		
CCSS.ELA-Literacy.RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	•	•	•	
CCSS.ELA-Literacy.RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	•	•		
CCSS.ELA-Literacy.RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	•	•	•	
CCSS.ELA-Literacy.RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	•	•	•	
CCSS.ELA-Literacy.RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	•		•	
CCSS.ELA-Literacy.RL.9-10.10	By the end of grades 9 and 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	•	•	•	•
CCSS.ELA-Literacy.RL.11-12.1	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.	•	•	•	
CCSS.ELA-Literacy.RL.11-12.3	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).	•		•	
CCSS.ELA-Literacy.RL.11-12.5	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.			•	
CCSS.ELA-Literacy.RL.11-12.10	By the end of grades 11 and 12, 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.	•	•	•	•



English Language Arts Standards » Writing

		Discussion Questions	Poetic Pondering	Timeline	Author Spotlight
CCSS.ELA-Literacy.W.5.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.		●		
CCSS.ELA-Literacy.W.5.3.a	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.		●		
CCSS.ELA-Literacy.W.5.3.e	Provide a conclusion that follows from the narrated experiences or events.		●		
CCSS.ELA-Literacy.W.5.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.		●		
CCSS.ELA-Literacy.W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.		●		
CCSS.ELA-Literacy.W.6.3.a	Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.		●		
CCSS.ELA-Literacy.W.6.3.b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.		●		
CCSS.ELA-Literacy.W.6.3.e	Provide a conclusion that follows from the narrated experiences or events.		●		
CCSS.ELA-Literacy.W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.		●		
CCSS.ELA-Literacy.W.7.3.a	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.		●		
CCSS.ELA-Literacy.W.7.3.b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.		●		
CCSS.ELA-Literacy.W.7.3.e	Provide a conclusion that follows from and reflects on the narrated experiences or events.		●		
CCSS.ELA-Literacy.W.8.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.		●		
CCSS.ELA-Literacy.W.8.3.a	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.		●		
CCSS.ELA-Literacy.W.8.3.b	Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.		●		
CCSS.ELA-Literacy.W.8.3.e	Provide a conclusion that follows from and reflects on the narrated experiences or events.		●		
CCSS.ELA-Literacy.W.9-10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.		●		
CCSS.ELA-Literacy.W.9-10.3.a	Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.		●		
CCSS.ELA-Literacy.W.9-10.3.b	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.		●		
CCSS.ELA-Literacy.W.9-10.3.e	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.		●		
CCSS.ELA-Literacy.W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.		●		
CCSS.ELA-Literacy.W.11-12.3.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.		●		
CCSS.ELA-Literacy.W.11-12.3.b	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.		●		
CCSS.ELA-Literacy.W.11-12.3.e	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.		●		



English Language Arts Standards » Speaking & Listening

		Discussion Questions	Poetic Pondering	Timeline	Author Spotlight
CCSS.ELA-Literacy.SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5 topics and texts</i> , building on others' ideas and expressing their own clearly.	•	•	•	
CCSS.ELA-Literacy.SL.5.2	Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.	•	•	•	
CCSS.ELA-Literacy.SL.5.5	Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.			•	
CCSS.ELA-Literacy.SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.	•	•	•	
CCSS.ELA-Literacy.SL.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.			•	
CCSS.ELA-Literacy.SL.6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.			•	
CCSS.ELA-Literacy.SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	•	•	•	
CCSS.ELA-Literacy.SL.7.2	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	•	•	•	
CCSS.ELA-Literacy.SL.7.5	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.			•	
CCSS.ELA-Literacy.SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	•	•	•	
CCSS.ELA-Literacy.SL.8.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.	•	•	•	
CCSS.ELA-Literacy.SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.			•	
CCSS.ELA-Literacy.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	•	•	•	
CCSS.ELA-Literacy.SL.9-10.2	Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.			•	
CCSS.ELA-Literacy.SL.11-12.1	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.	•	•	•	

