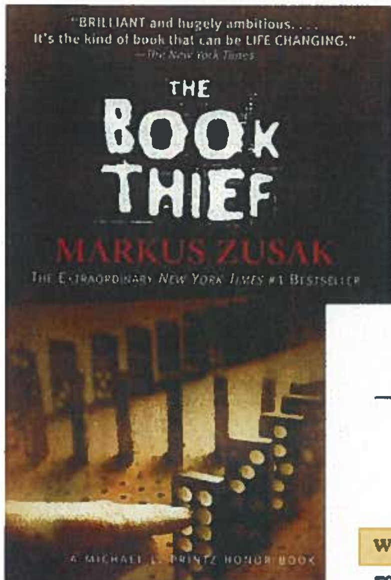


Example of Text Complexity, Literary:

The Book Thief by Markus Zusak

Exemplar Text for Grades 9-10 Text Complexity Band (Appendix B CCSS)
Lexile: 730L

—Of course, an introduction.

A beginning.

Where are my manners?

I could introduce myself properly, but it's not really necessary. You will know me well enough and soon enough, depending on a diverse **range of variables. It suffices to say that at some point in time, I will be standing over you, as genially as possible. Your soul will be in my arms.** A color will be perched on my shoulder. **I will carry you gently away.**

At that moment, you will be lying there (I rarely **find people standing up). You will be caked in your own body. There might be a discovery;** a scream will dribble down **the air. The only sound I'll hear after that will be my own breathing, and the sound of the smell, of my footsteps.**

The question is, what color will everything be at that moment when I come for you? What will the sky be saying?

Personally, I like a chocolate-colored sky. Dark, dark chocolate. People say it suits me. I do, however, try to enjoy every color I see—the whole spectrum. A billion or so flavors, none of them quite the same, and a sky to slowly suck on. **It takes the edge off the stress. It helps me relax.**

◆ ◆ ◆ A SMALL THEORY ◆ ◆ ◆

People observe the colors of a day only at its beginnings and ends, but to me it's quite clear that a day merges through a multitude of shades and intonations, with each passing moment. A single *hour* can consist of thousands of different colors. Waxy yellows, cloud-spat blues. Murky darknesses. In my line of work, I make it a point to notice them.

As I've been alluding to, my one saving grace is distraction. It keeps me sane. It helps me cope, considering the length of time I've been

The narrator is not identified until part way through the text

The personification of death throughout the text

Much of the text is figurative with extensive use of metaphor

Figurative language

Much of the text is figurative with extensive use of metaphor

Innovative stylistic techniques are used. The most obvious is the narrator's (Death) use of boldface text to relay certain information.

Example of Text Complexity, Informational:

"Thinking about physics while scared to death (on a falling roller coaster)" by Jearl Walker

Roundabout: Readings from the Amateur Scientist in Scientific American. New York: Scientific American, 1985.

THE AMATEUR SCIENTIST

Thinking about physics while scared to death (on a falling roller coaster)

by Jearl Walker

Challenging abstract concepts

domain-specific vocabulary

nominalization

Many complex sentences with increased subordinate phrases and clauses or transition words

T[illegible] rides in an amusement park not on[illegible] are fun but also demonstrate principles of physics. Among them are rotational dynamics and energy conversion. I have been exploring the rides at Geauga Lake Amusement Park near Cleveland and have found that nearly every ride offers a memorable lesson.

To me the scariest rides at the park are the roller coasters. The Big Dipper is similar to many of the roller coasters that have thrilled passengers for most of this century. The cars are pulled by [illegible]in to the top of the highest hill along the [illegible]ck. Released from the chain as the front ca[illegible] begins its descent, the unpow[illegible] [illegible] have almost no speed and only a small acceleration. As more cars get onto the downward slope the [illegible] ation increases. [illegible] all the cars [illegible]ard. The peak [illegible]uct of the acceleration [illegible] by gravity and the sine of [illegible] slope of the track. A steeper descent generates a greater acceleration, but packing the coaster with heavier passengers does not.

When the coaster reaches the bottom of the valley and starts up the next hill, there is an instant when the cars are symmetrically distributed in the valley. The acceleration is zero. As more cars ascend, the coaster begins to slow, reaching its lowest speed just as it is symmetrically positioned at the top of the hill.

A roller coaster functions by means of transfers of energy. When the chain hauls the cars to the top of the first hill, it does work on the cars, endowing them with gravitational potential energy, the energy of a body in a gravitational field with respect to the distance of the body from some reference level such as the ground. As the cars descend into the first valley much of the stored energy is transferred into kinetic energy, the energy of motion.

If the loss of energy to friction and air drag is small, the total of the potential and kinetic energies must remain constant throughout the descent and even throughout the rest of the ride. The coaster gains kinetic energy and speed at the expense of potential energy. If the first valley is at ground level, the transfer is complete, and for a moment the coaster has all its energy in the form of kinetic energy.

Without energy losses the coaster could climb any number of hills as high as the one from which it is released (but no higher). To be sure, friction and air drag do remove energy from the coaster, and its total energy content dwindles. It can no longer climb high hills, which is why the last stages of the track consist only of low hills.

The length of a ride on a roller coaster depends on the speed. If the ride is to be fast, the launching hill should be high so that the total energy is large. The rest of the track should be low so that most of the energy remains kinetic.

The choice of a seat on a roller coaster makes a difference in the ride. Some people prefer the front seat because the descent from the launching site presents the pleasingly frightening illusion of falling over the edge of a cliff. Other people prefer the psychological security of the rear seat.

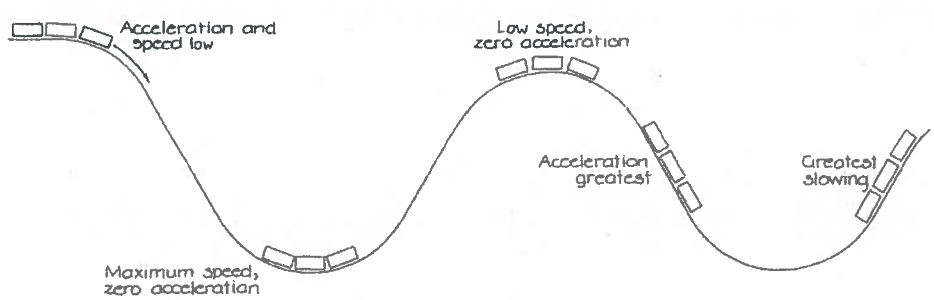
The choice of a seat also determines the forces felt by the passenger. Consider the first descent. The front car starts down slowly because little of the coaster's energy is then kinetic. The speed of the cars increases as an exponential function of time, so that the rear car starts down at a much higher speed than the front car did. Although the passengers in the front car [illegible] view of [illegible] rear car have a stronger sense [illegible] hurled over the edge.

At the edge one force on the passenger is from the change in the direction of his momentum vector. Initially the vector is horizontal, but soon it points toward the valley. The force necessary to effect this change in direction is delivered by the safety bar or seat belt that keeps the passenger in the car. That force, which points downward and back toward the hill, is part of the thrill of the ride. A passenger in the rear feels the force more than a passenger in the front because the size of the force is proportional to the momentum, which is greater for the passenger in the rear.

The story is different in the valley. Again a force from the coaster is necessary to redirect the passenger's momentum. This time the momentum is initially downward toward the bottom of the valley and then is redirected toward the top of the next hill. The front passenger has a large momentum and is subjected

domain-specific vocabulary

Many complex sentences with increased subordinate phrases and clauses or transition words



The energetics of a roller coaster