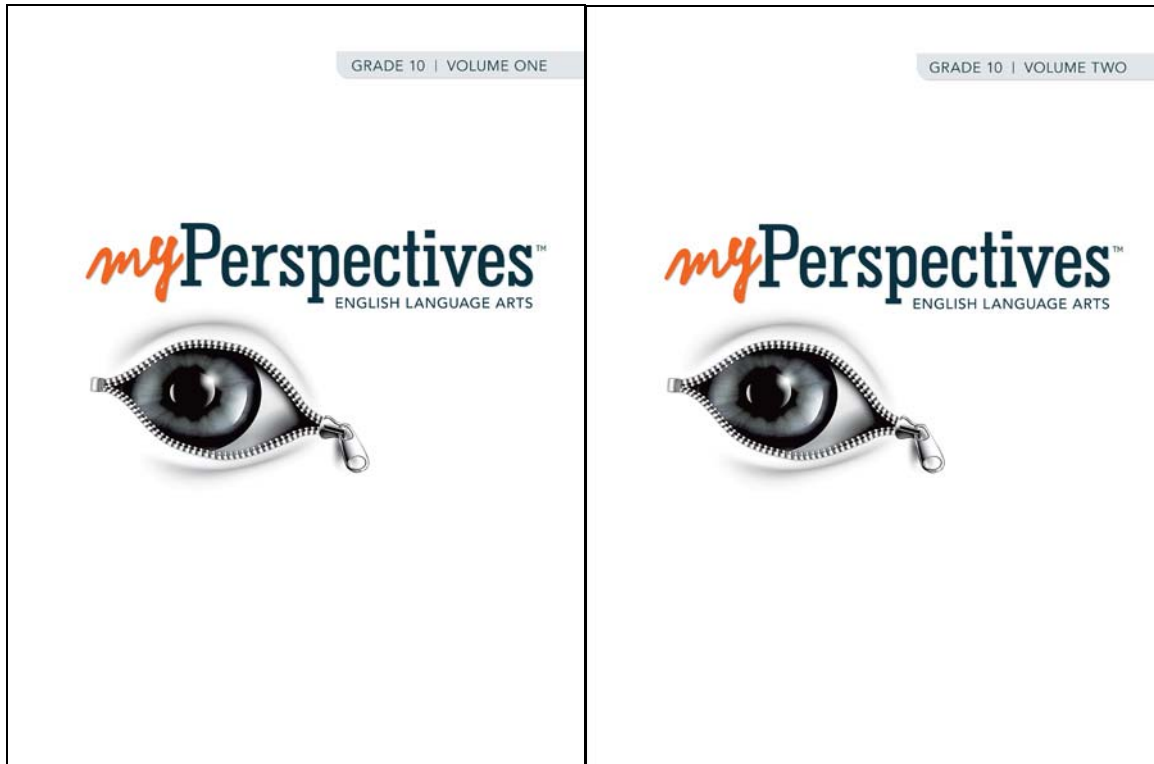


A Correlation of



Grade 10, ©2017

To

**Utah Core State Standards
For English Language Arts**

Utah Course Code: 06020000050

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Reading Standards for Literature 9–12	
Grades 9-10 students:	
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.	SE/TE: “The Fall of the House of Usher,” 32; “Caged Bird” / “Some Advice to Those Who Will Serve Time in Prison,” 332; “Civil Peace,” 396; <i>The Tempest</i> , 531, 551, 569; Students will address this standard in Analyze the Text features which appear with every literature selection.
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	SE/TE: “beware: do not read this poem” / “The Raven” / “Windigo,” 110; “The Doll’s House,” 208; “Civil Peace,” 396, 398; <i>The Tempest</i> , 570; “They are hostile nations” / “Under a Certain Little Star,” 630; “Blind” / “The Blind Seer of Ambon” / “On His Blindness,” 755–756
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.	SE/TE: “Where Is Here?” 80; “beware: do not read this poem” / “The Raven” / “Windigo,” 111, 112; “The Necklace,” 387; “Civil Peace,” 396–401; <i>The Tempest</i> , 553; “ <i>En el Jardín de los Espejos Quebrados</i> , Caliban Catches a Glimpse of His Reflection” / “Caliban,” 612; “They are hostile nations” / “Under a Certain Little Star,” 631
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 cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	SE/TE: “The Metamorphosis,” 182; “The Doll’s House,” 210; “Caged Bird” / “Some Advice to Those Who Will Serve Time in Prison,” 332, 334; “The Censors,” 340, 342; “Avarice” / “The Good Life” / “Money,” 438, 440; <i>The Tempest</i> , 553, 585; “They are hostile nations” / “Under a Certain Little Star,” 632; “Blind” / “The Blind Seer of Ambon” / “On His Blindness,” 755–756

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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.	SE/TE: “The Fall of the House of Usher,” 32; “House Taken Over,” 44; “The Fall of the House of Usher” / “House Taken Over,” 48; “Where Is Here?” 78; “beware: do not read this poem” / “The Raven” / “Windigo,” 112; “The Metamorphosis,” 180; “Sonnet, With Bird” / “Elliptical” / “Fences,” 220, 222; “The Necklace,” 382; “Avarice” / “The Good Life” / “Money,” 438; “The Golden Touch,” 458; “King Midas,” 466–467; <i>The Tempest</i> , 552, 570, 584, 598–599, 601; <i>Oedipus the King</i> , 700–701, 722, 724; “The Country of the Blind,” 782, 784
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	SE/TE: “House Taken Over,” 44; “Caged Bird” / “Some Advice to Those Who Will Serve Time in Prison,” 332; “The Censors,” 340; “Civil Peace,” 396; “The Golden Touch,” 456
Integration of Knowledge and Ideas	
7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s <i>Landscape with the Fall of Icarus</i>).	SE/TE: “Franz Kafka and Metamorphosis,” 188; “The Golden Touch” / “King Midas,” 468; <i>The Tempest</i> / “ <i>En el Jardín de los Espejos Quebrados</i> , Caliban Catches a Glimpse of His Reflection” / “Caliban,” 612; <i>Oedipus the King</i> , 727
8. (Not applicable to literature)	Not applicable according to the Utah Core State Standards for English Language Arts.
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	SE/TE: “Sonnet, With Bird” / “Elliptical” / “Fences,” 222; “The Golden Touch” / “King Midas,” 468; <i>The Tempest</i> / “ <i>En el Jardín de los Espejos Quebrados</i> , Caliban Catches a Glimpse of His Reflection” / “Caliban,” 612

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Utah Core State Standards for English Language Arts Grade 10	myPerspectives, Grade 10 ©2017
Range of Reading and Level of Text Complexity	
<p>10. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.</p>	<p>SE/TE: “The Fall of the House of Usher,” 12; “House Taken Over,” 36; “Where Is Here?” 68; “beware: do not read this poem” / “The Raven” / “Windigo,” 100; First-Read Guide, 118, 250, 354, 484, 648, 806; Close-Read Guide, 119, 252, 355, 485, 649, 807; “The Metamorphosis,” 136; “The Doll’s House,” 200; “Sonnet, With Bird” / “Elliptical” / “Fences,” 212; “Caged Bird” / “Some Advice to Those Who Will Serve Time in Prison,” 324; “The Censors,” 336; “The Necklace,” 372; “Civil Peace,” 388; “Avarice” / “The Good Life” / “Money,” 430; “The Golden Touch,” 442; “King Midas,” 460; <i>The Tempest</i>, 510, 532, 534, 554, 572, 586; “<i>En el Jardín de los Espejos Quebrados</i>, Caliban Catches a Glimpse of His Reflection” / “Caliban,” 604; “They are hostile nations” / “Under a Certain Little Star,” 624; <i>Oedipus the King</i>, 672, 702; “Blind” / “The Blind Seer of Ambon” / “On His Blindness,” 746; “The Country of the Blind,” 758</p>
Reading Standards for Informational Text 9–12	
Key Ideas and Details	
<p>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>SE/TE: “How to Tell You’re Reading a Graphic Novel—In Pictures,” 56; “Franz Kafka and Metamorphosis,” 188; <i>Inaugural Address, John F. Kennedy</i>, 288; “Diane Sawyer Interviews Malala Yousafzai,” 321 Students will address this standard in <i>Analyze the Text</i> features which appear with every informational text selection.</p>
<p>2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p>SE/TE: “Encountering the Other,” 242; <i>The “Four Freedoms” Speech</i>, 278; <i>Inaugural Address, John F. Kennedy</i>, 288; <i>Speech at the United Nations</i>, 316; “Let South Africa Show the World How to Forgive,” 640</p>

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3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	SE/TE: “The Dream Collector,” 88; “Why Do Some Brains Enjoy Fear?” 96–97; “Revenge of the Geeks,” 229; <i>Speech at the United Nations / “Diane Sawyer Interviews Malala Yousafzai,”</i> 322; “The Thrill of the Chase,” 477; “Let South Africa Show the World How to Forgive,” 641; “The Neglected Senses,” 799
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 the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	SE/TE: “How to Tell You’re Reading a Graphic Novel—In Pictures,” 56–57; “Why Do Some Brains Enjoy Fear?” 98; <i>Inaugural Address, John F. Kennedy,</i> 289, 291; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 428; “View From the Empire State Building,” 743
5. Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	SE/TE: “Encountering the Other,” 242; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 428
6. Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	SE/TE: <i>The “Four Freedoms” Speech,</i> 278; <i>Inaugural Address, John F. Kennedy,</i> 288, 290; <i>Speech at the United Nations,</i> 316; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 426
Integration of Knowledge and Ideas	
7. Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.	SE/TE: <i>Inaugural Address, John F. Kennedy</i> (video), 294–297; <i>Speech at the United Nations / “Diane Sawyer Interviews Malala Yousafzai,”</i> 322; “Let South Africa Show the World How to Forgive,” 641
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	SE/TE: “Revenge of the Geeks,” 228; <i>The “Four Freedoms” Speech,</i> 278; <i>Speech at the United Nations,</i> 316; “Let South Africa Show the World How to Forgive,” 641

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9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.	SE/TE: <i>The “Four Freedoms” Speech</i> , 278; <i>Inaugural Address, John F. Kennedy</i> , 288; <i>The “Four Freedoms” Speech / Inaugural Address, John F. Kennedy</i> , 292; <i>Inaugural Address, John F. Kennedy</i> (video), 296
Range of Reading and Level of Text Complexity	
10. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.	SE/TE: “How to Tell You’re Reading a Graphic Novel—In Pictures,” 50; “The Dream Collector,” 82; “Why Do Some Brains Enjoy Fear?” 90; First-Read Guide, 118, 250, 354, 484, 648, 806; Close-Read Guide, 119, 251, 355, 485, 649, 807; “Franz Kafka and Metamorphosis,” 186; “Revenge of the Geeks,” 224; “Encountering the Other,” 232; <i>The “Four Freedoms” Speech</i> , 268; <i>Inaugural Address, John F. Kennedy</i> , 282; <i>Inaugural Address, John F. Kennedy</i> (video), 294; <i>Speech at the United Nations</i> , 308; “Diane Sawyer Interviews Malala Yousafzai,” 318; “Freedom of the Press Report 2015,” 344; “Fit for a King: Treasures of Tutankhamun,” 402; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 418; “The Thrill of the Chase,” 470; “Let South Africa Show the World How to Forgive,” 634; “View From the Empire State Building,” 738; “The Neglected Senses,” 786
Writing Standards 9–12	
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.	SE/TE: “The Metamorphosis,” 184; Whole Class Performance Task, Unit 2: 190, Unit 5: 614; “The Doll’s House,” 210; Performance-Based Assessment, Unit 2: 254, Unit 5: 652; <i>The Tempest</i> , 602; <i>Oedipus the King</i> , 727
a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.	SE/TE: Whole Class Performance Task, Unit 2: 192, Unit 5: 615; Performance-Based Assessment, Unit 2: 253, Unit 5: 651

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b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.	SE/TE: Whole Class Performance Task, Unit 2: 190–191, Unit 5: 616, <i>The Tempest</i> , 602; Performance-Based Assessment, Unit 2: 254, Unit 5: 652
c. Use words, phrases, and clauses 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.	SE/TE: Whole Class Performance Task, Unit 2: 193, Unit 5: 617; Performance-Based Assessment, Unit 2: 254, Unit 5: 652
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.	SE/TE: Whole Class Performance Task, Unit 2: 192, 194, Unit 5: 618; Performance-Based Assessment, 254, 652
e. Provide a concluding statement or section that follows from and supports the argument presented.	SE/TE: Whole Class Performance Task, Unit 2: 192, 194, Unit 5: 618; Performance-Based Assessment, Unit 2: 254, Unit 5: 652
Text Types and Purposes	
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.	SE/TE: “The Fall of the House of Usher” / “House Taken Over,” 48; Performance-Based Assessment, Unit 1: 121–122, Unit 3: 358, Unit 4: 488; Whole Class Performance Task, Unit 1: 58; Unit 3: 298, Unit 4: 408; “Franz Kafka and Metamorphosis,” 189; <i>The “Four Freedoms” Speech / Inaugural Address, John F. Kennedy</i> , 292; <i>Speech at the United Nations / “Diane Sawyer Interviews Malala Yousafzai,”</i> 322; “The Necklace,” 386; “Civil Peace,” 400; <i>The Tempest / “En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection” / “Caliban,”</i> 612
a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.	SE/TE: Whole Class Performance Task, Unit 1: 58–59, 299–300, Unit 4: 409; Performance-Based Assessment, Unit 1: 121, Unit 3: 357, Unit 4: 487

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b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.	SE/TE: Whole Class Performance Task, Unit 1: 58–60, Unit 3: 299–300, Unit 4: 409; Performance-Based Assessment, Unit 1: 122, Unit 3: 358, Unit 4: 488
c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.	SE/TE: Whole Class Performance Task, Unit 1: 62, Unit 3: 300, Unit 4: 411; Performance-Based Assessment, Unit 1: 122, Unit 3: 358, Unit 4: 488
d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.	SE/TE: Whole Class Performance Task, Unit 1: 61, Unit 3: 300, Unit 4: 409; Performance-Based Assessment, Unit 1: 122, Unit 2: 358, Unit 4: 488
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.	SE/TE: Whole Class Performance Task, Unit 1: 60, Unit 3: 300, Unit 4: 412; Performance-Based Assessment, Unit 1: 122, Unit 3: 358, Unit 4: 488
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).	SE/TE: Whole Class Performance Task, Unit 1: 62, Unit 3: 300, Unit 4: 410; Performance-Based Assessment, Unit 1: 122, Unit 3: 358, Unit 4: 488
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	SE/TE: Whole Class Performance Task, Unit 1: 58, 60, Unit 6: 728; “Where Is Here?” 80; “Caged Bird” / “Some Advice to Those Who Will Serve Time in Prison,” 334; “Avarice” / “The Good Life” / “Money,” 441; <i>Oedipus the King</i> , 726; “The Country of the Blind,” 785; Performance-Based Assessment, Unit 6: 810
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.	SE/TE: Whole Class Performance Task, Unit 6: 729–730; Performance-Based Assessment, Unit 6: 809

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b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.	SE/TE: <i>Oedipus the King</i> : 726; Whole Class Performance Task, Unit 6: 729
c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.	SE/TE: Whole Class Performance Task, 728, Unit 6: 729; Performance-Based Assessment, Unit 6: 810
d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	SE/TE: Whole Class Performance Task, Unit 1: 61, Unit 6: 730; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 334; Performance-Based Assessment, Unit 6: 810
e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	SE/TE: Whole <i>Class Performance Task</i> : Unit 6: 730, 732; Performance-Based Assessment, Unit 6: 810
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.)	SE/TE: "The Metamorphosis," 184; <i>The Tempest</i> , 533; Whole Class Performance Task, Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6; "They are hostile nations" / "Under a Certain Little Star," 633; <i>Oedipus the King</i> , 726
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 9–10 on page 61.)	SE/TE: Whole Class Performance Task, Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6; "They are hostile nations" / "Under a Certain Little Star," 633; Performance-Based Assessment, Unit 6: 733
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	SE/TE: "Encountering the Other," 244; "Freedom of the Press Report 2015," 349; "Fit for a King: Treasures of Tutankhamun," 407; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 429; "Let South Africa Show the World How to Forgive," 643; "View From the Empire State Building," 745

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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.	SE/TE: “Why Do Some Brains Enjoy Fear?” 98; Whole Class Performance Task, Unit 3: 298; “Let South Africa Show the World How to Forgive,” 643; “View From the Empire State Building,” 745
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	SE/TE: “Encountering the Other,” 244; Whole Class Performance Task, Unit 3: 298–303; Performance-Based Assessment, Unit 3: 360; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 429
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	SE/TE: “The Fall of the House of Usher” / “House Taken Over,” 48; Performance-Based Assessment, Unit 1: 122, Unit 2: 254, Unit 3: 358, Unit 5: 652; Whole Class Performance Task, Unit 1: 58, Unit 5: 617
a. Apply <i>grades 9–10 Reading Standards</i> to literature (i.e., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).	SE/TE: “The Fall of the House of Usher” / “House Taken Over,” 48; “The Golden Touch” / “King Midas,” 468; <i>The Tempest</i> / “ <i>En el Jardín de los Espejos Quebrados</i> , Caliban Catches a Glimpse of His Reflection” / “Caliban,” 612; <i>Oedipus the King</i> , 727
b. Apply <i>grades 9–10 Reading Standards</i> to literary nonfiction (i.e., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).	SE/TE: “Encountering the Other,” 243; <i>The “Four Freedoms” Speech / Inaugural Address, John F. Kennedy</i> , 292–293; <i>Speech at the United Nations</i> / “Diane Sawyer Interviews Malala Yousafzai,” 322; “The Neglected Senses,” 799

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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.	SE/TE: Whole Class Performance Task, Unit 1: 58, Unit 2: 190–195; Unit 3: 298, Unit 4: 408, Unit 5: 614, Unit 6: 728; Performance-Based Assessment, Unit 1: 122, Unit 2: 254, Unit 3: 358, Unit 4: 488, Unit 5: 652, Unit 6: 810
Speaking and Listening Standards 9–12	
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 <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.	SE/TE: “beware: do not read this poem” / “The Raven” / “Windigo,” 113; Small Group Performance Task, Unit 1: 114; Share Your Independent Learning, 120, 356, 486, 650, 808; Performance-Based Assessment, Unit 1: 125, Unit 3: 361, Unit 4: 491, Unit 6: 813; “The Metamorphosis,” 184; “The Censors,” 342; “Blind” / “The Blind Seer of Ambon” / “On His Blindness,” 746; “The Country of the Blind,” 757; “The Neglected Senses,” 801
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.	SE/TE: Share Your Independent Learning, 120; Performance-Based Assessment, Unit 1: 125, Unit 3: 361, Unit 4: 491, Unit 6: 813; “The Thrill of the Chase,” 479; Small Group Performance Task, Unit 3: 350, Unit 5: 644; “The Country of the Blind,” 785
b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.	SE/TE: “Revenge of the Geeks,” 231; “Freedom of the Press Report 2015,” 349; Small Group Performance Task, Unit 1: 114, Unit 2: 247, Unit 3: 351; Students will address this standard in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons.
c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.	SE/TE: “The Thrill of the Chase,” 479; Small Group Performance Task, Unit 5: 645; Students will address this standard in <i>Launch Activity</i> features which appear in the Unit Introduction and in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons.

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d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	SE/TE: "The Thrill of the Chase," 479; Small Group Performance Task, Unit 5: 645; <i>Oedipus the King</i> , 727; Students will address this standard in <i>Launch Activity</i> features which appear in the Unit Introduction, in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons, and Group Discussion Tips which appear throughout the program.
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.	SE/TE: "How to Tell You're Reading a Graphic Novel—In Pictures," 56–57; Small Group Performance Task, Unit 1: 114–115, Unit 2: 246–247, Unit 3: 350–351; "Revenge of the Geeks," 231; Performance-Based Assessment, Unit 3: 360; "View From the Empire State Building," 745
Comprehension and Collaboration	
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	SE/TE: "The Metamorphosis," 184; <i>The "Four Freedoms" Speech</i> , 278; <i>Inaugural Address, John F. Kennedy</i> (video), 296; <i>The Tempest</i> , 602; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 757
Presentation of Knowledge and Ideas	
4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	SE/TE: "How to Tell You're Reading a Graphic Novel—In Pictures," 56; Small Group Performance Task, Unit 1: 114–115, Unit 2: 246–247, Unit 3: 350–351, Unit 4: 480–481, Unit 5: 644, Unit 6: 802; "Franz Kafka and Metamorphosis," 189; "Sonnet, With Bird" / "Elliptical" / "Fences," 222; "Revenge of the Geeks," 231; "Freedom of the Press Report 2015," 349; Performance-Based Assessment, Unit 1: 124, Unit 2: 257, Unit 3: 360, Unit 4: 490, Unit 5: 654; "The Necklace," 386; "Civil Peace," 400; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 429; <i>The Tempest</i> , 571; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 757; "The Neglected Senses," 801

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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.	SE/TE: "How to Tell You're Reading a Graphic Novel—In Pictures," 56; "The Dream Collector," 88; "Why Do Some Brains Enjoy Fear?" 98; Small Group Performance Task, 114–115, 350–351, 481, 803; "Revenge of the Geeks," 231; "Freedom of the Press Report 2015," 349; Performance-Based Assessment, Unit 3: 360, Unit 6: 812; "Fit for a King: Treasures of Tutankhamun," 407; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 429
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language Standards 1 and 3 on pages 61 for specific expectations.)	SE/TE: "The Dream Collector," 88; "beware: do not read this poem" / "The Raven" / "Windigo," 113; Small Group Performance Task, Unit 1: 115, Unit 3: 350–351; "The Metamorphosis," 184; <i>Inaugural Address, John F. Kennedy</i> (video), 296; Performance-Based Assessment, Unit 3: 360, Unit 6: 812; "The Necklace," 386; <i>The Tempest</i> , 571, 602
Language Standards 9–12	
Conventions of Standard English	
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	SE/TE: "The Fall of the House of Usher" / "House Taken Over," 46; "The Metamorphosis," 182; "Encountering the Other," 244; <i>The "Four Freedoms" Speech</i> , 280; "The Golden Touch," 459; "Let South Africa Show the World How to Forgive," 642; "View From the Empire State Building," 744; Whole Class Performance Task, Unit 3: 303; "The Neglected Senses," 800
a. Use parallel structure.*	SE/TE: "Revenge of the Geeks," 230; <i>The "Four Freedoms" Speech</i> , 272; <i>Inaugural Address, John F. Kennedy</i> , 290–291; <i>Oedipus the King</i> , 724

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b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.	SE/TE: "The Fall of the House of Usher," 34; "House Taken Over," 46; Whole Class Performance Task, Unit 6: 731; "The Metamorphosis," 182; <i>The "Four Freedoms" Speech</i> , 280; <i>Speech at the United Nations</i> , 317; "The Golden Touch," 459; "Let South Africa Show the World How to Forgive," 642; "View From the Empire State Building," 744; "The Neglected Senses," 800
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	SE/TE: Whole Class Performance Task, Unit 3: 303, Unit 4: 411, Unit 6: 731; "The Necklace," 384; "Civil Peace," 398
a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.	SE/TE: "The Fall of the House of Usher," 35; "The Necklace," 384–385; Whole Class Performance Task, Unit 4: 411, Unit 6: 731; Literature and Culture, 508–509
b. Use a colon to introduce a list or quotation.	SE/TE: Whole Class Performance Task, Unit 5: 614, 617
c. Spell correctly.	SE/TE: "Where Is Here?" 78; "Civil Peace," 398; Whole Class Performance Task, Unit 3: 303, Unit 5: 619
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.	SE/TE: <i>Inaugural Address, John F. Kennedy</i> , 291; "Revenge of the Geeks," 230; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 334; "Civil Peace," 398
a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i> , <i>Turabian's Manual for Writers</i>) appropriate for the discipline and writing type.	SE/TE: Whole Class Performance Task, Unit 2: 191, 195; Research, R30–33

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Vocabulary Acquisition and Use	
<p>4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>SE/TE: "Where Is Here?" 68; "Why Do Some Brains Enjoy Fear?" 90; "beware: do not read this poem" / "The Raven" / "Windigo," 100; "Revenge of the Geeks," 228; "Encountering the Other," 232; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 324; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 418; "Avarice" / "The Good Life" / "Money," 430; "The Golden Touch," 442; "The Thrill of the Chase," 470; <i>The Tempest</i>, 583; "View From the Empire State Building," 738, 742; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 746, 754; "The Country of the Blind," 758; "The Neglected Senses," 786</p>
<p>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.</p>	<p>SE/TE: "Where Is Here?" 68; "The Doll's House," 200; "Sonnet, With Bird" / "Elliptical" / "Fences," 212; "Revenge of the Geeks," 228; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 324; "The Censors," 336; "Avarice" / "The Good Life" / "Money," 430; "The Golden Touch," 442; "King Midas," 460; "The Thrill of the Chase," 470; "They are hostile nations" / "Under a Certain Little Star," 624; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 746; "The Neglected Senses," 786</p>

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<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>	<p>SE/TE: "House Taken Over," 46; "Where Is Here? 78"; "Why Do Some Brains Enjoy Fear?" 90, 96; "beware: do not read this poem" / "The Raven" / "Windigo," 100, 110; "The Doll's House," 208; "Sonnet, With Bird" / "Elliptical" / "Fences," 212, 220; "Encountering the Other," 232, 242; <i>The "Four Freedoms" Speech</i>, 280; <i>Inaugural Address, John F. Kennedy</i>, 290; <i>Speech at the United Nations</i>, 308, 315; "The Censors," 340; "The Necklace," 384; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 418, 426; "The Golden Touch," 457; "King Midas," 465; "The Thrill of the Chase," 476; <i>The Tempest</i>, 531, 551, 569, 600; "Let South Africa Show the World How to Forgive," 634, 640; <i>Oedipus the King</i>, 699; "View From the Empire State Building," 738, 742; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 754; "The Country of the Blind," 758, 782; "The Neglected Senses," 798</p>
<p>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, or its etymology.</p>	<p>SE/TE: "Sonnet, With Bird" / "Elliptical" / "Fences," 220; <i>Inaugural Address, John F. Kennedy</i>, 290; "The Necklace," 384; "The Golden Touch," 457; <i>The Tempest</i>, 551, 583, 600; "Let South Africa Show the World How to Forgive," 640; <i>Oedipus the King</i>, 699, 724; Whole Class Performance Task, Unit 6: 732; "The Country of the Blind," 758</p>
<p>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).</p>	<p>SE/TE: "beware: do not read this poem" / "The Raven" / "Windigo," 110; "The Doll's House," 200; "Revenge of the Geeks," 224; <i>The "Four Freedoms" Speech</i>, 280; "The Censors," 336, 340; "Avarice" / "The Good Life" / "Money," 430; <i>The Tempest</i>, 531; "The Country of the Blind," 758</p>

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5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	SE/TE: "The Fall of the House of Usher," 34; "House Taken Over," 46; "The Metamorphosis," 182; "Revenge of the Geeks," 228; "Avarice" / "The Good Life" / "Money," 438; "The Thrill of the Chase," 476; "En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection" / "Caliban," 611; <i>Oedipus the King</i> , 724; "View From the Empire State Building," 743; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 755–756
a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.	SE/TE: "The Censors," 342; "View From the Empire State Building," 743; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 755–756
b. Analyze nuances in the meaning of words with similar denotations.	SE/TE: "The Fall of the House of Usher," 34; "The Metamorphosis," 182; "Revenge of the Geeks," 228; "Avarice" / "The Good Life" / "Money," 438; <i>Oedipus the King</i> , 724
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.	SE/TE: "The Dream Collector," 82, 88; "Why Do Some Brains Enjoy Fear?" 96; Unit Goals: 4, 128, 260, 364, 494, 658; "Franz Kafka and Metamorphosis," 186; <i>Inaugural Address, John F. Kennedy</i> (video), 294; "Diane Sawyer Interviews Malala Yousafzai," 318, 321; "Freedom of the Press Report 2015," 344, 348; "Fit for a King: Treasures of Tutankhamun," 406; "En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection" / "Caliban," 611; "They are hostile nations" / "Under a Certain Little Star," 630