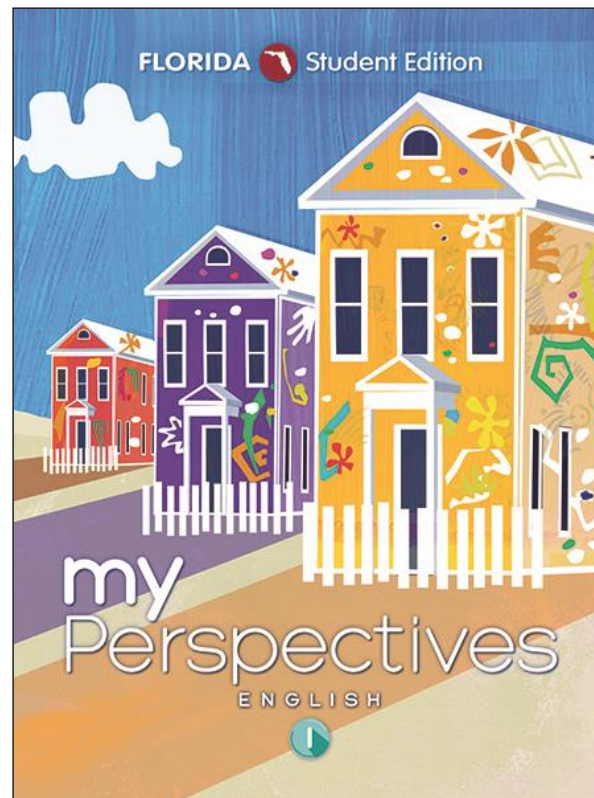


**A Crosswalk Correlation of
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English Language Arts
Grade 9, ©2022**



**To
Florida's B.E.S.T. English 1 Language Arts
& Language Arts Florida (LAFS) Standards**

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CPALMS Course 1001010 (B.E.S.T.) Standards	Language Arts Florida Standards (LAFS)	LESSONS WHERE STANDARD / BENCHMARK IS DIRECTLY ADDRESSED IN MAJOR TOOL
Reading		
ELA.9.R.1 Reading Prose and Poetry		
Literary Elements		
<p>ELA.9.R.1.1 Explain how key elements enhance or add layers of meaning and/or style in a literary text.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Key elements of a literary text are setting, plot, characterization, conflict, point of view, theme, and tone. <i>Clarification 2:</i> For layers of meaning, any methodology or model may be used as long as students understand that text may have multiple layers and that authors use techniques to achieve those layers. A very workable model for looking at layers of meaning is that of I.A. Richards: Layer 1) the literal level, what the words actually mean Layer 2) mood, those feelings that are evoked in the reader Layer 3) tone, the author's attitude Layer 4) author's purpose (interpretation of author's purpose as it is often inferred)</p>	<p>Strand: Reading Literature Cluster 1: Key Ideas and Details</p> <p>LAFS.910.RL.1.3 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.</p> <p>Strand: Reading Literature Cluster 2: Craft and Structure</p> <p>LAFS.910.RL.2.5 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.</p>	<p>SE/TE: There Will Come Soft Rains (Linear Plot Development) p. 681 The Nuclear Tourist (Diction, Syntax, and Tone) p. 713 Poetry Collection 1 (Literary Elements: Point of View) p. 650 Where Is Here? (Literary Elements: Dialogue) p. 86 Poetry Collection (Metrics and Rhyme) p. 118 By the Waters of Babylon (Non-Linear Plot Development) p. 697 The Tragedy of Romeo and Juliet, Act V (Characterization, Plot, and Theme) p. 401 The Metamorphosis (Setting and Character) p. 185</p>

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<p>(Continued) <i>Clarification 3:</i> Style is the way in which the writer uses techniques for effect. It is distinct from meaning but can be used to make the author’s message more effective. The components of style are diction, syntax, grammar, and use of figurative language. Style helps to create the author’s voice.</p>	<p>(Continued)</p>	<p>(Continued)</p>

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Theme		
<p>ELA.9.R.1.2 Analyze universal themes and their development throughout a literary text.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> A universal theme is an idea that applies to anyone, anywhere, regardless of cultural differences. Examples include but are not limited to an individual's or a community's confrontation with nature; an individual's struggle toward understanding, awareness, and/or spiritual enlightenment; the tension between the ideal and the real; the conflict between human beings and advancements in technology/science; the impact of the past on the present; the inevitability of fate; the struggle for equality; and the loss of innocence. <i>Clarification 2:</i> The themes being analyzed may be in the same or multiple literary texts.</p>	<p>Strand: Reading Literature Cluster 1: Key Ideas and Details</p> <p>LAFS.910.RL.1.2 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.</p>	<p>SE/TE: Poetry Collection (Poetic Conventions and Theme) p. 117 American History (Setting and Theme) p. 453 Where Is Here? (Development of Theme) p. 85 Poetry Collection 1 (Comparison-and-Contrast Essay) pp. 466–467 The Metamorphosis (Plot and Theme) p. 187 Poetry Collection 1 (Explicit and Implicit Meanings) p. 741 The Tragedy of Romeo and Juliet / Pyramus and Thisbe (Timed Writing) p. 413 The Fall of the House of Usher / House Taken Over (Comparison-and-Contrast Essay) pp. 48–49</p>

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Perspective and Point of View		
<p>ELA.9.R.1.3 Analyze the influence of narrator perspective on a text, explaining how the author creates irony or satire.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> See Rhetorical Devices for more information on irony.</p>	No direct alignment to the LAFS.	<p>SE/TE: Harrison Bergeron (Narrator Perspective and Satire) p. 228 By the Waters of Babylon (Narrator's Perspective and Dramatic Irony) p. 699 The Censors (Narrator Perspective and Satire) p. 216</p>
Poetry		
<p>ELA.9.R.1.4 Analyze the characters, structures, and themes of epic poetry.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> For more information, see Literary Periods.</p>	No direct alignment to the LAFS.	<p>SE/TE: from the Odyssey, Part 1 (Structures of Epic Poetry Key Concept: Epic Characters and Themes Differentiated Instruction: Epic Themes) p. 528 Literature and Culture: The Odyssey (The Epic Form) p. 493 from the Odyssey, Part 2 (Biography) p. 558 from the Odyssey, Part 1 (Differentiated Instruction: Epic Themes) p. 524 from the Odyssey, Part 2 (Language and Purpose) p. 555 from the Odyssey, Part 2 (Syntax, Mood, and Tone) p. 557 Application for a Mariner's License (Application Form Job Interview) p. 575</p>
Reading Standards for Literature: LAFS that do not match B.E.S.T. Standards		
	<p>Strand: Reading Literature Cluster 2: Craft and Structure</p> <p>LAFS.910.RL.2.6 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.</p>	<p>SE/TE: House Taken Over (Compare Across Cultures) p. 36 House Taken Over (Writing to Compare) p. 48 The Censors (Literary/Text Elements) p. 216</p>

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	<p>Strand: Reading Literature Cluster 3: Integration of Knowledge and Ideas</p> <p>LAFS.910.RL.3.7 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 Landscape with the Fall of Icarus).</p>	<p>SE/TE: Where Is Here? (TE: Digital Perspectives) p. 84 The Tragedy of Romeo and Juliet, Act V (TE: Digital Perspectives) p. 396 from The Odyssey: A Graphic Novel (Inquiry and Research) p. 567</p>
<p>ELA.9.R.2 Reading Informational Text</p>		
<p>Structure</p>		
<p>ELA.9.R.2.1 Analyze how multiple text structures and/or features convey a purpose and/or meaning in texts.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Students will evaluate the use of the following structures: description, problem/solution, chronological, compare and contrast, cause and effect, and sequence. <i>Clarification 2:</i> Students will evaluate the use of the following features: table of contents, headings, captions, photographs, graphs, charts, illustrations, glossary, footnotes, annotations, and appendix.</p>	<p>Strand: Reading Informational Text Cluster 2: Craft and Structure</p> <p>LAFS.910.RI.2.5 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).</p>	<p>SE/TE: Why Do Some Brains Enjoy Fear? (Text Structures, Features, and Central Idea) p. 103 from The Hero's Adventure (Text Structure: Purpose, and Audience) p. 619 Preparedness 101: Zombie Apocalypse (Characteristics and Structural Elements Text and Graphic Features) pp. 751, 752 The Writing on the Wall (Characteristics and Structures) p. 611 from How to Tell You’re Reading a Gothic Novel—In Pictures (Media Vocabulary: Text Features) pp. 50, 56</p>

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<p>Central Idea</p> <p>ELA.9.R.2.2 Evaluate the support an author uses to develop the central idea(s) throughout a text.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> In this grade level, students are using and responsible for the appeals of logos, ethos, and pathos. <i>Clarification 2:</i> See Rhetorical Appeals and Rhetorical Devices.</p>	<p>Strand: Reading Informational Text Cluster 1: Key Ideas and Details</p> <p>LAFS.910.RI.1.2 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: The Writing on the Wall (Characteristics and Structures) p. 611 Encountering the Other: The Challenge for the 21st Century (Characteristics and Structures of Arguments) p. 263 Revenge of the Geeks (Central Idea, Evidence, and Appeals) p. 249 Why Do Some Brains Enjoy Fear? (Text Structures, Features, and Central Idea) p. 103 Preparedness 101: Zombie Apocalypse (Characteristics and Structural Elements) p. 751</p>

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Purpose and Perspective		
<p>ELA.9.R.2.3 Analyze how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Figurative language use that students will analyze are metaphor, simile, alliteration, onomatopoeia, personification, hyperbole, meiosis (understatement), allusion, and idiom. Other examples can be used in instruction. <i>Clarification 2:</i> Students will explain the appropriateness of appeals in achieving a purpose. In this grade level, students are using and responsible for the appeals of logos, ethos, and pathos. <i>Clarification 3:</i> See Secondary Figurative Language. <i>Clarification 4:</i> See Rhetorical Appeals and Rhetorical Devices.</p>	<p>Strand: Reading Informational Text Cluster 2: Craft and Structure</p> <p>LAFS.910.RI.2.4 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).</p> <p>LAFS.910.RI.2.6 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.</p>	<p>SE/TE: Revenge of the Geeks (Central Idea, Evidence, and Appeals) p. 249 The Writing on the Wall (Author’s Purpose: Diction, Mood, and Tone) p. 612 Encountering the Other: The Challenge for the 21st Century (Characteristics and Structures of Argument) p. 263 Peer-Group Learning (Rhetorical Choices and Meaning: Figurative Language) p. 593 Performance Task (Deliver an Advertisement) pp. 468–469 Romeo and Juliet Is a Terrible Play, and David Leveaux Can’t Change That / In Defense of <i>Romeo and Juliet</i>: It’s Not Childish, It’s *About* Childishness (Rhetorical Devices and Logical Fallacies) p. 440</p>

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Argument		
<p>ELA.9.R.2.4 Compare the development of two opposing arguments on the same topic, evaluating the effectiveness and validity of the claims.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Validity refers to the soundness of the arguments.</p>	<p>Strand: Reading Informational Text Cluster 3: Integration of Knowledge and Ideas</p> <p>LAFS.910.RI.3.8 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.</p>	<p>SE/TE: <i>Romeo and Juliet Is a Terrible Play, and David Leveaux Can't Change That / In Defense of <i>Romeo and Juliet</i>: It's Not Childish, It's *About* Childishness</i> (Characteristics and Structures of Arguments) p. 439 <i>Romeo and Juliet Is a Terrible Play, and David Leveaux Can't Change That / In Defense of <i>Romeo and Juliet</i>: It's Not Childish, It's *About* Childishness</i> (Rhetorical Devices and Logical Fallacies) p. 440 Radiolab: War of the Worlds / The Myth of the <i>War of the Worlds</i> Panic (Short Response, item 1 Timed Writing: Argumentative Essay) p. 765</p>
Reading Standards for Informational Text: LAFS that do not match B.E.S.T. Standards		
	<p>Strand: Reading Informational Text Cluster 1: Key Ideas and Details</p> <p>LAFS.910.RI.1.3 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.</p>	<p>SE/TE: Why Do Some Brains Enjoy Fear? (Literary/Text Elements) p. 103 The Writing on the Wall (Literary/Text Elements) p. 611 from Radiolab: War of the Worlds (Composition) p. 757</p>

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	<p>Strand: Reading Informational Text Cluster 3: Integration of Knowledge and Ideas</p> <p>LAFS.910.RI.3.7 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.</p>	<p>SE/TE: Revenge of the Geeks (TE: Digital Perspectives) p. 245 from The Hero’s Adventure (TE: Digital Perspectives) p. 619 The Nuclear Tourist (TE: Digital Perspectives) p. 706</p>
	<p>Strand: Reading Informational Text Cluster 3: Integration of Knowledge and Ideas</p> <p>LAFS.910.RI.3.9 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.</p>	<p>No direct alignment to the curriculum.</p>

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ELA.9.R.3 Reading Across Genres		
Interpreting Figurative Language		
<p>ELA.9.R.3.1 Explain how figurative language creates mood in text(s).</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Figurative language use that students will analyze are metaphor, simile, alliteration, onomatopoeia, personification, hyperbole, meiosis (understatement), allusion, and idiom. Other examples can be used in instruction. <i>Clarification 2:</i> See Secondary Figurative Language.</p>	<p>Strand: Reading Literature Cluster 2: Craft and Structure</p> <p>LAFS.910.RL.2.4 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).</p>	<p>SE/TE: Poetry Collection 1 (Poet's Use of Language) p. 649 The Censors (Figurative Language) p. 217 Poetry Collection (Use of Language) p. 742 from the Odyssey, Part 2 (Language and Purpose) p. 555 The Tragedy of Romeo and Juliet, Act I (Figurative Language and Rhetoric) p. 319 The Writing on the Wall (Author's Purpose: Diction, Mood, and Tone) p. 612</p>
Paraphrasing and Summarizing		
<p>ELA.9.R.3.2 Paraphrase content from grade-level texts.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Most grade-level texts are appropriate for this benchmark.</p>	<p>No direct alignment to the LAFS</p>	<p>SE/TE: Poetry Collection (Paraphrase) p. 106 The Tragedy of Romeo and Juliet, Act I (Paraphrase) p. 294 Poetry Collection 1 (Prosody and Poetic Structure: Practice, Item 3) p. 464 Poetry Collection 1 (Paraphrase) p. 732 The Tragedy of Romeo and Juliet, Act III (Build Insight: Analysis) p. 366 Performance Task: Write a Research Report (Create Coherence: Use Source Materials Ethically; WRITE) p. 583</p>

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Comparative Reading		
<p>ELA.9.R.3.3 Compare and contrast the ways in which authors have adapted mythical, classical, or religious literary texts.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> The classical source texts for this benchmark should be from ancient Greece or Rome’s Classical period (1200 BCE–455 CE). Mythical texts for this benchmark can be from any civilization’s early history. Religious texts for this benchmark include works such as the Bible.</p>	<p>Strand: Reading Literature Cluster 3: Integration of Knowledge and Ideas</p> <p>LAFS.910.RL.3.9 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).</p>	<p>SE/TE: The Tragedy of Romeo and Juliet / Pyramus and Thisbe (Short Response I Timed Writing) p. 413 from the Odyssey, Part 2 (Adapting Classical Texts) p. 551 from The Odyssey: A Graphic Novel (Inquiry and Research: Compare Adaptations) p. 567 from the Odyssey / from The Odyssey: A Graphic Novel (Short Response I Comparison-and-Contrast Essay I Differentiated Instruction: Analyzing the Adaptation) p. 569</p> <p>TE: from the Odyssey, Part 1 (Enriching the Text) p. 506 from the Odyssey, Part 1 (Cross-Cultural Perspectives) p. 508 from the Odyssey, Part 1 (Enriching the Text) p. 525 from the Odyssey, Part 2 (Cross-Cultural Perspectives) p. 538 from the Odyssey, Part 2 (Digital Perspectives: Comparing Adaptations) p. 552</p>
Understanding Rhetoric		
<p>ELA.9.R.3.4 Explain an author’s use of rhetoric in a text.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Rhetorical devices for the purposes of this benchmark are the figurative language devices from 9.R.3.1 with the addition of irony, rhetorical question, antithesis, zeugma, metonymy, and synecdoche. <i>Clarification 2:</i> See Secondary Figurative Language and Rhetorical Devices.</p>	<p>Strand: Reading Literature Cluster 2: Craft and Structure</p> <p>LAFS.910.RI.2.6 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.</p>	<p>SE/TE: Why Do Some Brains Enjoy Fear? (Scientific and Technical Diction) p. 104 Romeo and Juliet Is a Terrible Play, and David Leveaux Can't Change That / In Defense of Romeo and Juliet: It's Not Childish, It's *About* Childishness (Rhetorical Devices and Logical Fallacies) p. 440 The Tragedy of Romeo and Juliet, Act I (Figurative Language and Rhetoric) p. 319 Peer-Group Learning (Rhetorical Choices and Meaning) p. 593 The Tragedy of Romeo and Juliet, Act V (Parallel Structure) p. 403 Performance Task (Deliver an Advertisement) pp. 468–469</p>

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Communication		
ELA.9.C.1 Communicating Through Writing		
Narrative Writing		
<p>ELA.9.C.1.2 Write narratives using narrative techniques, varied transitions, and a clearly established point of view.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> See Writing Types and Narrative Techniques.</p>	<p>Strand: Writing Standards Cluster 1: Text Types and Purposes</p> <p>LAFS.910.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>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.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p>SE/TE:</p> <p>Rules of the Game (Story Scene) p. 637</p> <p>Performance Task (Write a Short Story) pp. 716–725</p> <p>Performance Task (Write a Personal Narrative) pp. 58–67</p> <p>Performance-Based Assessment (Personal Narrative) pp. 126–127</p> <p>Where Is Here? (Fictional Narrative) p. 87</p> <p>Performance-Based Assessment (Write a Short Story) pp. 772-773</p>

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(Continued)	(Continued) e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	(Continued)
Argumentative Writing		
<p>ELA.9.C.1.3 Write to argue a position, supporting claims using logical reasoning and credible evidence from multiple sources, rebutting counterclaims with relevant evidence, using a logical organizational structure, elaboration, purposeful transitions, and a tone appropriate to the task.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> See Writing Types and Elaborative Techniques.</p>	<p>Strand: Writing Standards Cluster 1: Text Types and Purposes</p> <p>LAFS.910.W.1.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>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.</p> <p>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.</p>	<p>SE/TE:</p> <p>Performance Task (Write an Argumentative Essay) pp. 194–203</p> <p>Performance Task (Write a Literary Analysis Essay) pp. 414–423</p> <p><i>Romeo and Juliet Is a Terrible Play / In Defense of Romeo and Juliet</i> (Position Paper) p. 441</p> <p>Performance-Based Assessment (Argumentative Essay) pp. 272–273</p> <p>Timed Writing (Argumentative Essay) pp. 204–205</p> <p>Timed Writing (Argumentative Essay) pp. 424–425</p> <p>The Tragedy of Romeo and Juliet, Act V (Friendly Letter) p. 404</p> <p>The Metamorphosis (Pitch) p. 188</p>

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(Continued)	<p>(Continued)</p> <p>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.</p> <p>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.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	(Continued)

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Expository Writing		
<p>ELA.9.C.1.4 Write expository texts to explain and analyze information from multiple sources, using a logical organization, varied purposeful transitions, and a tone appropriate to the task.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> See Writing Types.</p>	<p>Strand: Writing Standards Cluster 1: Text Types and Purposes</p> <p>LAFS.910.W.1.2 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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of topic.</p>	<p>SE/TE:</p> <p>Performance Task (Write a Research Report) pp. 576–587</p> <p>The Censors / Harrison Bergeron (Writing to Compare: Comparison-and-Contrast Essay) pp. 230–231</p> <p>There Will Come Soft Rains / By the Waters of Babylon (Writing to Compare: Comparison-and-Contrast Essay) pp. 700–701</p> <p>The Tragedy of Romeo and Juliet / Pyramus and Thisbe (Writing to Compare: Comparison-and-Contrast Essay) p. 413</p> <p>Franz Kafka and Metamorphosis (Visual Analysis) p. 193</p> <p>Performance-Based Assessment (Expository Essay) pp. 658–659</p> <p>Timed Writing (Expository Essay) pp. 588-589</p> <p>Timed Writing (Expository Essay) pp. 726-727</p>

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(Continued)	(Continued) 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).	(Continued)
Improving Writing		
ELA.9.C.1.5 Improve writing by considering feedback from adults, peers, and/or online editing tools, revising for clarity and cohesiveness.	<p>Strand: Writing Standards Cluster 2: Production and Distribution of Writing</p> <p>LAFS.910.W.2.5 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 54.)</p>	<p>SE/TE:</p> <p>Performance Task: Write a Personal Narrative (Planning and Prewriting: Get Peer Feedback Revising: Peer Review; Take a Closer Look at Your Draft Editing: Editing Tips) pp. 60, 64–65, 67</p> <p>Performance Task: Write an Argumentative Essay (TE: Quick Conference) pp. 195, 197, 198, 201, 202</p> <p>Performance Task: Write an Argument: Literary Analysis (Planning and Prewriting: Key Concept: Collaborative Platforms Revising: Peer Review Editing: Editing Tips) pp. 416, 420, 423</p> <p>Performance Task: Write a Short Story (Planning and Prewriting: Key Concept: Specific Audiences Revising: Peer Review Editing: Editing Tips) pp. 718, 722, 725</p> <p>Performance Task: Write a Short Story (TE: Expert's Perspective: Working in Pairs) p. 719</p> <p>Performance Task: Write a Research Report (Planning and Prewriting: Key Concept: Target Audiences Revising: Peer Review Editing: Editing Tips) pp. 578, 584, 587</p>

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WRITING STANDARDS: LAFS that do not match B.E.S.T. Standards		
	<p>Strand: Writing Standards Cluster 2: Production and Distribution of Writing</p> <p>LAFS.910.W.2.4 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.)</p>	<p>SE/TE: Performance Task: Write a Personal Narrative (Elements of Personal Narratives Take a Closer Look at the Assignment) pp. 58-59 Performance Task: Write an Argument: Literary Analysis (Elements of Literary Analysis Take a Closer Look at the Assignment) pp. 414-415 Performance Task: Write a Research Report (Elements of Research Writing Take a Closer Look at the Assignment) pp. 576-577</p>
	<p>Strand: Writing Standards Cluster 3: Research to Build and Present Knowledge</p> <p>LAFS.910.W.3.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 9-10 Reading standards to literature (e.g., “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]”).</p>	<p>SE/TE: The Tragedy of Romeo and Juliet, Act III (Composition) p. 369 The Tragedy of Romeo and Juliet Pyramus and Thisbe (Timed Writing) p. 413 from The Odyssey from The Odyssey: A Graphic Novel (Timed Writing) p. 569</p>

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	<p>Strand: Writing Standards Cluster 3: Research to Build and Present Knowledge</p> <p>LAFS.910.W.3.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply grades 9-10 Reading standards to literary nonfiction (e.g., “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”).</p>	<p>SE/TE: <i>Romeo and Juliet</i> is a Terrible Play In Defense of <i>Romeo and Juliet</i> (Composition) p. 441 <i>from Radiolab: War of the Worlds</i> (Composition) p. 757 <i>from Radiolab: War of the Worlds The Myth of the War of the Worlds Panic</i> (Timed Writing) p. 765</p>
	<p>Strand: Writing Standards Cluster 4: Range of Writing</p> <p>LAFS.910.W.4.10 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.</p>	<p>SE/TE: Performance Task: Test Practice (Timed Writing) pp. 204-205 Performance Task: Write a Research Report pp. 576-587 Test Practice (Timed Writing) p. 765</p>

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ELA.9.C.2 Communicating Orally		
Oral Presentation		
<p>ELA.9.C.2.1 Present information orally, with a logical organization and coherent focus, with credible evidence, creating a clear perspective.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> At this grade level, the emphasis is on the content, but students are still expected to follow earlier expectations: volume, pronunciation, and pacing. A clear perspective is the through-line that unites the elements of the presentation. <i>Clarification 2:</i> For further guidance, see the Secondary Oral Communication Rubric.</p>	<p>Strand: Standards for Speaking and Listening Cluster 2: Presentation of Knowledge and Ideas</p> <p>LAFS.910.SL.2.4 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.</p>	<p>SE/TE: The Nuclear Tourist (TV News Report) p. 715 from the Odyssey, Part 1 (Research Presentation) p. 529 Performance Task (Deliver a Formal Presentation) pp. 120–121 Performance Task (Deliver a Poster Presentation) pp. 766–767 Performance Task (Deliver a Multimedia Presentation) pp. 266–267 The Metamorphosis (Debate) p. 189 The Tragedy of Romeo and Juliet, Act IV (Debate) p. 385 from How to Tell You’re Reading a Gothic Novel—In Pictures (Informational Graphic) p. 57 The Hero’s Journey (Media Gallery) p. 621</p>

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ELA.9.C.3 Following Conventions		
Conventions		
<p>ELA.9.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Skills to be implemented but not yet mastered are as follows:</p> <ul style="list-style-type: none"> • Add variety to writing or presentations by using parallel structure and various types of phrases and clauses. • Use knowledge of usage rules to create flow in writing and presenting. <p><i>Clarification 2:</i> See Convention Progression by Grade Level.</p>	<p>Strand: Language Standards Cluster 1: Conventions of Standard English</p> <p>LAFS.910.L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Use parallel structure. 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.</p> <p>Strand: Language Standards Cluster 1: Conventions of Standard English</p> <p>LAFS.910.L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Use a semicolon, with or without a conjunctive adverb, to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly.</p>	<p>SE/TE:</p> <p>Revenge of the Geeks (Sentence Effectiveness: Parallel Structure) p. 250 Performance Task: Write a Short Story (Editing: Sentence Fragments Spelling: Contractions Punctuation: Dialogue) pp. 724–725 Performance Task: Write a Personal Narrative (Editing: Pronoun-Antecedent Agreement Spelling: <i>-ious</i> and <i>-eous</i> Punctuation: Colons and Dashes) pp. 66–67 Performance Task: Write an Argument: Literary Analysis (Editing: Dependent Clauses Capitalizing Titles Punctuation: Colons and Semicolon) pp. 422–423 Performance Task (Create Coherence) p. 199 The Return (Active and Passive Voice) p. 602 American History (Sentence Variety) p. 454 Harrison Bergeron (Word Study: Sounds and Letters: The /k/ Sound) p. 227 from The Hero's Adventure (Punctuation: Commas) p. 620</p>

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(Continued)	<p>(Continued)</p> <p>Strand: Language Standards Cluster 2: Knowledge of Language</p> <p>LAFS.910.L.2.3 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.</p> <p>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.</p>	(Continued)

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ELA.9.C.4 Researching		
Researching and Using Information		
<p>ELA.9.C.4.1 Conduct research to answer a question, drawing on multiple reliable and valid sources, and refining the scope of the question to align with findings.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> There is no requirement that students research the additional questions generated.</p>	<p>Strand: Writing Standards Cluster 3: Research to Build and Present Knowledge</p> <p>LAFS.910.W.3.7 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.</p> <p>LAFS.910.W.3.8 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.</p>	<p>SE/TE:</p> <p>Performance Task (Write a Research Report) pp. 576–581 Why Do Some Brains Enjoy Fear? (Digital Presentation) p. 105 The Nuclear Tourist (Annotated Bibliography) p. 714 Performance Task (Deliver a Poster Presentation) pp. 766–767 There Will Come Soft Rains (Inquiry and Research: Research to Answer a Question) p. 680 Encountering the Other: The Challenge for the 21st Century (Research Report) p. 265</p>

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ELA.9.C.5 Creating and Collaborating		
Multimedia		
<p>ELA.9.C.5.1 Create digital presentations with coherent ideas and a clear perspective.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> The presentation may be delivered live or delivered as a stand-alone digital experience.</p>	<p>Strand: Standards for Speaking and Listening Cluster 2: Presentation of Knowledge and Ideas</p> <p>LAFS.910.SL.2.5 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.</p>	<p>SE/TE: Revenge of the Geeks (Digital Presentation) p. 251 Performance Task (Deliver a Multimedia Presentation) p. 266–267 Why Do Some Brains Enjoy Fear? (Digital Presentation) p. 105 from The Hero's Adventure (Media Gallery) p. 621</p>
Technology in Communication		
<p>ELA.9.C.5.2 Use online collaborative platforms to create and export publication-ready quality writing tailored to a specific audience.</p>	<p>Strand: Writing Standards Cluster 2: Production and Distribution of Writing</p> <p>LAFS.910.W.2.6 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.</p>	<p>SE/TE: Performance Task: Write a Research Report (Planning and Prewriting: Key Concept: Target Audiences Revising: Peer Review Publishing and Presenting: Integrate Media; Share Online) pp. 578, 584, 587 Performance Task: Write a Short Story (Planning and Prewriting: Key Concept: Specific Audiences Revising: Peer Review Publishing and Presenting: Share Digitally) pp. 718, 722, 725 Performance Task (Deliver a Multimedia Presentation Tip: Collaborative Platforms) pp. 266–267 Performance Task: Write a Personal Narrative (Revising: Peer Review Publishing and Presenting: Integrate Media) pp. 64, 67 Performance Task: Write an Argumentative Essay (Revising: Peer Review Publishing and Presenting: Integrate Media) pp. 200, 203</p>

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Standards for Speaking and Listening: LAFS that do not match B.E.S.T. Standards		
	<p>Strand: Standards for Speaking and Listening Cluster 1: Comprehension and Collaboration</p> <p>LAFS.910.SL.1.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.</p>	<p>SE/TE: Encountering the Other: The Challenge for the 21st Century (Research) p. 265 The Nuclear Tourist (Research) p. 714 Performance Task: Deliver a Poster Presentation p. 766-767</p>
	<p>Strand: Standards for Speaking and Listening Cluster 1: Comprehension and Collaboration</p> <p>LAFS.910.SL.1.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	<p>SE/TE: Poetry Collection (Speaking and Listening) p. 119 The Metamorphosis (Speaking and Listening) p. 189 The Tragedy of Romeo and Juliet, Act IV (Speaking and Listening) p. 385</p>

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Vocabulary		
ELA.9.V.1 Finding Meaning		
Academic Vocabulary		
<p>ELA.9.V.1.1 Integrate academic vocabulary appropriate to grade level in speaking and writing.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> To integrate vocabulary, students will apply the vocabulary they have learned to authentic speaking and writing tasks independently. This use should be intentional, beyond responding to a prompt to use a word in a sentence. <i>Clarification 2:</i> Academic vocabulary appropriate to grade level refers to words that are likely to appear across subject areas for the current grade level and beyond, vital to comprehension, critical for academic discussions and writing, and usually require explicit instruction.</p>	<p>Strand: Language Standards Cluster 3: Vocabulary Acquisition and Use</p> <p>LAFS.910.L.3.6 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.</p>	<p>SE/TE: Unit Introduction (Academic Vocabulary) p. 5 Unit Introduction (Academic Vocabulary) p. 665 <i>from The Dream Collector</i> (Media Vocabulary) pp. 88, 94 Peer-Group Learning (Use Content and Academic Vocabulary) p. 209 Performance Task: Write a Literary Analysis (Revising: Language and Style) pp. 420, 421 Performance Task (Draft the Poster Content) p. 767 <i>from the Odyssey, Part 2</i> (Debate: Guide for Engaging in Respectful Discussion) p. 559 The Writing on the Wall (Formal Research Presentation) p. 613 Performance-Based Assessment (Use New Vocabulary) p. 773</p>

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<p>ELA.9.V.1.2 Apply knowledge of etymology and derivations to determine meanings of words and phrases in grade-level content.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Etymology refers to the study of word origins and the ways that words have changed over time. <i>Clarification 2:</i> Derivation refers to making new words from an existing word by adding affixes.</p>	<p>Strand: Language Standards Cluster 3: Vocabulary Acquisition and Use</p> <p>LAFS.910.L.3.4 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. 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: from The Hero's Adventure (Word Study: Etymology Greek Names) p. 618 Poetry Collection 1 (Word Study: Anglo-Saxon Suffix <i>-some</i>) p. 648 Poetry Collection 1 (Word Study: Anglo Saxon Suffixes <i>-ful</i> and <i>-less</i>) p. 740 There Will Come Soft Rains (Word Study: Latin Root <i>-man-</i>) p. 682 The Return (Word Study: Latin Suffix <i>-ine</i> TE: Expert's Perspective: Word Network) p. 600 The Censors (Word Study: Foreign Words in English) p. 215 House Taken Over (Word Study: Derivations) p. 46 Preparedness 101: Zombie Apocalypse (Word Study: Greek Word Part <i>pan-</i>) p. 750</p>

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Context and Connotation		
<p>ELA.9.V.1.3 Apply knowledge of context clues, figurative language, word relationships, reference materials, and/or background knowledge to determine the connotative and denotative meaning of words and phrases, appropriate to grade level.</p> <p>Benchmark Clarifications: <i>Clarification 1:</i> Review of words learned in this way is critical to building background knowledge and related vocabulary. <i>Clarification 2:</i> See Context Clues and Word Relationships. <i>Clarification 3:</i> See ELA.9.R.3.1 and Secondary Figurative Language.</p>	<p>Strand: Language Standards Cluster 3: Vocabulary Acquisition and Use</p> <p>LAFS.910.L.3.4 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>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>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>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: Where Is Here? (Context: Denotative and Connotative Meanings) p. 74 The Metamorphosis (Denotative, Connotative, and Figurative Meanings) p. 186 Revenge of the Geeks (Word Study: Denotative, Connotative, and Figurative Meanings) p. 248 American History (Word Study: Foreign Words and Phrases) p. 452 By the Waters of Babylon (Concept Vocabulary Word Study: Word Families) p. 698 The Fall of the House of Usher (Word Study: Denotation and Connotation) p. 34 Peer-Group Learning (Use Reference Materials to Determine Meaning) p. 209 The Return (Base Words) p. 594 There Will Come Soft Rains (Concept Vocabulary) p. 682 from the Odyssey, Part 2 (Concept Vocabulary) p. 556</p>

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(Continued)	(Continued) LAFS.910.L.3.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.	(Continued)

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K-12 ELA Expectations		
<p>ELA.K12.EE.1.1 Cite evidence to explain and justify reasoning.</p> <p>Clarifications: K-1 Students include textual evidence in their oral communication with guidance and support from adults. The evidence can consist of details from the text without naming the text. During 1st grade, students learn how to incorporate the evidence in their writing.</p> <p>2-3 Students include relevant textual evidence in their written and oral communication. Students should name the text when they refer to it. In 3rd grade, students should use a combination of direct and indirect citations.</p> <p>4-5 Students continue with previous skills and reference comments made by speakers and peers. Students cite texts that they've directly quoted, paraphrased, or used for information. When writing, students will use the form of citation dictated by the instructor or the style guide referenced by the instructor.</p>	<p>Strand: Reading Informational Text Cluster 1: Key Ideas and Details</p> <p>LAFS.910.RI.1.1 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: Peer Group Learning (Respond to the Texts: Use Text Evidence) p. 73 Performance Task: Write an Argument: Literary Analysis (Take a Closer Look at the Assignment: Text Evidence and Elaboration Structure Your Essay: Make a Plan Drafting: Elaboration) pp. 415, 417, 418 The Nuclear Tourist (Build Insight) p. 709 Performance Task (Deliver a Formal Presentation) p. 121 from the Odyssey, Part 1 (Build Insight) p. 526 The Metamorphosis (Build Insight) p. 183</p>

SE = Student Edition

TE = Teacher Edition

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<p>(Continued) 6-8 Students continue with previous skills and use a style guide to create a proper citation.</p> <p>9-12 Students continue with previous skills and should be aware of existing style guides and the ways in which they differ.</p>	(Continued)	(Continued)
<p>ELA.K12.EE.2.1 Read and comprehend grade-level complex texts proficiently.</p> <p>Clarifications: See Text Complexity for grade-level complexity bands and a text complexity rubric.</p>	<p>Strand: Reading Literature Cluster 4: Range of Reading and Level of Text Complexity</p> <p>LAFS.910.RL.4.10 By the end of grade 9 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. 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: <i>from How to Tell You're Reading a Gothic Novel—In Pictures</i> (Synthesize Information) p. 50 The Metamorphosis (Monitor Comprehension) p. 140 Franz Kafka and <i>Metamorphosis</i> (Notetaking) p. 190 The Tragedy of Romeo and Juliet, Act II (Generate Questions) p. 320 Pyramus and Thisbe (Make Connections) p. 406 The Writing on the Wall (Evaluate Details to Determine Key Ideas) p. 604 Independent Learning (Close Read Guide Share Your Independent Learning) pp. 770–771</p>

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(Continued)	(Continued) Strand: Reading Informational Text Cluster 4: Range of Reading and Level of Text Complexity LAFS.910.RI.4.10 By the end of grade 9 read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. 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.	(Continued)
ELA.K12.EE.3.1 Make inferences to support comprehension. Clarifications: Students will make inferences before the words infer or inference are introduced. Kindergarten students will answer questions like “Why is the girl smiling?” or make predictions about what will happen based on the title page. Students will use the terms and apply them in 2nd grade and beyond.	Strand: Reading Literature Cluster 1: Key Ideas and Details LAFS.910.RL.1.1 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: Where Is Here? (Make Inferences) p. 74 Poetry Collection (Poetic Conventions and Theme: Explicit and Implicit Meanings) p. 117 Harrison Bergeron (Analysis and Discussion) p. 226 from the Odyssey, Part 1 (Analysis) p. 526 There Will Come Soft Rains (Make Inferences) p. 672

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<p>ELA.K12.EE.4.1 Use appropriate collaborative techniques and active listening skills when engaging in discussions in a variety of situations.</p> <p>Clarifications: In kindergarten, students learn to listen to one another respectfully.</p> <p>In grades 1-2, students build upon these skills by justifying what they are thinking. For example: “I think _____ because _____.” The collaborative conversations are becoming academic conversations.</p> <p>In grades 3-12, students engage in academic conversations discussing claims and justifying their reasoning, refining and applying skills. Students build on ideas, propel the conversation, and support claims and counterclaims with evidence.</p>	<p>Strand: Standards for Speaking and Listening Cluster 1: Comprehension and Collaboration</p> <p>LAFS.910.SL.1.1 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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>SE/TE: Peer-Group Learning (Collaborate with Your Group) p. 72 Poetry Collection (Panel Discussion) p. 119 Peer Group Learning (Collaborate with Your Group) p. 208 Poetry Collection 1 (Build Insight: Working as a Group) p. 646 from the Odyssey, Part 2 (Debate) p. 559 Peer Group Learning (Collaborate with Your Group Respond to the Texts: Tip: Handling Disagreement) pp. 428, 429</p>

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(Continued)	(Continued) 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.	(Continued)
<p>ELA.K12.EE.5.1 Use the accepted rules governing a specific format to create quality work.</p> <p>Clarifications: Students will incorporate skills learned into work products to produce quality work. For students to incorporate these skills appropriately, they must receive instruction. A 3rd grade student creating a poster board display must have instruction in how to effectively present information to do quality work.</p>	No direct alignment to the LAFS	<p>SE/TE: <i>from The Dream Collector</i> (Professional Letter) p. 95 The Tragedy of Romeo and Juliet, Act V (Friendly Letter) p. 404 Performance Task (Write a Research Report: Use Source Materials Ethically; In-Text Citations) p. 583 The Tragedy of Romeo and Juliet, Act V (Display Academic Citations) p. 400 Performance Task (Editing: Rules for Proper Citation) p. 587</p>

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<p>ELA.K12.EE.6.1 Use appropriate voice and tone when speaking or writing.</p> <p>Clarifications: In kindergarten and 1st grade, students learn the difference between formal and informal language. For example, the way we talk to our friends differs from the way we speak to adults. In 2nd grade and beyond, students practice appropriate social and academic language to discuss texts.</p>	<p>Strand: Standards for Speaking and Listening Cluster 2: Presentation of Knowledge and Ideas</p> <p>LAFS.910.SL.2.6 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 page 54 for specific expectations.)</p>	<p>SE/TE: Poetry Collection (Oral Interpretation) p. 651 from The Dream Collector (Professional Letter: Plan Your Content) p. 95 The Tragedy of Romeo and Juliet, Act V (Friendly Letter: Appropriate Voice) p. 404 American History (Monologue) p. 455 The Tragedy of Romeo and Juliet, Act V (Mock Trial) p. 405 The Censors/Harrison Bergeron (Writing to Compare: Craft Your Analysis) p. 231</p>
ELD		
<p>ELD.K12.ELL.LA.1 English language learners communicate information, ideas and concepts necessary for academic success in the content area of Language Arts.</p>	No direct alignment to the LAFS.	<p>TE: The Fall of the House of Usher (English Language Learners: Reading) p. 15 The Censors (English Language Learners: Speaking) p. 214 Harrison Bergeron (English Language Learners: Listening) p. 220 Unit Introduction (English Language Learners: Speaking / Listening) p. 282 The Tragedy of Romeo and Juliet, Act I (English Language Learners: Central Idea) p. 294B from the Odyssey, Part 1 (English Language Learners: Writing) p. 527</p>
<p>ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</p>	No direct alignment to the LAFS.	<p>TE: The Censors (English Language Learners: Speaking) p. 214 Harrison Bergeron (English Language Learners: Listening) p. 220 Unit Introduction (English Language Learners: Speaking / Listening) p. 282 There Will Come Soft Rains (English Language Learners: Reading) p. 674 Encountering the Other: The Challenge for the 21st Century (English Language Learners: Vocabulary Demands) p. 252B</p>