

**A Crosswalk Correlation of  
myPerspectives Florida  
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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To the Florida English Language Arts 1 CPALMS Course 1001310 B.E.S.T. 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
<b>Reading</b>		
ELA.9.R.1 Reading Prose and Poetry		
Literary Elements		
ELA.9.R.1.1 Explain how key elements enhance or add layers of meaning and/or style in a literary text.	<p><b>Strand: Reading Literature Cluster 1: Key Ideas and Details</b></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><b>Strand: Reading Literature Cluster 2: Craft and Structure</b></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><b>SE/TE:</b>  <b>There Will Come Soft Rains</b> (Linear Plot Development) p. 681  <b>The Nuclear Tourist</b> (Diction, Syntax, and Tone) p. 713  <b>Poetry Collection 1</b> (Literary Elements: Point of View) p. 650  <b>Where Is Here?</b> (Literary Elements: Dialogue) p. 86  <b>Poetry Collection</b> (Metrics and Rhyme) p. 118  <b>By the Waters of Babylon</b> (Non-Linear Plot Development) p. 697  <b>The Tragedy of Romeo and Juliet, Act V</b> (Characterization, Plot, and Theme) p. 401  <b>The Metamorphosis</b> (Setting and Character) p. 185</p>

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Theme		
ELA.9.R.1.2 Analyze universal themes and their development throughout a literary text.	<p><b>Strand: Reading Literature Cluster 1: Key Ideas and Details</b></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><b>SE/TE:</b>  <b>Poetry Collection</b> (Poetic Conventions and Theme) p. 117  <b>American History</b> (Setting and Theme) p. 453  <b>Where Is Here?</b> (Development of Theme) p. 85  <b>Poetry Collection 1</b> (Comparison-and-Contrast Essay) pp. 466–467  <b>The Metamorphosis</b> (Plot and Theme) p. 187  <b>Poetry Collection 1</b> (Explicit and Implicit Meanings) p. 741  <b>The Tragedy of Romeo and Juliet / Pyramus and Thisbe</b> (Timed Writing) p. 413  <b>The Fall of the House of Usher / House Taken Over</b> (Comparison-and-Contrast Essay) pp. 48–49</p>
Perspective and Point of View		
ELA.9.R.1.3 Analyze the influence of narrator perspective on a text, explaining how the author creates irony or satire.	No direct alignment to the LAFS.	<p><b>SE/TE:</b>  <b>Harrison Bergeron</b> (Narrator Perspective and Satire) p. 228  <b>By the Waters of Babylon</b> (Narrator's Perspective and Dramatic Irony) p. 699  <b>The Censors</b> (Narrator Perspective and Satire) p. 216</p>
Poetry		
ELA.9.R.1.4 Analyze the characters, structures, and themes of epic poetry.	No direct alignment to the LAFS.	<p><b>SE/TE:</b>  <i>from the Odyssey, Part 1</i> (Structures of Epic Poetry   Key Concept: Epic Characters and Themes   Differentiated Instruction: Epic Themes) p. 528  <b>Literature and Culture: The Odyssey</b> (The Epic Form) p. 493  <i>from the Odyssey, Part 2</i> (Biography) p. 558  <i>from the Odyssey, Part 1</i> (Differentiated Instruction: Epic Themes) p. 524  <i>from the Odyssey, Part 2</i> (Language and Purpose) p. 555  <i>from the Odyssey, Part 2</i> (Syntax, Mood, and Tone) p. 557  <b>Application for a Mariner's License</b> (Application Form   Job Interview) p. 575</p>

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<b>Reading Standards for Literature: LAFS that do not match B.E.S.T. Standards</b>		
	<p><b>Strand: Reading Literature Cluster 2: Craft and Structure</b></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><b>SE/TE:</b>  <b>House Taken Over</b> (Compare Across Cultures) p. 36  <b>House Taken Over</b> (Writing to Compare) p. 48  <b>The Censors</b> (Literary/Text Elements) p. 216</p>
	<p><b>Strand: Reading Literature Cluster 3: Integration of Knowledge and Ideas</b></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><b>SE/TE:</b>  <b>Where Is Here?</b> (TE: Digital Perspectives) p. 84  <b>The Tragedy of Romeo and Juliet, Act V</b> (TE: Digital Perspectives) p. 396  <b>from The Odyssey: A Graphic Novel</b> (Inquiry and Research) p. 567</p>
ELA.9.R.2 Reading Informational Text		
Structure		
<p>ELA.9.R.2.1 Analyze how multiple text structures and/or features convey a purpose and/or meaning in texts.</p>	<p><b>Strand: Reading Informational Text Cluster 2: Craft and Structure</b></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><b>SE/TE:</b>  <b>Why Do Some Brains Enjoy Fear?</b> (Text Structures, Features, and Central Idea) p. 103  <b>from The Hero’s Adventure</b> (Text Structure: Purpose, and Audience) p. 619  <b>Preparedness 101: Zombie Apocalypse</b> (Characteristics and Structural Elements   Text and Graphic Features) pp. 751, 752  <b>The Writing on the Wall</b> (Characteristics and Structures) p. 611  <b>from How to Tell You’re Reading a Gothic Novel—In Pictures</b> (Media Vocabulary: Text Features) pp. 50, 56</p>

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Central Idea		
<p>ELA.9.R.2.2 Evaluate the support an author uses to develop the central idea(s) throughout a text.</p>	<p><b>Strand: Reading Informational Text</b> <b>Cluster 1: Key Ideas and Details</b></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><b>SE/TE:</b> <b>The Writing on the Wall</b> (Characteristics and Structures) p. 611 <b>Encountering the Other: The Challenge for the 21st Century</b> (Characteristics and Structures of Arguments) p. 263 <b>Revenge of the Geeks</b> (Central Idea, Evidence, and Appeals) p. 249 <b>Why Do Some Brains Enjoy Fear?</b> (Text Structures, Features, and Central Idea) p. 103 <b>Preparedness 101: Zombie Apocalypse</b> (Characteristics and Structural Elements) p. 751</p>
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><b>Strand: Reading Informational Text</b> <b>Cluster 2: Craft and Structure</b></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><b>SE/TE:</b> <b>Revenge of the Geeks</b> (Central Idea, Evidence, and Appeals) p. 249 <b>The Writing on the Wall</b> (Author’s Purpose: Diction, Mood, and Tone) p. 612 <b>Encountering the Other: The Challenge for the 21st Century</b> (Characteristics and Structures of Argument) p. 263 <b>Peer-Group Learning</b> (Rhetorical Choices and Meaning: Figurative Language) p. 593 <b>Performance Task</b> (Deliver an Advertisement) pp. 468–469 <b>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</b> (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><b>Strand: Reading Informational Text</b> <b>Cluster 3: Integration of Knowledge and Ideas</b></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><b>SE/TE:</b> <b><i>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</i></b> (Characteristics and Structures of Arguments) p. 439 <b><i>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</i></b> (Rhetorical Devices and Logical Fallacies) p. 440 <b>Radiolab: War of the Worlds / The Myth of the War of the Worlds Panic</b> (Short Response, item 1   Timed Writing: Argumentative Essay) p. 765</p>
<b>Reading Standards for Informational Text: LAFS that do not match B.E.S.T. Standards</b>		
	<p><b>Strand: Reading Informational Text</b> <b>Cluster 1: Key Ideas and Details</b></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><b>SE/TE:</b> <b>Why Do Some Brains Enjoy Fear?</b> (Literary/Text Elements) p. 103 <b>The Writing on the Wall</b> (Literary/Text Elements) p. 611 <b>from Radiolab: War of the Worlds</b> (Composition) p. 757</p>

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	<p><b>Strand: Reading Informational Text</b> <b>Cluster 3: Integration of Knowledge and Ideas</b></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><b>SE/TE:</b> <b>Revenge of the Geeks</b> (TE: Digital Perspectives) p. 245 <b>from The Hero’s Adventure</b> (TE: Digital Perspectives) p. 619 <b>The Nuclear Tourist</b> (TE: Digital Perspectives) p. 706</p>
	<p><b>Strand: Reading Informational Text</b> <b>Cluster 3: Integration of Knowledge and Ideas</b></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		
ELA.9.R.3.1 Explain how figurative language creates mood in text(s).	<p><b>Strand: Reading Literature</b> <b>Cluster 2: Craft and Structure</b></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><b>SE/TE:</b>  <b>Poetry Collection 1</b> (Poet's Use of Language) p. 649  <b>The Censors</b> (Figurative Language) p. 217  <b>Poetry Collection</b> (Use of Language) p. 742  <b>from the Odyssey, Part 2</b> (Language and Purpose) p. 555  <b>The Tragedy of Romeo and Juliet, Act I</b> (Figurative Language and Rhetoric) p. 319  <b>The Writing on the Wall</b> (Author's Purpose: Diction, Mood, and Tone) p. 612</p>
Paraphrasing and Summarizing		
ELA.9.R.3.2 Paraphrase content from grade-level texts.	No direct alignment to the LAFS	<p><b>SE/TE:</b>  <b>Poetry Collection</b> (Paraphrase) p. 106  <b>The Tragedy of Romeo and Juliet, Act I</b> (Paraphrase) p. 294  <b>Poetry Collection 1</b> (Prosody and Poetic Structure: Practice, Item 3) p. 464  <b>Poetry Collection 1</b> (Paraphrase) p. 732  <b>The Tragedy of Romeo and Juliet, Act III</b> (Build Insight: Analysis) p. 366  <b>Performance Task: Write a Research Report</b> (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><b>Strand: Reading Literature Cluster 3: Integration of Knowledge and Ideas</b></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><b>SE/TE:</b>  <b>The Tragedy of Romeo and Juliet / Pyramus and Thisbe</b> (Short Response I Timed Writing) p. 413  <b>from the Odyssey, Part 2</b> (Adapting Classical Texts) p. 551  <b>from The Odyssey: A Graphic Novel</b> (Inquiry and Research: Compare Adaptations) p. 567  <b>from the Odyssey / from The Odyssey: A Graphic Novel</b> (Short Response I Comparison-and-Contrast Essay I Differentiated Instruction: Analyzing the Adaptation) p. 569</p> <p><b>TE:</b>  <b>from the Odyssey, Part 1</b> (Enriching the Text) p. 506  <b>from the Odyssey, Part 1</b> (Cross-Cultural Perspectives) p. 508  <b>from the Odyssey, Part 1</b> (Enriching the Text) p. 525  <b>from the Odyssey, Part 2</b> (Cross-Cultural Perspectives) p. 538  <b>from the Odyssey, Part 2</b> (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><b>Strand: Reading Literature Cluster 2: Craft and Structure</b></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><b>SE/TE:</b>  <b>Why Do Some Brains Enjoy Fear?</b> (Scientific and Technical Diction) p. 104  <b>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</b> (Rhetorical Devices and Logical Fallacies) p. 440  <b>The Tragedy of Romeo and Juliet, Act I</b> (Figurative Language and Rhetoric) p. 319  <b>Peer-Group Learning</b> (Rhetorical Choices and Meaning) p. 593  <b>The Tragedy of Romeo and Juliet, Act V</b> (Parallel Structure) p. 403  <b>Performance Task</b> (Deliver an Advertisement) pp. 468–469</p>

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<b>Communication</b>		
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><b>Strand: Writing Standards Cluster 1: Text Types and Purposes</b></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><b>SE/TE:</b></p> <p><b>Rules of the Game</b> (Story Scene) p. 637</p> <p><b>Performance Task</b> (Write a Short Story) pp. 716–725</p> <p><b>Performance Task</b> (Write a Personal Narrative) pp. 58–67</p> <p><b>Performance-Based Assessment</b> (Personal Narrative) pp. 126–127</p> <p><b>Where Is Here?</b> (Fictional Narrative) p. 87</p> <p><b>Performance-Based Assessment</b> (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)
<b>Argumentative Writing</b>		
<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><b>Strand: Writing Standards Cluster 1: Text Types and Purposes</b></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><b>SE/TE:</b></p> <p><b>Performance Task</b> (Write an Argumentative Essay) pp. 194–203</p> <p><b>Performance Task</b> (Write a Literary Analysis Essay) pp. 414–423</p> <p><b><i>Romeo and Juliet Is a Terrible Play / In Defense of Romeo and Juliet</i></b> (Position Paper) p. 441</p> <p><b>Performance-Based Assessment</b> (Argumentative Essay) pp. 272–273</p> <p><b>Timed Writing</b> (Argumentative Essay) pp. 204–205</p> <p><b>Timed Writing</b> (Argumentative Essay) pp. 424–425</p> <p><b>The Tragedy of Romeo and Juliet, Act V</b> (Friendly Letter) p. 404</p> <p><b>The Metamorphosis</b> (Pitch) p. 188</p>

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(Continued)	(Continued) 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. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented.	(Continued)

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<p>Expository Writing</p> <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><b>Strand: Writing Standards Cluster 1: Text Types and Purposes</b></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><b>SE/TE:</b></p> <p><b>Performance Task</b> (Write a Research Report) pp. 576–587</p> <p><b>The Censors / Harrison Bergeron</b> (Writing to Compare: Comparison-and-Contrast Essay) pp. 230–231</p> <p><b>There Will Come Soft Rains / By the Waters of Babylon</b> (Writing to Compare: Comparison-and-Contrast Essay) pp. 700–701</p> <p><b>The Tragedy of Romeo and Juliet / Pyramus and Thisbe</b> (Writing to Compare: Comparison-and-Contrast Essay) p. 413</p> <p><b>Franz Kafka and Metamorphosis</b> (Visual Analysis) p. 193</p> <p><b>Performance-Based Assessment</b> (Expository Essay) pp. 658–659</p> <p><b>Timed Writing</b> (Expository Essay) pp. 588-589</p> <p><b>Timed Writing</b> (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		
<p>ELA.9.C.1.5 Improve writing by considering feedback from adults, peers, and/or online editing tools, revising for clarity and cohesiveness.</p>	<p><b>Strand: Writing Standards Cluster 2: Production and Distribution of Writing</b></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><b>SE/TE:</b>  <b>Performance Task: Write a Personal Narrative</b> (Planning and Prewriting: Get Peer Feedback  Revising: Peer Review; Take a Closer Look at Your Draft  Editing: Editing Tips) pp. 60, 64–65, 67  <b>Performance Task: Write an Argumentative Essay (TE: Quick Conference)</b> pp. 195, 197, 198, 201, 202  <b>Performance Task: Write an Argument: Literary Analysis</b> (Planning and Prewriting: Key Concept: Collaborative Platforms   Revising: Peer Review   Editing: Editing Tips) pp. 416, 420, 423  <b>Performance Task: Write a Short Story</b> (Planning and Prewriting: Key Concept: Specific Audiences  Revising: Peer Review   Editing: Editing Tips) pp. 718, 722, 725  <b>Performance Task: Write a Short Story (TE: Expert's Perspective: Working in Pairs)</b> p. 719  <b>Performance Task: Write a Research Report</b> (Planning and Prewriting: Key Concept: Target Audiences   Revising: Peer Review   Editing: Editing Tips) pp. 578, 584, 587</p>

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<b>WRITING STANDARDS: LAFS that do not match B.E.S.T. Standards</b>		
	<p><b>Strand: Writing Standards Cluster 2: Production and Distribution of Writing</b></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><b>SE/TE:</b>  <b>Performance Task: Write a Personal Narrative</b> (Elements of Personal Narratives   Take a Closer Look at the Assignment) pp. 58-59  <b>Performance Task: Write an Argument: Literary Analysis</b> (Elements of Literary Analysis   Take a Closer Look at the Assignment) pp. 414-415  <b>Performance Task: Write a Research Report</b> (Elements of Research Writing   Take a Closer Look at the Assignment) pp. 576-577</p>
	<p><b>Strand: Writing Standards Cluster 3: Research to Build and Present Knowledge</b></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><b>SE/TE:</b>  <b>The Tragedy of Romeo and Juliet, Act III</b> (Composition) p. 369  <b>The Tragedy of Romeo and Juliet   Pyramus and Thisbe</b> (Timed Writing) p. 413  <b>from The Odyssey   from The Odyssey: A Graphic Novel</b> (Timed Writing) p. 569</p>



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	<p><b>Strand: Writing Standards Cluster 3: Research to Build and Present Knowledge</b></p> <p>LAFS.910.W.3.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. 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><b>SE/TE:</b> <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><b>Strand: Writing Standards Cluster 4: Range of Writing</b></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><b>SE/TE:</b> <b>Performance Task: Test Practice</b> (Timed Writing) pp. 204-205 <b>Performance Task: Write a Research Report</b> pp. 576-587 <b>Test Practice</b> (Timed Writing) p. 765</p>

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ELA.9.C.2 Communicating Orally		
Oral Presentation		
ELA.9.C.2.1 Present information orally, with a logical organization and coherent focus, with credible evidence, creating a clear perspective.	<p><b>Strand: Standards for Speaking and Listening</b> <b>Cluster 2: Presentation of Knowledge and Ideas</b></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><b>SE/TE:</b>  <b>The Nuclear Tourist</b> (TV News Report) p. 715  <b>from the Odyssey, Part 1</b> (Research Presentation) p. 529  <b>Performance Task</b> (Deliver a Formal Presentation) pp. 120–121  <b>Performance Task</b> (Deliver a Poster Presentation) pp. 766–767  <b>Performance Task</b> (Deliver a Multimedia Presentation) pp. 266–267  <b>The Metamorphosis</b> (Debate) p. 189  <b>The Tragedy of Romeo and Juliet, Act IV</b> (Debate) p. 385  <b>from How to Tell You’re Reading a Gothic Novel—In Pictures</b> (Informational Graphic) p. 57  <b>The Hero’s Journey</b> (Media Gallery) p. 621</p>
ELA.9.C.3 Following Conventions		
Conventions		
ELA.9.C.3.1 Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.	<p><b>Strand: Language Standards</b> <b>Cluster 1: Conventions of Standard English</b></p> <p>LAFS.910.L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.  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><b>SE/TE:</b>  <b>Revenge of the Geeks</b> (Sentence Effectiveness: Parallel Structure) p. 250  <b>Performance Task: Write a Short Story</b> (Editing: Sentence Fragments   Spelling: Contractions   Punctuation: Dialogue) pp. 724–725  <b>Performance Task: Write a Personal Narrative</b> (Editing: Pronoun-Antecedent Agreement   Spelling: <i>-ious</i> and <i>-eous</i>   Punctuation: Colons and Dashes) pp. 66–67  <b>Performance Task: Write an Argument: Literary Analysis</b> (Editing: Dependent Clauses   Capitalizing Titles   Punctuation: Colons and Semicolon) pp. 422–423  <b>Performance Task</b> (Create Coherence) p. 199  <b>The Return</b> (Active and Passive Voice) p. 602  <b>American History</b> (Sentence Variety) p. 454  <b>Harrison Bergeron</b> (Word Study: Sounds and Letters: The /k/ Sound) p. 227  <b>from The Hero’s Adventure</b> (Punctuation: Commas) p. 620</p>

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(Continued)	<p>(Continued)</p> <p><b>Strand: Language Standards Cluster 1: Conventions of Standard English</b></p> <p>LAFS.910.L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <ul style="list-style-type: none"> <li>a. Use a semicolon, with or without a conjunctive adverb, to link two of more closely related independent clauses.</li> <li>b. Use a colon to introduce a list or quotation.</li> <li>c. Spell correctly.</li> </ul> <p><b>Strand: Language Standards Cluster 2: Knowledge of Language</b></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> <ul style="list-style-type: none"> <li>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.</li> </ul>	(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><b>Strand: Writing Standards Cluster 3: Research to Build and Present Knowledge</b></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><b>SE/TE:</b></p> <p><b>Performance Task</b> (Write a Research Report) pp. 576–581</p> <p><b>Why Do Some Brains Enjoy Fear?</b> (Digital Presentation) p. 105</p> <p><b>The Nuclear Tourist</b> (Annotated Bibliography) p. 714</p> <p><b>Performance Task</b> (Deliver a Poster Presentation) pp. 766–767</p> <p><b>There Will Come Soft Rains</b> (Inquiry and Research: Research to Answer a Question) p. 680</p> <p><b>Encountering the Other: The Challenge for the 21st Century</b> (Research Report) p. 265</p>

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

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<b>Standards for Speaking and Listening: LAFS that do not match B.E.S.T. Standards</b>		
	<p><b>Strand: Standards for Speaking and Listening Cluster 1: Comprehension and Collaboration</b></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><b>SE/TE:</b>  <b>Encountering the Other: The Challenge for the 21<sup>st</sup> Century</b> (Research) p. 265  <b>The Nuclear Tourist</b> (Research) p. 714  <b>Performance Task: Deliver a Poster Presentation</b> p. 766-767</p>
	<p><b>Strand: Standards for Speaking and Listening Cluster 1: Comprehension and Collaboration</b></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><b>SE/TE:</b>  <b>Poetry Collection</b> (Speaking and Listening) p. 119  <b>The Metamorphosis</b> (Speaking and Listening) p. 189  <b>The Tragedy of Romeo and Juliet, Act IV</b> (Speaking and Listening) p. 385</p>

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<b>Vocabulary</b>		
ELA.9.V.1 Finding Meaning		
Academic Vocabulary		
ELA.9.V.1.1 Integrate academic vocabulary appropriate to grade level in speaking and writing.	<p><b>Strand: Language Standards Cluster 3: Vocabulary Acquisition and Use</b></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><b>SE/TE:</b></p> <p><b>Unit Introduction</b> (Academic Vocabulary) p. 5  <b>Unit Introduction</b> (Academic Vocabulary) p. 665  <i>from The Dream Collector</i> (Media Vocabulary) pp. 88, 94  <b>Peer-Group Learning</b> (Use Content and Academic Vocabulary) p. 209  <b>Performance Task: Write a Literary Analysis</b> (Revising: Language and Style) pp. 420, 421  <b>Performance Task</b> (Draft the Poster Content) p. 767  <i>from the Odyssey, Part 2</i> (Debate: Guide for Engaging in Respectful Discussion) p. 559  <b>The Writing on the Wall</b> (Formal Research Presentation) p. 613  <b>Performance-Based Assessment</b> (Use New Vocabulary) p. 773</p>
ELA.9.V.1.2 Apply knowledge of etymology and derivations to determine meanings of words and phrases in grade-level content.	<p><b>Strand: Language Standards Cluster 3: Vocabulary Acquisition and Use</b></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>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><b>SE/TE:</b></p> <p><i>from The Hero's Adventure</i> (Word Study: Etymology   Greek Names) p. 618  <b>Poetry Collection 1</b> (Word Study: Anglo-Saxon Suffix <i>-some</i>) p. 648  <b>Poetry Collection 1</b> (Word Study: Anglo Saxon Suffixes <i>-ful</i> and <i>-less</i>) p. 740  <b>There Will Come Soft Rains</b> (Word Study: Latin Root <i>-man-</i>) p. 682  <b>The Return</b> (Word Study: Latin Suffix <i>-ine</i>   <b>TE:</b> Expert's Perspective: Word Network) p. 600  <b>The Censors</b> (Word Study: Foreign Words in English) p. 215  <b>House Taken Over</b> (Word Study: Derivations) p. 46  <b>Preparedness 101: Zombie Apocalypse</b> (Word Study: Greek Word Part <i>pan-</i>) p. 750</p>

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<p>Context and Connotation</p> <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><b>Strand: Language Standards Cluster 3: Vocabulary Acquisition and Use</b></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><b>SE/TE:</b></p> <p><b>Where Is Here?</b> (Context: Denotative and Connotative Meanings) p. 74</p> <p><b>The Metamorphosis</b> (Denotative, Connotative, and Figurative Meanings) p. 186</p> <p><b>Revenge of the Geeks</b> (Word Study: Denotative, Connotative, and Figurative Meanings) p. 248</p> <p><b>American History</b> (Word Study: Foreign Words and Phrases) p. 452</p> <p><b>By the Waters of Babylon</b> (Concept Vocabulary   Word Study: Word Families) p. 698</p> <p><b>The Fall of the House of Usher</b> (Word Study: Denotation and Connotation) p. 34</p> <p><b>Peer-Group Learning</b> (Use Reference Materials to Determine Meaning) p. 209</p> <p><b>The Return</b> (Base Words) p. 594</p> <p><b>There Will Come Soft Rains</b> (Concept Vocabulary) p. 682</p> <p><b>from the Odyssey, Part 2</b> (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)
<b>K-12 ELA Expectations</b>		
ELA.K12.EE.1.1 Cite evidence to explain and justify reasoning.	<b>Strand: Reading Informational Text</b> <b>Cluster 1: Key Ideas and Details</b>  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.	<b>SE/TE:</b> <b>Peer Group Learning</b> (Respond to the Texts: Use Text Evidence) p. 73 <b>Performance Task: Write an Argument: Literary Analysis</b> (Take a Closer Look at the Assignment: Text Evidence and Elaboration   Structure Your Essay: Make a Plan   Drafting: Elaboration) pp. 415, 417, 418 <b>The Nuclear Tourist</b> (Build Insight) p. 709 <b>Performance Task</b> (Deliver a Formal Presentation) p. 121 <b>from the Odyssey, Part 1</b> (Build Insight) p. 526 <b>The Metamorphosis</b> (Build Insight) p. 183

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<p>ELA.K12.EE.2.1 Read and comprehend grade-level complex texts proficiently.</p>	<p><b>Strand: Reading Literature Cluster 4: Range of Reading and Level of Text Complexity</b></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><b>Strand: Reading Informational Text Cluster 4: Range of Reading and Level of Text Complexity</b></p> <p>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.</p>	<p><b>SE/TE:</b> <i>from</i> <b>How to Tell You're Reading a Gothic Novel—In Pictures</b> (Synthesize Information) p. 50 <b>The Metamorphosis</b> (Monitor Comprehension) p. 140 <b>Franz Kafka and <i>Metamorphosis</i></b> (Notetaking) p. 190 <b>The Tragedy of Romeo and Juliet, Act II</b> (Generate Questions) p. 320 <b>Pyramus and Thisbe</b> (Make Connections) p. 406 <b>The Writing on the Wall</b> (Evaluate Details to Determine Key Ideas) p. 604 <b>Independent Learning</b> (Close Read Guide   Share Your Independent Learning) pp. 770–771</p>

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<p>ELA.K12.EE.3.1 Make inferences to support comprehension.</p>	<p><b>Strand: Reading Literature Cluster 1: Key Ideas and Details</b></p> <p>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.</p>	<p><b>SE/TE:</b>  <b>Where Is Here?</b> (Make Inferences) p. 74  <b>Poetry Collection</b> (Poetic Conventions and Theme: Explicit and Implicit Meanings) p. 117  <b>Harrison Bergeron</b> (Analysis and Discussion) p. 226  <b>from the Odyssey, Part 1</b> (Analysis) p. 526  <b>There Will Come Soft Rains</b> (Make Inferences) p. 672</p>
<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><b>Strand: Standards for Speaking and Listening Cluster 1: Comprehension and Collaboration</b></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>SE/TE:</b>  <b>Peer-Group Learning</b> (Collaborate with Your Group) p. 72  <b>Poetry Collection</b> (Panel Discussion) p. 119  <b>Peer Group Learning</b> (Collaborate with Your Group) p. 208  <b>Poetry Collection 1</b> (Build Insight: Working as a Group) p. 646  <b>from the Odyssey, Part 2</b> (Debate) p. 559  <b>Peer Group Learning</b> (Collaborate with Your Group   Respond to the Texts: Tip: Handling Disagreement) pp. 428, 429</p>

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(Continued)	(Continued) 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. 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. 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)
ELA.K12.EE.5.1 Use the accepted rules governing a specific format to create quality work.	No direct alignment to the LAFS	<b>SE/TE:</b> <b>from The Dream Collector</b> (Professional Letter) p. 95 <b>The Tragedy of Romeo and Juliet, Act V</b> (Friendly Letter) p. 404 <b>Performance Task</b> (Write a Research Report: Use Source Materials Ethically; In-Text Citations) p. 583 <b>The Tragedy of Romeo and Juliet, Act V</b> (Display Academic Citations) p. 400 <b>Performance Task</b> (Editing: Rules for Proper Citation) p. 587

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To the Florida English Language Arts 1 CPALMS Course 1001310 B.E.S.T. Standards  
and Language Arts Florida Standards**

CPALMS Course 1001010 (B.E.S.T.) Standards	Language Arts Florida Standards (LAFS)	LESSONS WHERE STANDARD / BENCHMARK IS DIRECTLY ADDRESSED IN MAJOR TOOL
ELA.K12.EE.6.1 Use appropriate voice and tone when speaking or writing.	<p><b>Strand: Standards for Speaking and Listening Cluster 2: Presentation of Knowledge and Ideas</b></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><b>SE/TE:</b>  <b>Poetry Collection</b> (Oral Interpretation) p. 651  <b>from The Dream Collector</b> (Professional Letter: Plan Your Content) p. 95  <b>The Tragedy of Romeo and Juliet, Act V</b> (Friendly Letter: Appropriate Voice) p. 404  <b>American History</b> (Monologue) p. 455  <b>The Tragedy of Romeo and Juliet, Act V</b> (Mock Trial) p. 405  <b>The Censors/Harrison Bergeron</b> (Writing to Compare: Craft Your Analysis) p. 231</p>
<b>ELD</b>		
ELD.K12.ELL.LA.1 English language learners communicate information, ideas and concepts necessary for academic success in the content area of Language Arts.	No direct alignment to the LAFS.	<p><b>TE:</b>  <b>The Fall of the House of Usher</b> (English Language Learners: Reading) p. 15  <b>The Censors</b> (English Language Learners: Speaking) p. 214  <b>Harrison Bergeron</b> (English Language Learners: Listening) p. 220  <b>Unit Introduction</b> (English Language Learners: Speaking / Listening) p. 282  <b>The Tragedy of Romeo and Juliet, Act I</b> (English Language Learners: Central Idea) p. 294B  <b>from the Odyssey, Part 1</b> (English Language Learners: Writing) p. 527</p>
ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.	No direct alignment to the LAFS.	<p><b>TE:</b>  <b>The Censors</b> (English Language Learners: Speaking) p. 214  <b>Harrison Bergeron</b> (English Language Learners: Listening) p. 220  <b>Unit Introduction</b> (English Language Learners: Speaking / Listening) p. 282  <b>There Will Come Soft Rains</b> (English Language Learners: Reading) p. 674  <b>Encountering the Other: The Challenge for the 21st Century</b> (English Language Learners: Vocabulary Demands) p. 252B</p>