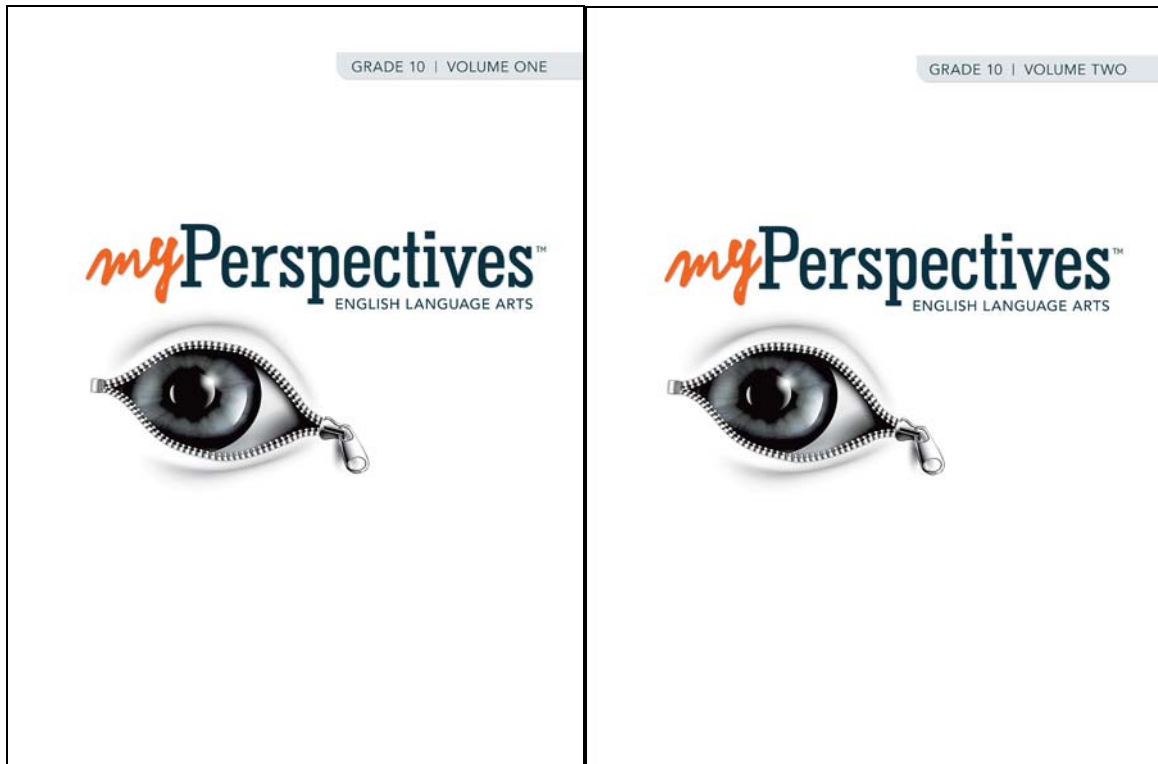


A Correlation of



Grade 10, ©2017

To the

**Georgia Standards of Excellence (GSE)
For English Language Arts**

A Correlation of **myPerspectives, Grade 10, ©2017** to the **Georgia Standards of Excellence (GSE) for English Language Arts**

Introduction

This document demonstrates how **myPerspectives™ English Language Arts** meets the objectives of the **Georgia Standards of Excellence (GSE) for English Language Arts**. Correlation page references are to the Student Edition and Teacher’s Edition and are cited by selection or feature title.

myPerspectives™ English Language Arts is a learning environment that focuses on a connected approach to student learning. Students read texts and engage in activities that inspire thoughtful conversation, discussion, and debate.

Students will encounter authors’ perspectives as they read literature from across time periods and cultures. Students will listen to the perspectives of their peers through conversations and collaborative activities. And, as students read the literature and engage in activities in *myPerspectives*, they will formulate—and defend—their opinions as they develop their own perspectives.

In each unit of study, students will read classic and contemporary fiction and nonfiction texts, and view/listen to media selections, all related to an Essential Question. Students will use technology to interact with texts and activities, and they can write directly in their Student Edition to make interaction with texts more meaningful.

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Georgia Standards of Excellence (GSE) for English Language Arts	myPerspectives Grade 10, ©2017
GRADE 9 - 10	
Reading Literary RL	
Key Ideas and Details	
ELAGSE9-10RL1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	SE/TE: "The Fall of the House of Usher," 32; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 332; "Civil Peace," 396; <i>The Tempest</i> , 531, 551, 569; Students will address this standard in Analyze the Text features which appear with every literature selection.
ELAGSE9-10RL2 Determine a theme or central idea of text and closely 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.	SE/TE: "beware: do not read this poem" / "The Raven" / "Windigo," 110; "The Doll's House," 208; "Civil Peace," 396, 398; <i>The Tempest</i> , 570; "They are hostile nations" / "Under a Certain Little Star," 630; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 755–756
ELAGSE9-10RL3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	SE/TE: "Where Is Here?" 80; "beware: do not read this poem" / "The Raven" / "Windigo," 111, 112; "The Necklace," 387; "Civil Peace," 396–401; <i>The Tempest</i> , 553; <i>En el Jardín de los Espejos Quebrados</i> , Caliban Catches a Glimpse of His Reflection" / "Caliban," 612; "They are hostile nations" / "Under a Certain Little Star," 631
Craft and Structure	
ELAGSE9-10RL4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone.)	SE/TE: "The Metamorphosis," 182; "The Doll's House," 210; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 332, 334; "The Censors," 340, 342; "Avarice" / "The Good Life" / "Money," 438, 440; <i>The Tempest</i> , 553, 585; "They are hostile nations" / "Under a Certain Little Star," 632; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 755–756

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ELAGSE9-10RL5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	SE/TE: “The Fall of the House of Usher,” 32; “House Taken Over,” 44; “The Fall of the House of Usher” / “House Taken Over,” 48; “Where Is Here?” 78; “beware: do not read this poem” / “The Raven” / “Windigo,” 112; “The Metamorphosis,” 180; “Sonnet, With Bird” / “Elliptical” / “Fences,” 220, 222; “The Necklace,” 382; “Avarice” / “The Good Life” / “Money,” 438; “The Golden Touch,” 458; “King Midas,” 466–467; <i>The Tempest</i> , 552, 570, 584, 598–599, 601; <i>Oedipus the King</i> , 700–701, 722, 724; “The Country of the Blind,” 782, 784
ELAGSE9-10RL6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	SE/TE: “House Taken Over,” 44; “Caged Bird” / “Some Advice to Those Who Will Serve Time in Prison,” 332; “The Censors,” 340; “Civil Peace,” 396; “The Golden Touch,” 456
Integration of Knowledge and Ideas	
ELAGSE9-10RL7 Analyze the representation of a subject or a key scene in two different artistic mediums (e.g., Auden’s poem “Musée de Beaux Arts” and Breughel’s painting <i>Landscape with the Fall of Icarus</i>), including what is emphasized or absent in each treatment.	SE/TE: “Franz Kafka and Metamorphosis,” 188; “The Golden Touch” / “King Midas,” 468; <i>The Tempest</i> / “ <i>En el Jardín de los Espejos Quebrados</i> , Caliban Catches a Glimpse of His Reflection” / “Caliban,” 612; <i>Oedipus the King</i> , 727
ELAGSE9-10RL8 (Not applicable to literature).	
ELAGSE9-10RL9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	SE/TE: “Sonnet, With Bird” / “Elliptical” / “Fences,” 222; “The Golden Touch” / “King Midas,” 468; <i>The Tempest</i> / “ <i>En el Jardín de los Espejos Quebrados</i> , Caliban Catches a Glimpse of His Reflection” / “Caliban,” 612

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Range of Reading and Level of Text Complexity	
<p>ELAGSE9-10RL10 By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>SE/TE: “The Fall of the House of Usher,” 12; “House Taken Over,” 36; “Where Is Here?” 68; “beware: do not read this poem” / “The Raven” / “Windigo,” 100; First-Read Guide, 118, 250, 354, 484, 648, 806; Close-Read Guide, 119, 252, 355, 485, 649, 807; “The Metamorphosis,” 136; “The Doll’s House,” 200; “Sonnet, With Bird” / “Elliptical” / “Fences,” 212; “Caged Bird” / “Some Advice to Those Who Will Serve Time in Prison,” 324; “The Censors,” 336; “The Necklace,” 372; “Civil Peace,” 388; “Avarice” / “The Good Life” / “Money,” 430; “The Golden Touch,” 442; “King Midas,” 460; <i>The Tempest</i>, 510, 532, 534, 554, 572, 586; <i>En el Jardín de los Espejos Quebrados</i>, Caliban Catches a Glimpse of His Reflection” / “Caliban,” 604; “They are hostile nations” / “Under a Certain Little Star,” 624; <i>Oedipus the King</i>, 672, 702; “Blind” / “The Blind Seer of Ambon” / “On His Blindness,” 746; “The Country of the Blind,” 758</p>
Reading Informational (RI)	
Key Ideas and Details	
<p>ELAGSE9-10RI1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>SE/TE: “How to Tell You’re Reading a Graphic Novel—In Pictures,” 56; “Franz Kafka and Metamorphosis,” 188; <i>Inaugural Address, John F. Kennedy</i>, 288; “Diane Sawyer Interviews Malala Yousafzai,” 321 Students will address this standard in <i>Analyze the Text</i> features which appear with every informational text selection.</p>
<p>ELAGSE9-10RI2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p>SE/TE: “Encountering the Other,” 242; <i>The “Four Freedoms” Speech</i>, 278; <i>Inaugural Address, John F. Kennedy</i>, 288; <i>Speech at the United Nations</i>, 316; “Let South Africa Show the World How to Forgive,” 640</p>

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ELAGSE9-10RI3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	SE/TE: “The Dream Collector,” 88; “Why Do Some Brains Enjoy Fear?” 96–97; “Revenge of the Geeks,” 229; <i>Speech at the United Nations / “Diane Sawyer Interviews Malala Yousafzai,”</i> 322; “The Thrill of the Chase,” 477; “Let South Africa Show the World How to Forgive,” 641; “The Neglected Senses,” 799
Craft and Structure	
ELAGSE9-10RI4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	SE/TE: “How to Tell You’re Reading a Graphic Novel—In Pictures,” 56–57; “Why Do Some Brains Enjoy Fear?” 98; <i>Inaugural Address, John F. Kennedy,</i> 289, 291; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 428; “View From the Empire State Building,” 743
ELAGSE9-10RI5 Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	SE/TE: “Encountering the Other,” 242; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 428
ELAGSE9-10RI6 Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	SE/TE: <i>The “Four Freedoms” Speech,</i> 278; <i>Inaugural Address, John F. Kennedy,</i> 288, 290; <i>Speech at the United Nations,</i> 316; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 426
Integration of Knowledge and Ideas	
ELAGSE9-10RI7 Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in print and multimedia), determining which details are emphasized in each account.	SE/TE: <i>Inaugural Address, John F. Kennedy</i> (video), 294–297; <i>Speech at the United Nations / “Diane Sawyer Interviews Malala Yousafzai,”</i> 322; “Let South Africa Show the World How to Forgive,” 641
ELAGSE9-10RI8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	SE/TE: “Revenge of the Geeks,” 228; <i>The “Four Freedoms” Speech,</i> 278; <i>Speech at the United Nations,</i> 316; “Let South Africa Show the World How to Forgive,” 641

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<p>ELAGSE9-10RI9 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,” Nelson Mandela’s Nobel Peace Prize Speech, The Universal Declaration of Human Rights), including how they address related themes and concepts.</p>	<p>SE/TE: <i>The “Four Freedoms” Speech</i>, 278; <i>Inaugural Address, John F. Kennedy</i>, 288; <i>The “Four Freedoms” Speech / Inaugural Address, John F. Kennedy</i>, 292; <i>Inaugural Address, John F. Kennedy</i> (video), 296</p>
Range of Reading and Level of Text Complexity	
<p>ELAGSE9-10RI10 By the end of grade 10, read and comprehend literary nonfiction in the grades 9-10 text complexity band independently and proficiently.</p>	<p>SE/TE: “How to Tell You’re Reading a Graphic Novel—In Pictures,” 50; “The Dream Collector,” 82; “Why Do Some Brains Enjoy Fear?” 90; First-Read Guide, 118, 250, 354, 484, 648, 806; Close-Read Guide, 119, 251, 355, 485, 649, 807; “Franz Kafka and Metamorphosis,” 186; “Revenge of the Geeks,” 224; “Encountering the Other,” 232; <i>The “Four Freedoms” Speech</i>, 268; <i>Inaugural Address, John F. Kennedy</i>, 282; <i>Inaugural Address, John F. Kennedy</i> (video), 294; <i>Speech at the United Nations</i>, 308; “Diane Sawyer Interviews Malala Yousafzai,” 318; “Freedom of the Press Report 2015,” 344; “Fit for a King: Treasures of Tutankhamun,” 402; “In La Rinconada, Peru, Searching for Beauty in Ugliness,” 418; “The Thrill of the Chase,” 470; “Let South Africa Show the World How to Forgive,” 634; “View From the Empire State Building,” 738; “The Neglected Senses,” 786</p>
Writing W	
Text Types and Purpose	
<p>ELAGSE9-10W1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p>SE/TE: “The Metamorphosis,” 184; Whole Class Performance Task, Unit 2: 190, Unit 5: 614; “The Doll’s House,” 210; Performance-Based Assessment, Unit 2: 254, Unit 5: 652; <i>The Tempest</i>, 602; <i>Oedipus the King</i>, 727</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>SE/TE: Whole Class Performance Task, Unit 2: 192, Unit 5: 615; Performance-Based Assessment, Unit 2: 253, Unit 5: 651</p>

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b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.	SE/TE: Whole Class Performance Task, Unit 2: 190–191, Unit 5: 616, <i>The Tempest</i> , 602; Performance-Based Assessment, Unit 2: 254, Unit 5: 652
c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.	SE/TE: Whole Class Performance Task, Unit 2: 193, Unit 5: 617; Performance-Based Assessment, Unit 2: 254, Unit 5: 652
d. Establish and maintain an appropriate style and objective tone.	SE/TE: Whole Class Performance Task, Unit 2: 192, 194, 195, Unit 5: 618; Performance-Based Assessment, Unit 2: 254, Unit 5: 652
e. Provide a concluding statement or section that follows from and supports the argument presented.	SE/TE: Whole Class Performance Task, Unit 2: 192, 194, Unit 5: 618; Performance-Based Assessment, Unit 2: 254, Unit 5: 652
ELAGSE9-10W2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	SE/TE: “The Fall of the House of Usher” / “House Taken Over,” 48; Performance-Based Assessment, Unit 1: 121–122, Unit 3: 358, Unit 4: 488; Whole Class Performance Task, Unit 1: 58; Unit 3: 298, Unit 4: 408; “Franz Kafka and Metamorphosis,” 189; <i>The “Four Freedoms” Speech / Inaugural Address, John F. Kennedy</i> , 292; <i>Speech at the United Nations / “Diane Sawyer Interviews Malala Yousafzai,”</i> 322; “The Necklace,” 386; “Civil Peace,” 400; <i>The Tempest / “En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection” / “Caliban,”</i> 612
a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.	SE/TE: Whole Class Performance Task, Unit 1: 58–59, 299–300, Unit 4: 409; Performance-Based Assessment, Unit 1: 121, Unit 3: 357, Unit 4: 487

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b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.	SE/TE: Whole Class Performance Task, Unit 1: 58–60, Unit 3: 299–300, Unit 4: 409; Performance-Based Assessment, Unit 1: 122, Unit 3: 358, Unit 4: 488
c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.	SE/TE: Whole Class Performance Task, Unit 1: 62, Unit 3: 300, Unit 4: 411; Performance-Based Assessment, Unit 1: 122, Unit 3: 358, Unit 4: 488
d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.	SE/TE: Whole Class Performance Task, Unit 1: 61, Unit 3: 300, Unit 4: 409; Performance-Based Assessment, Unit 1: 122, Unit 2: 358, Unit 4: 488
e. Establish and maintain an appropriate style and objective tone.	SE/TE: Whole Class Performance Task, Unit 1: 60, Unit 3: 300, Unit 4: 412; Performance-Based Assessment, Unit 1: 122, Unit 3: 358, Unit 4: 488
f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).	SE/TE: Whole Class Performance Task, Unit 1: 62, Unit 3: 300, Unit 4: 410; Performance-Based Assessment, Unit 1: 122, Unit 3: 358, Unit 4: 488
ELAGSE9-10W3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	SE/TE: Whole Class Performance Task, Unit 1: 58, 60, Unit 6: 728; "Where Is Here?" 80; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 334; "Avarice" / "The Good Life" / "Money," 441; <i>Oedipus the King</i> , 726; "The Country of the Blind," 785; Performance-Based Assessment, Unit 6: 810
a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.	SE/TE: Whole Class Performance Task, Unit 6: 729–730; Performance-Based Assessment, Unit 6: 809
b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.	SE/TE: <i>Oedipus the King</i> : 726; Whole Class Performance Task, Unit 6: 729

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c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.	SE/TE: Whole Class Performance Task, 728, Unit 6: 729; Performance-Based Assessment, Unit 6: 810
d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	SE/TE: Whole Class Performance Task, Unit 1: 61, Unit 6: 730; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 334; Performance- Based Assessment, Unit 6: 810
e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	SE/TE: Whole <i>Class Performance Task</i> : Unit 6: 730, 732; Performance-Based Assessment, Unit 6: 810
Production and Distribution of Writing	
ELAGSE9-10W4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Standards 1–3 above.)	SE/TE: "The Metamorphosis," 184; <i>The Tempest</i> , 533; Whole Class Performance Task, Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6; "They are hostile nations" / "Under a Certain Little Star," 633; <i>Oedipus the King</i> , 726
ELAGSE9-10W5 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.)	SE/TE: Whole Class Performance Task, Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6; "They are hostile nations" / "Under a Certain Little Star," 633; Performance-Based Assessment, Unit 6: 733
ELAGSE9-10W6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	SE/TE: "Encountering the Other," 244; "Freedom of the Press Report 2015," 349; "Fit for a King: Treasures of Tutankhamun," 407; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 429; "Let South Africa Show the World How to Forgive," 643; "View From the Empire State Building," 745

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Research to Build and Present Knowledge	
ELAGSE9-10W7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	SE/TE: "Why Do Some Brains Enjoy Fear?" 98; Whole Class Performance Task, Unit 3: 298; "Let South Africa Show the World How to Forgive," 643; "View From the Empire State Building," 745
ELAGSE9-10W8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	SE/TE: "Encountering the Other," 244; Whole Class Performance Task, Unit 3: 298–303; Performance-Based Assessment, Unit 3: 360; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 429
ELAGSE9-10W9 Draw evidence from literary or informational texts to support analysis, reflection, and research.	SE/TE: "The Fall of the House of Usher" / "House Taken Over," 48; Performance-Based Assessment, Unit 1: 122, Unit 2: 254, Unit 3: 358, Unit 5: 652; Whole Class Performance Task, Unit 1: 58, Unit 5: 617
a. Apply 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]").	SE/TE: "The Fall of the House of Usher" / "House Taken Over," 48; "The Golden Touch" / "King Midas," 468; <i>The Tempest</i> / "En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection" / "Caliban," 612; <i>Oedipus the King</i> , 727
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").	SE/TE: "Encountering the Other," 243; <i>The "Four Freedoms" Speech / Inaugural Address, John F. Kennedy</i> , 292–293; <i>Speech at the United Nations</i> / "Diane Sawyer Interviews Malala Yousafzai," 322; "The Neglected Senses," 799

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Range of Writing	
ELAGSE9-10W10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	SE/TE: Whole Class Performance Task, Unit 1: 58, Unit 2: 190–195; Unit 3: 298, Unit 4: 408, Unit 5: 614, Unit 6: 728; Performance-Based Assessment, Unit 1: 122, Unit 2: 254, Unit 3: 358, Unit 4: 488, Unit 5: 652, Unit 6: 810
Speaking and Listening SL	
Comprehension and Collaboration	
ELAGSE9-10SL1 Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.	SE/TE: “beware: do not read this poem” / “The Raven” / “Windigo,” 113; Small Group Performance Task, Unit 1: 114; Share Your Independent Learning, 120, 356, 486, 650, 808; Performance-Based Assessment, Unit 1: 125, Unit 3: 361, Unit 4: 491, Unit 6: 813; “The Metamorphosis,” 184; “The Censors,” 342; “Blind” / “The Blind Seer of Ambon” / “On His Blindness,” 746; “The Country of the Blind,” 757; “The Neglected Senses,” 801
a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	SE/TE: Share Your Independent Learning, 120; Performance-Based Assessment, Unit 1: 125, Unit 3: 361, Unit 4: 491, Unit 6: 813; “The Thrill of the Chase,” 479; Small Group Performance Task, Unit 3: 350, Unit 5: 644; “The Country of the Blind,” 785
b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.	SE/TE: “Revenge of the Geeks,” 231; “Freedom of the Press Report 2015,” 349; Small Group Performance Task, Unit 1: 114, Unit 2: 247, Unit 3: 351; Students will address this standard in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons.
c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.	SE/TE: “The Thrill of the Chase,” 479; Small Group Performance Task, Unit 5: 645; Students will address this standard in <i>Launch Activity</i> features which appear in the Unit Introduction and in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons.

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d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	SE/TE: "The Thrill of the Chase," 479; Small Group Performance Task, Unit 5: 645; <i>Oedipus the King</i> , 727; Students will address this standard in <i>Launch Activity</i> features which appear in the Unit Introduction, in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons, and Group Discussion Tips which appear throughout the program.
ELAGSE9-10SL2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	SE/TE: "How to Tell You're Reading a Graphic Novel—In Pictures," 56–57; Small Group Performance Task, Unit 1: 114–115, Unit 2: 246–247, Unit 3: 350–351; "Revenge of the Geeks," 231; Performance-Based Assessment, Unit 3: 360; "View From the Empire State Building," 745
ELAGSE9-10SL3 Evaluate and/or reflect on a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	SE/TE: "The Metamorphosis," 184; <i>The "Four Freedoms" Speech</i> , 278; <i>Inaugural Address, John F. Kennedy</i> (video), 296; <i>The Tempest</i> , 602; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 757
Presentation of Knowledge and Ideas	
ELAGSE9-10SL4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	SE/TE: "How to Tell You're Reading a Graphic Novel—In Pictures," 56; Small Group Performance Task, Unit 1: 114–115, Unit 2: 246–247, Unit 3:350–351, Unit 4: 480–481, Unit 5: 644, Unit 6: 802; "Franz Kafka and Metamorphosis," 189; "Sonnet, With Bird" / "Elliptical" / "Fences," 222; "Revenge of the Geeks," 231; "Freedom of the Press Report 2015," 349; Performance-Based Assessment, Unit 1: 124, Unit 2: 257, Unit 3: 360, Unit 4: 490, Unit 5: 654; "The Necklace," 386; "Civil Peace," 400; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 429; <i>The Tempest</i> , 571; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 757; "The Neglected Senses," 801

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<p>ELAGSE9-10SL5 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: "How to Tell You're Reading a Graphic Novel—In Pictures," 56; "The Dream Collector," 88; "Why Do Some Brains Enjoy Fear?" 98; Small Group Performance Task, 114–115, 350–351, 481, 803; "Revenge of the Geeks," 231; "Freedom of the Press Report 2015," 349; Performance- Based Assessment, Unit 3: 360, Unit 6: 812; "Fit for a King: Treasures of Tutankhamun," 407; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 429</p>
<p>ELAGSE9-10SL6 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 for specific expectations.)</p>	<p>SE/TE: "The Dream Collector," 88; "beware: do not read this poem" / "The Raven" / "Windigo," 113; Small Group Performance Task, Unit 1:/ 115, Unit 3: 350–351; "The Metamorphosis," 184; <i>Inaugural Address, John F. Kennedy</i> (video), 296; Performance-Based Assessment, Unit 3: 360, Unit 6: 812; "The Necklace," 386; <i>The Tempest</i>, 571, 602</p>
Language L	
Conventions of Standard English	
<p>ELAGSE9-10L1 Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p>	<p>SE/TE: "The Fall of the House of Usher" / "House Taken Over," 46; "The Metamorphosis," 182; "Encountering the Other," 244; <i>The "Four Freedoms" Speech</i>, 280; "The Golden Touch," 459; "Let South Africa Show the World How to Forgive," 642; "View From the Empire State Building," 744; Whole Class Performance Task, Unit 3: 303; "The Neglected Senses," 800</p>
<p>a. Use parallel structure.*</p>	<p>SE/TE: "Revenge of the Geeks," 230; <i>The "Four Freedoms" Speech</i>, 272; <i>Inaugural Address, John F. Kennedy</i>, 290–291; <i>Oedipus the King</i>, 724</p>
<p>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>SE/TE: "The Fall of the House of Usher," 34; "House Taken Over," 46; Whole Class Performance Task, Unit 6: 731; "The Metamorphosis," 182; <i>The "Four Freedoms" Speech</i>, 280; <i>Speech at the United Nations</i>, 317; "The Golden Touch," 459; "Let South Africa Show the World How to Forgive," 642; "View From the Empire State Building," 744; "The Neglected Senses," 800</p>

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ELAGSE9-10L2 Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.	SE/TE: Whole Class Performance Task, Unit 3: 303, Unit 4: 411, Unit 6: 731; "The Necklace," 384; "Civil Peace." 398
a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.	SE/TE: "The Fall of the House of Usher," 35; "The Necklace," 384–385; Whole Class Performance Task, Unit 4: 411, Unit 6: 731; Literature and Culture, 508–509
b. Use a colon to introduce a list or quotation.	SE/TE: Whole Class Performance Task, Unit 5: 614, 617
c. Spell correctly.	SE/TE: "Where Is Here?" 78; "Civil Peace," 398; Whole Class Performance Task, Unit 3: 303, Unit 5: 619
d. Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.	Students can meet this objective when writing compositions, which require editing and proofreading as an integral part of the writing process. Examples include: SE/TE: <i>Whole Class Performance Task:</i> Unit 1: 63, Unit 2: 195; Unit 3: 303, Unit 4: 413, Unit 5: 619, Unit 6: 733
Knowledge of Language	
ELAGSE9-10L3 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, and to write and to edit so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i> , <i>APA Handbook</i> , <i>Turabian's Manual for Writers</i>) appropriate for the discipline and writing type.	SE/TE: <i>Inaugural Address, John F. Kennedy</i> , 291; "Revenge of the Geeks," 230; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 334; "Civil Peace," 398, Whole Class Performance Task, Unit 2: 191, 195; Research, R30–33

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Vocabulary Acquisition and Use	
ELAGSE9-10L4 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.	SE/TE: "Where Is Here?" 68; "Why Do Some Brains Enjoy Fear?" 90; "beware: do not read this poem" / "The Raven" / "Windigo," 100; "Revenge of the Geeks," 228; "Encountering the Other," 232; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 324; "In La Rinconada, Peru, Searching for Beauty in Ugliness," 418; "Avarice" / "The Good Life" / "Money," 430; "The Golden Touch," 442; "The Thrill of the Chase," 470; <i>The Tempest</i> , 583; "View From the Empire State Building," 738, 742; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 746, 754; "The Country of the Blind," 758; "The Neglected Senses," 786
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.	SE/TE: "Where Is Here?" 68; "The Doll's House," 200; "Sonnet, With Bird" / "Elliptical" / "Fences," 212; "Revenge of the Geeks," 228; "Caged Bird" / "Some Advice to Those Who Will Serve Time in Prison," 324; "The Censors," 336; "Avarice" / "The Good Life" / "Money," 430; "The Golden Touch," 442; "King Midas," 460; "The Thrill of the Chase," 470; "They are hostile nations" / "Under a Certain Little Star," 624; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 746; "The Neglected Senses," 786

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

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ELAGSE9-10L5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	SE/TE: "The Fall of the House of Usher," 34; "House Taken Over," 46; "The Metamorphosis," 182; "Revenge of the Geeks," 228; "Avarice" / "The Good Life" / "Money," 438; "The Thrill of the Chase," 476; "En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection" / "Caliban," 611; <i>Oedipus the King</i> , 724; "View From the Empire State Building," 743; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 755–756
a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.	SE/TE: "The Censors," 342; "View From the Empire State Building," 743; "Blind" / "The Blind Seer of Ambon" / "On His Blindness," 755–756
b. Analyze nuances in the meaning of words with similar denotations.	SE/TE: "The Fall of the House of Usher," 34; "The Metamorphosis," 182; "Revenge of the Geeks," 228; "Avarice" / "The Good Life" / "Money," 438; <i>Oedipus the King</i> , 724
ELAGSE9-10L6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	SE/TE: "The Dream Collector," 82, 88; "Why Do Some Brains Enjoy Fear?" 96; Unit Goals: 4, 128, 260, 364, 494, 658; "Franz Kafka and Metamorphosis," 186; <i>Inaugural Address, John F. Kennedy</i> (video), 294; "Diane Sawyer Interviews Malala Yousafzai," 318, 321; "Freedom of the Press Report 2015," 344, 348; "Fit for a King: Treasures of Tutankhamun," 406; "En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection" / "Caliban," 611; "They are hostile nations" / "Under a Certain Little Star," 630