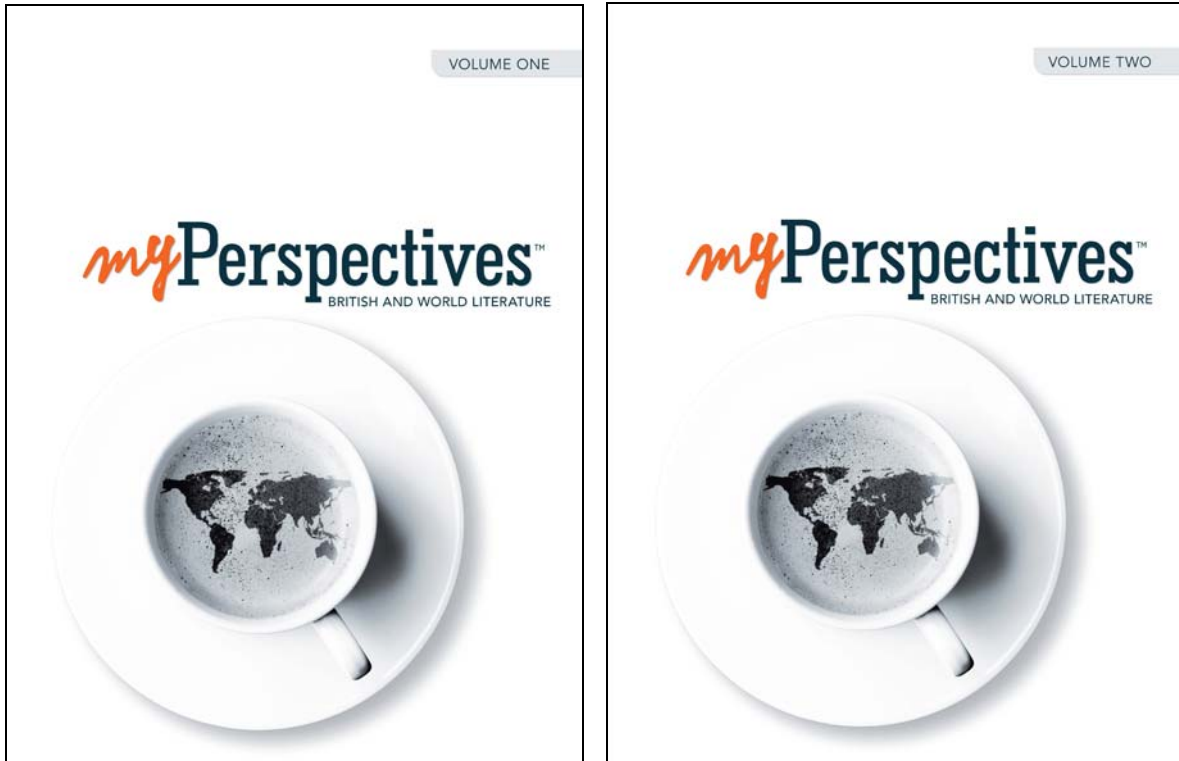


A Correlation of  
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To the  
**Indiana Academic Standards for  
English/Language Arts  
Grade 12**

# A Correlation of **myPerspectives, Grade 12, ©2017** to the **Indiana Academic Standards for English/Language Arts, Grade 12**

## Introduction

This document demonstrates how **myPerspectives™ English Language Arts** meets the objectives of the *Indiana Academic Standards for English/Language Arts*. Correlation page references are to the Student Edition and Teacher’s Edition and are cited by selection title 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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Indiana Academic Standards for English/Language Arts, Grade 12	myPerspectives, Grade 12 ©2017
<b>Indiana Academic Standards</b>	
<b>GRADES 11-12</b>	
<b>READING</b>	
<b>RL.1: LEARNING OUTCOME FOR READING LITERATURE</b>	
<b>Read and comprehend a variety of literature independently and proficiently</b>	
<p>11-12.RL.1: Read a variety of literature within a range of complexity appropriate for grades 11-CCR. By the end of grade 11, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 12, students interact with texts proficiently and independently.</p>	<p><b>SE/TE:</b> from <i>Beowulf</i>: 18; <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade</i>: 74; <i>The Song of the Mud/Dulce et Decorum Est</i>: 84; <i>The Prologue From The Canterbury Tales</i>: 128; <i>On Seeing England for the First Time/XXIII from Midsummer</i>: 198; <i>The Tragedy of Macbeth</i>: 258, 280, 296, 314, 334; <i>Sonnets 12, 60, 73</i> (Shakespeare), 32 (Wroth), 75 (Spenser): 372; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i>: 426; from <i>Gulliver's Travels</i>: 438; from <i>the Divine Comedy: Inferno/The Second Coming</i>: 490, 500; <i>Araby</i>: 504; <i>To His Coy Mistress</i>: 472; <i>The Explosion/Old Love</i>: 526; <i>Ode to a Nightingale/Ode to the West Wind</i>: 568; from <i>Frankenstein</i>: 584; <i>The Madeleine</i>: 636; <i>The Seafarer/Dover Beach/Escape From the Old Country</i>: 744; <i>The Widow of Windsor/From Lucy: Englan' Lady</i>: 758; from <i>The Buried Giant</i>/from Kazuo Ishiguro: <i>My Own Private Japan</i>: 768; First-Read Guide: 104, 228, 404 530, 668, 788; Close-Read: 105, 229, 405, 531, 669, 789</p>

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<p><b>RL.2: KEY IDEAS AND TEXTUAL SUPPORT</b>  <b>Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas</b></p>	
<p>11-12.RL.2.1: Cite strong and thorough textual evidence to support analysis of what a text says explicitly as well as inferences and interpretations drawn from the text, including determining where the text leaves matters uncertain.</p>	<p><b>SE/TE:</b> from <i>Beowulf</i>: 44; <i>The Tragedy of Macbeth</i>: 348; from <i>the Divine Comedy: Inferno/The Second Coming</i>: 501; <i>The Explosion/Old Love</i>: 516, 522</p>
<p>11-12.RL.2.2: Compare and contrast the development of similar themes or central ideas across two or more works of literature and analyze how they emerge and are shaped and refined by specific details.</p>	<p><b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade</i>: 82; <i>The Song of the Mud/Dulce et Decorum Est</i>: 92; <i>Sonnets 12, 60, 73 (Shakespeare), 32 (Wroth), 75 (Spenser)</i>: 380; <i>To His Coy Mistress</i>: 478; <i>To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i>: 486, 489; <i>Lines Composed a Few Miles Above Tintern Abbey/from The Prelude</i>: 564; <i>Ode to a Nightingale/Ode to the West Wind</i>: 578, 579, 582; <i>The Seafarer/Dover Beach/Escape From the Old Country</i>: 755</p>
<p>11-12.RL.2.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p>	<p><b>SE/TE:</b> from <i>Beowulf</i>: 45; <i>The Prologue From The Canterbury Tales</i>: 154, 155; <i>The Tragedy of Macbeth</i>: 312, 313, 332, 349; from <i>the Divine Comedy: Inferno/The Second Coming</i>: 502; <i>The Seafarer/Dover Beach/Escape From the Old Country</i>: 756</p>
<p>11-12.RL.2.4: <i>Students are expected to build upon and continue applying concepts learned previously.</i></p>	<p><i>Students build upon and continue applying concepts learned previously.</i></p>

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<p><b>RL.3: STRUCTURAL ELEMENTS AND ORGANIZATION</b>  <b>Build comprehension and appreciation of literature, using knowledge of literary structure and point of view</b></p>	
<p>11-12.RL.3.1: Analyze and evaluate how an author’s choices concerning how to structure specific parts of a work of literature (e.g., <i>the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution</i>) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	<p><b>SE/TE:</b> from <i>Beowulf</i>: 45; <i>The Prologue From The Canterbury Tales</i>: 158; <i>The Tragedy of Macbeth</i>: 278, 294, 312, 333; <i>Sonnets 12, 60, 73</i> (Shakespeare), 32 (Wroth), 75 (Spenser): 381; from <i>the Divine Comedy: Inferno/The Second Coming</i>: 501; <i>Araby</i>: 513; <i>The Explosion/Old Love</i>: 524; <i>Lines Composed a Few Miles Above Tintern Abbey</i>/from <i>The Prelude</i>: 567; <i>Ode to a Nightingale/Ode to the West Wind</i>: 579; from <i>Frankenstein</i>: 598, 599; from <i>Mrs. Dalloway</i>: 621; <i>The Madeleine</i>: 644; <i>The Widow of Windsor</i>/From <i>Lucy: Englan’ Lady</i>: 764, 765</p>
<p>11-12.RL.3.2: Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., <i>satire, sarcasm, irony, or understatement</i>) in order to understand the point of view.</p>	<p><b>SE/TE:</b> <i>The Song of the Mud/Dulce et Decorum Est</i>: 92; <i>On Seeing England for the First Time/XXIII</i> from <i>Midsummer</i>: 214; from <i>Gulliver’s Travels</i>: 447; <i>Araby</i>: 513</p>
<p><b>RL.4: SYNTHESIS AND CONNECTION OF IDEAS</b>  <b>Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning</b></p>	
<p>11-12.RL.4.1: Analyze multiple interpretations of a story, play, or poem, evaluating how each version interprets the source text and the impact of the interpretations on the audience.</p>	<p><b>SE/TE:</b> <i>Beowulf</i> (Gareth Hinds): 50, 59; <i>The Prologue From The Canterbury Tales: The Remix</i>: 160; 163; <i>The Tragedy of Macbeth</i> (Act V, Scene i): 354, 357, 359; <i>Gulliver’s Travels</i> (film)/<i>Gulliver’s Travels</i> (cover art): 452, 457</p>
<p>11-12.RL.4.2: Analyze and evaluate works of literary or cultural significance in history (American, English, or world) and the way in which these works have used archetypes drawn from myths, traditional stories, or religious works, as well as how two or more of the works treat similar themes, conflicts, issues, or topics.</p>	<p><b>SE/TE:</b> <i>Araby</i>: 515; <i>Ode to a Nightingale/Ode to the West Wind</i>: 568</p>

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Indiana Academic Standards for English/Language Arts, Grade 12	myPerspectives, Grade 12 ©2017
<b>READING: Nonfiction</b>	
<b>RN.1: LEARNING OUTCOME FOR READING NONFICTION</b>	
<b>Read and comprehend a variety of nonfiction independently and proficiently</b>	
11-12.RN.1: Read a variety of nonfiction within a range of complexity appropriate for grades 11-CCR. By the end of grade 11, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 12, students interact with texts proficiently and independently.	<b>SE/TE:</b> <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 384; First-Read Guide: 104, 228, 404, 530; <i>Apostrophe to the Ocean/The World Is Too Much With Us/London, 1802</i> : 624; <i>The Most Forgetful Man in the World</i> : 646; <i>Back to My Own Country: An Essay</i> : 690; <i>Shooting an Elephant</i> : 704; from <i>A History of the English Church and People</i> : 730; from <i>History of Jamaica</i> : 738; from <i>The Buried Giant</i> /from <i>Kazuo Ishiguro: My Own Private Japan</i> : 768; First-Read Guide: 104, 228, 404, 530, 668, 788; Close-Read: 105, 229, 405, 531, 669, 789
<b>RN.2: KEY IDEAS AND TEXTUAL SUPPORT</b>	
<b>Extract and construct meaning from nonfiction texts using a range of comprehension skills</b>	
11-12.RN.2.1: Cite strong and thorough textual evidence to support analysis of what a text says explicitly as well as inferences and interpretations drawn from the text, including determining where the text leaves matters uncertain.	<b>SE/TE:</b> from <i>The Worms of the Earth Against the Lions</i> : 187; <i>Back to My Own Country: An Essay</i> : 700; <i>Shooting an Elephant</i> : 712; from <i>History of Jamaica</i> : 742
11-12.RN.2.2: Compare and contrast the development of similar central ideas across two or more texts and analyze how they emerge and are shaped and refined by specific details.	<b>SE/TE:</b> <i>The Song of the Mud/Dulce et Decorum Est</i> : 95; <i>On Seeing England for the First Time/XXIII from Midsummer</i> : 213; <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 397; from <i>The Buried Giant</i> /from <i>Kazuo Ishiguro: My Own Private Japan</i> : 780, 781
11-12.RN.2.3: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of a text.	<b>SE/TE:</b> from <i>The Worms of the Earth Against the Lions</i> : 187, 188; <i>Shakespeare's Sister</i> : 195; <i>Shooting an Elephant</i> : 713

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<b>RN.3: STRUCTURAL ELEMENTS AND ORGANIZATION</b> <b>Build understanding of nonfiction text, using knowledge of structural organization and author’s purpose and message</b>	
11-12.RN.3.1: <i>Students are expected to build upon and continue applying concepts learned previously.</i>	<i>Students build upon and continue applying concepts learned previously.</i>
11-12.RN.3.2: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	<b>SE/TE:</b> <i>Shakespeare’s Sister:</i> 195; from <i>History of Jamaica:</i> 742
11-12.RN.3.3: Determine an author’s perspective or purpose in a text in which the rhetoric is particularly effective (e.g., <i>appeals to both friendly and hostile audiences, anticipates and addresses reader concerns and counterclaims</i> ), analyzing how style and content contribute to the power, persuasiveness or beauty of the text.	<b>SE/TE:</b> <i>On Seeing England for the First Time/XXIII</i> from <i>Midsummer:</i> 214; <i>The Most Forgetful Man in the World:</i> 656; <i>Back to My Own Country: An Essay:</i> 701; <i>Shooting an Elephant:</i> 714
<b>RN.4: SYNTHESIS AND CONNECTION OF IDEAS</b> <b>Build understanding of nonfiction texts by evaluating specific claims and synthesizing and connecting ideas</b>	
11-12.RN.4.1: Delineate and evaluate the arguments and specific claims in seminal U.S. and world texts, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning	<b>SE/TE:</b> from <i>Frankenstein:</i> 584
11-12.RN.4.2: Synthesize and evaluate multiple sources of information presented in different media or formats as well as in words in order to address a question or solve a problem.	<b>SE/TE:</b> <i>Passenger Manifest of the MV Empire Windrush:</i> 216, 223; <i>When Memories Never Fade, the Past Can Poison the Present:</i> 658, 662; from <i>History of Jamaica:</i> 738; from <i>The Buried Giant</i> /from <i>Kazuo Ishiguro: My Own Private Japan:</i> 783
11-12.RN.4.3: Analyze and synthesize foundational U.S. and world documents of historical and literary significance for their themes, purposes, and rhetorical features.	<b>SE/TE:</b> from <i>Frankenstein:</i> 584



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<b>READING: Vocabulary</b>	
<b>RV.1: LEARNING OUTCOME FOR READING VOCABULARY</b>	
<b>Acquire, refine, and apply vocabulary using various strategies and sources</b>	
11-12.RV.1: Acquire and use accurately general academic and content-specific words and phrases at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	<b>SE/TE:</b> <i>Beowulf</i> (Gareth Hinds): 59; <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 96; <i>The Prologue From The Canterbury Tales: The Remix:</i> 163; <i>The Tragedy of Macbeth</i> (Act V, Scene i): 354; ; <i>Gulliver's Travels</i> (film)/ <i>Gulliver's Travels</i> (cover art): 457; <i>When Memories Never Fade, the Past Can Poison the Present:</i> 658, 661; from <i>History of Jamaica:</i> 741; Academic Vocabulary: 5, 115, 239, 415, 541, 679
<b>RV.2: VOCABULARY BUILDING</b>	
<b>Build and refine vocabulary by using strategies to determine and clarify words and understand their relationships</b>	
11-12.RV.2.1: Use context to determine or clarify the meaning of words and phrases.	<b>SE/TE:</b> <i>The Song of the Mud/Dulce et Decorum Est:</i> 84; from <i>The Worms of the Earth Against the Lions:</i> 178; <i>Shakespeare's Sister:</i> 194; <i>The Tragedy of Macbeth:</i> 277; <i>Sonnets 12, 60, 73</i> (Shakespeare), 32 (Wroth), 75 (Spenser): 372; <i>The Naked Babe and the Cloak of Manliness/Macbeth:</i> 384; <i>To His Coy Mistress:</i> 472; <i>To the Virgins, to Make Much of Time/Youth's the Season Made for Joys:</i> 480; from <i>the Divine Comedy: Inferno/The Second Coming:</i> 490; <i>Araby:</i> 504, 512; <i>The Explosion/Old Love:</i> 522; from <i>Frankenstein:</i> 600; <i>Apostrophe to the Ocean/The World Is Too Much With Us/London, 1802:</i> 624; <i>The Most Forgetful Man in the World:</i> 646; <i>The Seafarer/Dover Beach/Escape From the Old Country:</i> 744; <i>The Widow of Windsor/From Lucy: Englan' Lady:</i> 758
11-12.RV.2.2: <i>Students are expected to build upon and continue applying concepts learned previously.</i>	<i>Students build upon and continue applying concepts learned previously.</i>
11-12.RV.2.3: Analyze nuances in the meaning of words with similar denotations.	<b>SE/TE:</b> <i>The Song of the Mud/Dulce et Decorum Est:</i> 91; <i>Lines Composed a Few Miles Above Tintern Abbey/from The Prelude:</i> 566

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<p>11-12.RV.2.4: Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>	<p><b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade: 81; On Seeing England for the First Time/XXIII from Midsummer: 212; The Tragedy of Macbeth: 311; Sonnets 12, 60, 73 (Shakespeare), 32 (Wroth), 75 (Spenser): 380; The Naked Babe and the Cloak of Manliness/Macbeth: 396; A Valediction: Forbidding Mourning/Holy Sonnet 10: 434, 435; from Gulliver's Travels: 448; To the Virgins, to Make Much of Time/Youth's the Season Made for Joys: 485; from the Divine Comedy: Inferno/The Second Coming: 500; Araby: 512; from Frankenstein: 600; from Mrs. Dalloway: 616, 620; The Madeleine: 642; The Most Forgetful Man in the World: 655; from A History of the English Church and People: 730, 735; The Seafarer/Dover Beach/Escape From the Old Country: 754; from The Buried Giant/from Kazuo Ishiguro: My Own Private Japan: 768</i></p>
<p>11-12.RV.2.5: Select appropriate general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, part of speech, etymology, or standard usage.</p>	<p><b>SE/TE:</b> <i>from Beowulf: 46; The Song of the Mud/Dulce et Decorum Est: 91; The Prologue From The Canterbury Tales: 156; from The Worms of the Earth Against the Lions: 186; Shakespeare's Sister: 194, 196; The Tragedy of Macbeth: 331, 350; The Naked Babe and the Cloak of Manliness/Macbeth: 384; Lines Composed a Few Miles Above Tintern Abbey/from The Prelude: 566; Ode to a Nightingale/Ode to the West Wind: 580; from Mrs. Dalloway: 620; Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802: 632; from A History of the English Church and People: 735</i></p>

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<p><b>RV.3: VOCABULARY IN LITERATURE AND NONFICTION TEXTS</b>  <b>Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings</b></p>	
<p>11-12.RV.3.1: Analyze the meaning of words and phrases as they are used in works of literature, including figurative and connotative meanings; analyze the cumulative impact of specific word choices (e.g., <i>imagery, allegory, and symbolism</i>) on meaning and tone (e.g., <i>how the language evokes a sense of time and place; how it sets a formal or informal tone</i>).</p>	<p><b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade: 81; The Song of the Mud/Dulce et Decorum Est: 92; The Prologue From The Canterbury Tales: 156; The Tragedy of Macbeth: 314; Sonnets 12, 60, 73 (Shakespeare), 32 (Wroth), 75 (Spenser): 382; A Valediction: Forbidding Mourning/Holy Sonnet 10: 432, 433; from Gulliver's Travels: 446; from the Divine Comedy: Inferno/The Second Coming: 502; The Explosion/Old Love: 523; Lines Composed a Few Miles Above Tintern Abbey/from The Prelude: 565; Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802: 633; The Madeleine: 643; The Widow of Windsor/From Lucy: Englan' Lady: 766; from The Buried Giant/from Kazuo Ishiguro: My Own Private Japan: 782</i></p>
<p>11-12.RV.3.2: Determine the meaning of words and phrases as they are used in a nonfiction text, including figurative, connotative, and technical meanings; evaluate the cumulative impact of how an author uses and refines the meaning of a key term or terms over the course of a text.</p>	<p><b>SE/TE:</b> <i>The Song of the Mud/Dulce et Decorum Est: 95; On Seeing England for the First Time/XXIII from Midsummer: 214; The Most Forgetful Man in the World: 656</i></p>
<p>11-12.RV.3.3: Interpret figures of speech (e.g., <i>paradox</i>) in context and analyze their role in the text.</p>	<p><b>SE/TE:</b> ; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10: 432, 433; from the Divine Comedy: Inferno/The Second Coming: 502</i></p>

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<b>WRITING</b>	
<b>W.1: LEARNING OUTCOME FOR WRITING</b> <b>Write effectively for a variety of tasks, purposes, and audiences</b>	
11-12.W.1: Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.	<b>SE/TE:</b> Whole-Class Performance Task: 170, 363
<b>W.2: HANDWRITING</b> <b>Demonstrate the ability to write legibly</b>	
11-12.W.2: <i>Students are expected to build upon and continue applying concepts learned previously.</i>	<i>Students build upon and continue applying concepts learned previously.</i>
<b>W.3: WRITING GENRES:</b> <b>Develop and refine writing skills by writing for different purposes and to specific audiences or people</b>	
<b>ARGUMENTATIVE</b>	
11-12.W.3.1: Write arguments in a variety of forms that –	<b>SE/TE:</b> <i>The Prologue From The Canterbury Tales:</i> 158; <i>Shakespeare's Sister:</i> 197; Whole-Class Performance Task: 62; Performance-Based Assessment: 107
<ul style="list-style-type: none"> <li>• Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</li> </ul>	<b>SE/TE:</b> <i>Beowulf</i> (Gareth Hinds): 61; <i>Shakespeare's Sister:</i> 197; <i>The Tragedy of Macbeth:</i> 295, 352; from <i>Gulliver's Travels:</i> 450; ; <i>Gulliver's Travels</i> (film)/ <i>Gulliver's Travels</i> (cover art): 458, 459; <i>When Memories Never Fade, the Past Can Poison the Present:</i> 663; Whole-Class Performance Task: 63, 64, 166, 361; Performance-Based Assessment: 108, 109, 360, 361, 362, 408, 409
<ul style="list-style-type: none"> <li>• Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</li> </ul>	<b>SE/TE:</b> <i>Beowulf</i> (Gareth Hinds): 61; <i>The Prologue From The Canterbury Tales: The Remix:</i> 164, 165; <i>Shakespeare's Sister:</i> 197; <i>The Tragedy of Macbeth:</i> 295, 352; from <i>Gulliver's Travels:</i> 450; ; <i>Gulliver's Travels</i> (film)/ <i>Gulliver's Travels</i> (cover art): 458, 459; <i>When Memories Never Fade, the Past Can Poison the Present:</i> 663; Whole-Class Performance Task: 63, 166, 361, 362; Performance-Based Assessment: 108, 109, 360, 361, 408, 409

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<ul style="list-style-type: none"> <li>● Use effective transitions as well as varied syntax 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.</li> </ul>	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> : 352; <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 399; Whole-Class Performance Task: 65, 66, 166, 366; Performance-Based Assessment: 108, 109, 360, 366, 408, 409
<ul style="list-style-type: none"> <li>● Establish and maintain a consistent style and tone appropriate to purpose and audience.</li> </ul>	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> : 295; <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 399; ; <i>Gulliver's Travels</i> (film)/ <i>Gulliver's Travels</i> (cover art): 458, 459; <i>When Memories Never Fade, the Past Can Poison the Present</i> : 663; Whole-Class Performance Task: 166, 363; Performance-Based Assessment: 108, 109, 360, 363, 408, 409
<ul style="list-style-type: none"> <li>● Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<b>SE/TE:</b> <i>The Song of the Mud/Dulce et Decorum Est</i> : 95; Whole-Class Performance Task: 64, 166, 362; Performance-Based Assessment: 108, 109, 360, 362, 408, 409
<b>INFORMATIVE</b>	
11-12.W.3.2: Write informative compositions on a variety of topics that –	<b>SE/TE:</b> from <i>Beowulf</i> : 48; <i>How Did Harry Patch Become an Unlikely WWI Hero?</i> : 99; <i>Ode to a Nightingale/Ode to the West Wind</i> : 583; <i>Shooting an Elephant</i> : 717; from <i>History of Jamaica</i> : 742; <i>The Widow of Windsor/From Lucy: Englan' Lady</i> : 767; Whole-Class Performance Task: 718; Performance-Based Assessment: 792, 793
<ul style="list-style-type: none"> <li>● Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., <i>headings</i>), graphics (e.g., <i>figures, tables</i>), and multimedia when useful to aiding comprehension.</li> </ul>	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> (Act V, Scene i): 358, 359; <i>Sonnets 12, 60, 73</i> (Shakespeare), 32 (Wroth), 75 (Spenser): 383; Whole-Class Performance Task: 167, 604, 719, 720; Performance-Based Assessment: 231, 232, 233, 407, 791
<ul style="list-style-type: none"> <li>● Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> </ul>	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> (Act V, Scene i): 358; <i>Sonnets 12, 60, 73</i> (Shakespeare), 32 (Wroth), 75 (Spenser): 383; Whole-Class Performance Task: 168, 169, 172, 719, 720; Performance-Based Assessment: 232, 233

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<ul style="list-style-type: none"> <li>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> </ul>	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> (Act V, Scene i): 358; Whole-Class Performance Task: 170, 721; Performance-Based Assessment: 232, 233
<ul style="list-style-type: none"> <li>Choose language, content-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic, recognizing and eliminating wordiness and redundancy.</li> </ul>	<b>SE/TE:</b> <i>Ode to a Nightingale/Ode to the West Wind</i> : 583; Whole-Class Performance Task: 170, 724, 725; Performance-Based Assessment: 232, 233, 664
<ul style="list-style-type: none"> <li>Establish and maintain a style appropriate to the purpose and audience.</li> </ul>	<b>SE/TE:</b> <i>The Widow of Windsor/From Lucy: Englan' Lady</i> : 767; Whole-Class Performance Task: 171, 725; Performance-Based Assessment: 232, 233
<ul style="list-style-type: none"> <li>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).</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 172, 720; Performance-Based Assessment: 232, 233
<b>NARRATIVE</b>	
11-12.W.3.3: Write narrative compositions in a variety of forms that –	<b>SE/TE:</b> from <i>Frankenstein</i> : 602
<ul style="list-style-type: none"> <li>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters.</li> </ul>	<b>SE/TE:</b> from <i>Frankenstein</i> : 602; Whole-Class Performance Task: 460, 461, 462, 463, 604, 605, 606, 610; Performance-Based Assessment: 533, 534, 535, 671, 672, 673
<ul style="list-style-type: none"> <li>Create a smooth progression of experiences or events.</li> </ul>	<b>SE/TE:</b> from <i>Beowulf</i> : 47, 49, 53, <i>Seeing Things New</i> : 460, 464, <i>Performance Task</i> : 465
<ul style="list-style-type: none"> <li>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> </ul>	<b>SE/TE:</b> <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 436; Whole-Class Performance Task: 460, 464, 604, 606, 610; Performance-Based Assessment: 534, 535, 672, 673
<ul style="list-style-type: none"> <li>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 460, 462, 466, 604, 606, 610; Performance-Based Assessment: 534, 535, 672, 673

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<ul style="list-style-type: none"> <li>• Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 364, 460, 465, 604, 607, 610; Performance-Based Assessment: 534, 535, 672, 673
<ul style="list-style-type: none"> <li>• Provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 460, 462, 604, 606, 610; Performance-Based Assessment: 534, 535, 672, 673
<b>W.4: THE WRITING PROCESS</b> <b>Produce coherent and legible documents by planning, drafting, revising, editing, and collaborating with others</b>	
<b>11-12.W.4: Apply the writing process to –</b>	
<ul style="list-style-type: none"> <li>• Plan and develop; draft; revise using appropriate reference materials; rewrite; try a new approach, focusing on addressing what is most significant for a specific purpose and audience; and edit to produce and strengthen writing that is clear and coherent.</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 69, 175, 364, 367, 467, 611
<ul style="list-style-type: none"> <li>• Use technology to generate, produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</li> </ul>	<b>SE/TE:</b> <i>Frankenstein</i> : 601
<b>W.5: THE RESEARCH PROCESS</b> <b>Build knowledge about the research process and the topic under study by conducting research</b>	
<b>FINDING, ASSESSING, SYNTHESIZING, AND REPORTING INFORMATION</b>	
<b>11-12.W.5: Conduct short as well as more sustained research assignments and tasks to build knowledge about the research process and the topic under study.</b>	<b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?</i> : 99; <i>Passenger Manifest of the MV Empire Windrush</i> : 223; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802</i> : 635; from <i>The Buried Giant</i> /from <i>Kazuo Ishiguro: My Own Private Japan</i> : 783
<ul style="list-style-type: none"> <li>• Formulate an inquiry question, and refine and narrow the focus as research evolves.</li> </ul>	<b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?</i> : 99; <i>Passenger Manifest of the MV Empire Windrush</i> : 223; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802</i> : 635; from <i>The Buried Giant</i> /from <i>Kazuo Ishiguro: My Own Private Japan</i> : 783

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<p align="center"><b>Indiana Academic Standards for English/Language Arts, Grade 12</b></p>	<p align="center"><b>myPerspectives, Grade 12 ©2017</b></p>
<ul style="list-style-type: none"> <li>● Gather relevant information from multiple types of authoritative sources, using advanced searches effectively, and annotate sources.</li> </ul>	<p><b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 99; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 635; Whole-Class Performance Task: 722, 723</p>
<ul style="list-style-type: none"> <li>● Assess the strengths and limitations of each source in terms of the task, purpose, and audience.</li> </ul>	<p><b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 99; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 635; Whole-Class Performance Task: 722, 723</p>
<ul style="list-style-type: none"> <li>● Synthesize and integrate information into the text selectively to maintain the flow of ideas.</li> </ul>	<p><b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 99; <i>Passenger Manifest of the MV Empire Windrush:</i> 223; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 635; from <i>The Buried Giant</i>/from <i>Kazuo Ishiguro: My Own Private Japan:</i> 783</p>
<ul style="list-style-type: none"> <li>● Avoid plagiarism and overreliance on any one source and follow a standard format (e.g., <i>MLA, APA</i>) for citation.</li> </ul>	<p><b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 99; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 635; Whole-Class Performance Task: 722, 723</p>
<ul style="list-style-type: none"> <li>● Present information, choosing from a variety of formats.</li> </ul>	<p><b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 99; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 635; Whole-Class Performance Task: 722, 723</p>



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<b>W.6: CONVENTIONS OF STANDARD ENGLISH</b>	
<b>Demonstrate command of the conventions of standard English</b>	
<b>GRAMMAR AND USAGE</b>	
11-12.W.6.1: Demonstrate command of English grammar and usage, focusing on:	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade: 83; The Song of the Mud/Dulce et Decorum Est: 93; from Gulliver's Travels: 449; Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802: 634</i>
11-12.W.6.1a: <b>Pronouns</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students build upon and continue applying conventions learned previously. For example, see: <i>Whole-Class Learning: 435, Discovering the Self: 634</i>
11-12.W.6.1b: <b>Verbs</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students build upon and continue applying conventions learned previously. For example, see: For example, see: <i>Finding a Home: 720, from The Buried Giant: 771, Small-Group Learning: 771</i>
11-12.W.6.1c: <b>Adjectives and Adverbs</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students build upon and continue applying conventions learned previously. For example, see: <i>Finding a Home: 720, Forging a Hero: 66</i>
11-12.W.6.1d: <b>Phrases and Clauses</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students build upon and continue applying conventions learned previously. For example, see: <i>The Song of the Mud: 93, Poetry of War: 95</i>
11-12.W.6.1e: <b>Usage</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students build upon and continue applying conventions learned previously. For example, see: <i>Unit Introduction: 115, Performance Task: 173, Reflecting on Society: 190, 196</i>

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<b>CAPITALIZATION, PUNCTUATION, AND SPELLING</b>	
11-12.W.6.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling focusing on:	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> : 351; from <i>Mrs. Dalloway</i> : 622; from <i>A History of the English Church and People</i> , 737; <i>Whole-Class Performance Task</i> : 609
11-12.W.6.2a: <b>Capitalization</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students build upon and continue applying conventions learned previously. For example, see: <i>Performance Task</i> : 611
11-12.W.6.2b: <b>Punctuation</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students build upon and continue applying conventions learned previously. For example, see: <i>The Tragedy of Macbeth, Act V</i> : 351, <i>Discovering the Self</i> : 622
11-12.W.6.2d: <b>Spelling</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students build upon and continue applying conventions learned previously. For example, see: <i>Performance Task</i> : 69, 171, 609, 611

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<b>SPEAKING AND LISTENING</b>	
<b>SL.1: LEARNING OUTCOME FOR SPEAKING AND LISTENING</b> <b>Refine and apply effective communication skills through speaking and active listening</b>	
11-12.SL.1: Listen actively and adjust the use of spoken language (e.g., <i>conventions, style, vocabulary</i> ) to communicate effectively with a variety of audiences and for different purposes.	<b>SE/TE:</b> <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 437; Small-Group Performance Task: 785
<b>SL.2: DISCUSSION AND COLLABORATION</b> <b>Refine and apply reciprocal communication skills by participating in a range of collaborative discussions</b>	
11-12.SL.2.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics, texts, and issues, building on others' ideas and expressing personal ideas clearly and persuasively.	<b>SE/TE:</b> from <i>The Worms of the Earth Against the Lions</i> : 189; <i>To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 488; <i>The Explosion/Old Love</i> : 525; from <i>Mrs. Dalloway</i> : 623; <i>Shooting an Elephant</i> : 716; Share Your Independent Learning: 106, 230, 406, 532, 670, 790
11-12.SL.2.2: Stimulate a thoughtful, well-reasoned debate and exchange of ideas by referring to specific evidence from materials under study and additional research and resources.	<b>SE/TE:</b> <i>The Song of the Mud/Dulce et Decorum Est</i> : 94; from <i>The Worms of the Earth Against the Lions</i> : 189; <i>The Tragedy of Macbeth</i> : 279, 353; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 437; <i>To His Coy Mistress</i> : 477; <i>To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 488; <i>The Explosion/Old Love</i> : 525; from <i>Mrs. Dalloway</i> : 623; Performance-Based Assessment: 111, 235, 411, 537, 675, 795
11-12.SL.2.3: Work with peers to promote collegial discussions and decision-making, set clear goals and deadlines, and individual roles as needed.	<b>SE/TE:</b> from <i>The Worms of the Earth Against the Lions</i> : 189; <i>To His Coy Mistress</i> : 477; from <i>Mrs. Dalloway</i> : 623; Small-Group Performance Task: 224, 400
11-12.SL.2.4: Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> : 279, 353; <i>To His Coy Mistress</i> : 477; <i>The Explosion/Old Love</i> : 525; from <i>History of Jamaica</i> : 742, 743; Small-Group Performance Task: 526, 664, 665, 784

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11-12.SL.2.5: Conduct debate and discussion to allow all views to be presented; allow for a dissenting view, in addition to group compromise; and determine what additional information or research is required to deepen the investigation or complete the task.	<b>SE/TE:</b> <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 437; Small-Group Performance Task: 100
<b>SL.3: COMPREHENSION</b> <b>Refine and apply active listening and interpretation skills using various strategies</b>	
11-12.SL.3.1: Integrate multiple sources of information presented in diverse media and formats (e.g., <i>visually, quantitatively, orally</i> ) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.	<b>SE/TE:</b> from <i>Beowulf</i> : 49; from <i>Frankenstein</i> : 603
11-12.SL.3.2: Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.	<b>SE/TE:</b> from <i>The Worms of the Earth Against the Lions</i> : 189; <i>The Tragedy of Macbeth</i> : 313; Small-Group Performance Task: 225, 401
<b>SL.4: PRESENTATION OF KNOWLEDGE AND IDEAS</b> <b>Refine and apply speaking skills to communicate ideas effectively in a variety of situations</b>	
11-12.SL.4.1: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.	<b>SE/TE:</b> <i>The Prologue From The Canterbury Tales</i> : 159; <i>On Seeing England for the First Time/XXIII from Midsummer</i> : 215; <i>The Seafarer/Dover Beach/Escape From the Old Country</i> : 757; Small-Group Performance Task: 225, 401, 527, 785; Performance-Based Assessment: 110, 794
11-12.SL.4.2: Create engaging presentations that make strategic and creative use of digital media (e.g., <i>textual, graphical, audio, visual, and interactive elements</i> ) to add interest and enhance understanding of findings, reasoning, and evidence.	<b>SE/TE:</b> from <i>Beowulf</i> : 49; <i>On Seeing England for the First Time/XXIII from Midsummer</i> : 215; from <i>the Divine Comedy: Inferno/The Second Coming</i> : 503; <i>The Explosion/Old Love</i> : 525; from <i>Frankenstein</i> : 603; Small-Group Performance Task: 101; Performance-Based Assessment: 234, 674, 794

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11-12.SL.4.3: <i>Students are expected to build upon and continue applying concepts learned previously.</i>	<i>Students build upon and continue applying concepts learned previously.</i>
<b>MEDIA LITERACY</b>	
<b>ML.1: LEARNING OUTCOME FOR MEDIA LITERACY</b> <b>Develop and enhance understanding of the roles of media and techniques and strategies used to achieve various purposes</b>	
11-12.ML.1: Critically analyze information found in electronic, print, and mass media used to inform, persuade, entertain, and transmit culture.	<b>SE/TE:</b> <i>Reflecting on Society: 216, 222, Passenger Manifest for the My Empire Windrush: 219, Whole-Class Learning: 275</i>
<b>ML.2: MEDIA LITERACY</b> <b>Analyze the purposes of media and the ways in which media can have influences</b>	
11-12.ML.2.1: Evaluate the intersections and conflicts between visual and verbal messages, and recognize how visual techniques or design elements carry or influence messages in various media.	<b>SE/TE:</b> <i>On Seeing England for the First Time: 215, Small-Group Learning: 225</i>
11-12.ML.2.2: Analyze the impact of the media on the public, including identifying and analyzing rhetorical and logical fallacies.	<b>SE/TE:</b> <i>Reflecting on Society: 216, Seeing Things New: 450, Discovering the Self: 658</i>