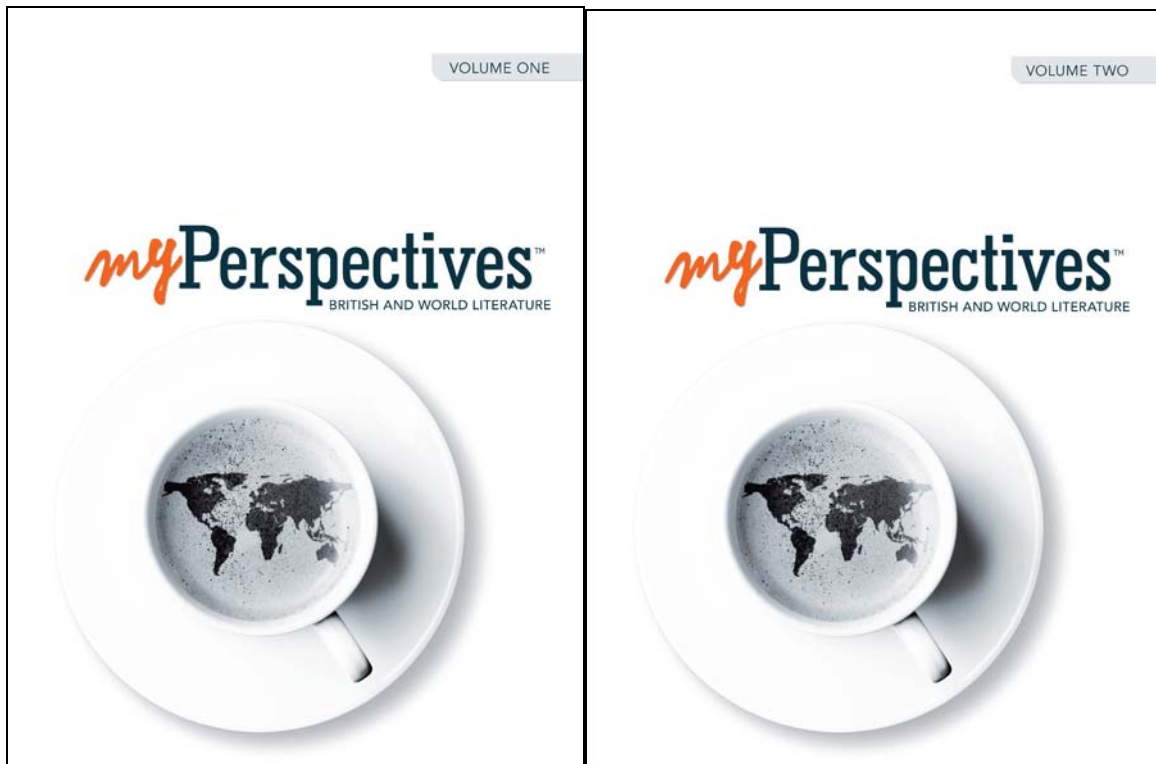


## A Correlation of



**Grade 12, ©2017**

**To the**

**Minnesota  
Academic Standards  
for English/ Language Arts**

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

## Introduction

This document demonstrates how *myPerspectives™ English Language Arts* meets the objectives of **Minnesota Academic Standards for English /Language Arts**. Correlation page references are to the Student Edition and Teacher's Edition and are cited by selection or feature title and page reference.

*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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Minnesota Academic Standards for English/Language Arts	myPerspectives Grade 12, ©2017
<b>(R) Reading</b>	
<b>(RL) Literature</b>	
<b>Key Ideas and Details</b>	
(RL.11.4.1.1) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	<b>SE/TE:</b> from <i>Beowulf</i> : 44; <i>The Tragedy of Macbeth</i> : 331, 348; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 432; from <i>Gulliver's Travels</i> : 446; from <i>the Divine Comedy: Inferno/The Second Coming</i> : 501; <i>Araby</i> : 512; Students will address this standard in <i>Analyze the Text</i> features which appear with every literature selection.
(RL.11.4.2.2) Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	<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</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; <i>To His Coy Mistress/To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 489; <i>Lines Composed a Few Miles Above Tintern Abbey</i> /from <i>The Prelude</i> : 564; <i>Ode to a Nightingale/Ode to the West Wind</i> : 578, 580, <i>Lines Composed a Few Miles Above Tintern Abbey</i> /from <i>The Prelude/Ode to a Nightingale/Ode to the West Wind</i> : 582; <i>The Seafarer/Dover Beach/Escape From the Old Country</i> : 754
(RL.11.4.3.3) 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).	<b>SE/TE:</b> from <i>Beowulf</i> : 44; <i>The Prologue From The Canterbury Tales</i> : 154; <i>The Tragedy of Macbeth</i> : 312, 313, 332, 333, 348; from <i>the Divine Comedy: Inferno/ The Second Coming</i> : 502; <i>Araby</i> : 514; from <i>Mrs. Dalloway</i> : 620; <i>The Seafarer/ Dover Beach/Escape From the Old Country</i> : 756

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<b>Minnesota Academic Standards for English/Language Arts</b>	<b>myPerspectives Grade 12, ©2017</b>
<b>Craft and Structure</b>	
(RL.11.4.4.4) Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	<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:</i> 382; from <i>the Divine Comedy: Inferno/The Second Coming:</i> 501, 502; <i>The Explosion/Old Love:</i> 522; <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> 580; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 633; <i>The Madeleine:</i> 643; <i>The Widow at Windsor/From Lucy: Englan’ Lady:</i> 766
(RL.11.4.5.5) Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	<b>SE/TE:</b> from <i>Beowulf:</i> 44; <i>The Prologue From The Canterbury Tales:</i> 156; <i>The Tragedy of Macbeth:</i> 278, 294, 312, 348; <i>Sonnets:</i> 380; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10:</i> 435; <i>To the Virgins, to Make Much of Time/Youth’s the Season Made for Joys:</i> 486; <i>Araby:</i> 512, 514; <i>The Explosion/Old Love:</i> 524; <i>Lines Composed a Few Miles Above Tintern Abbey/from The Prelude:</i> 566; <i>Ode to a Nightingale/Ode to the West Wind:</i> 578; from <i>Frankenstein:</i> 598; from <i>Mrs. Dalloway:</i> 620; <i>The Madeleine:</i> 644; <i>The Widow at Windsor/From Lucy: Englan’ Lady:</i> 764
(RL.11.4.6.6) Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	<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 from Midsummer:</i> 214; <i>The Tragedy of Macbeth:</i> 349; from <i>Gulliver’s Travels:</i> 446, 447, 450; from <i>Gulliver’s Travels/Gulliver’s Travels Among the Lilliputians and the Giants/Cover Art:</i> 458
<b>Integration of Knowledge and Ideas</b>	
(RL.11.4.7.7) Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	<b>SE/TE:</b> from <i>Beowulf/from Beowulf (graphic novel):</i> 60; <i>The Prologue From The Canterbury Tales/The Prologue From The Canterbury Tales: The Remix:</i> 164; <i>The Tragedy of Macbeth (Act V, Scene i):</i> 354, 357, 358; from <i>Gulliver’s Travels Among the Lilliputians and the Giants/Cover Art:</i> 452, 457, 458

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Minnesota Academic Standards for English/Language Arts	myPerspectives Grade 12, ©2017
(RL.11.4.8.8) (Not applicable to literature)	Not applicable according to the Minnesota Academic Standards for English/Language Arts
(RL.11.4.9.9) Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including American Indian and other diverse cultures’ texts and how two or more texts from the same period treat similar themes or topics.	<b>SE/TE:</b> <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 437; <i>Araby</i> : 515; <i>Lines Composed a Few Miles Above Tintern Abbey/from The Prelude</i> : 565; <i>Ode to a Nightingale/Ode to the West Wind</i> : 568
<b>Range of Reading and Level of Text Complexity</b>	
(RL.11.4.10.10) By the end of grade 12, read and comprehend literature and other texts including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.	<b>SE/TE:</b> from <i>Beowulf</i> : 16; from <i>Beowulf (graphic novel)</i> : 50; <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> : 126; <i>The Prologue From The Canterbury Tales: The Remix</i> : 160; <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</i> : 372; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 426; from <i>Gulliver’s Travels</i> : 438; from <i>Gulliver’s Travels Among the Lilliputians and the Giants/Cover Art</i> : 452; <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; <i>The Explosion/Old Love</i> : 516; <i>Lines Composed a Few Miles Above Tintern Abbey/from The Prelude</i> : 552; <i>Ode to a Nightingale/Ode to the West Wind</i> : 568; from <i>Frankenstein</i> : 584; from <i>Mrs. Dalloway</i> : 616; <i>Apostrophe to the Ocean/The World Is Too Much With Us/London, 1802</i> : 624; <i>The Madeleine</i> : 636; <i>The Seafarer/Dover Beach/Escape From the Old Country</i> : 744; <i>The Widow at Windsor/From Lucy: Englan’ Lady</i> : 758; First-Read Guide: 104, 228, 404, 530, 668, 772; Close-Read Guide: 105, 229, 405, 531, 669, 773

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Minnesota Academic Standards for English/Language Arts	myPerspectives Grade 12, ©2017
(RL.11.4.10.10.a) Self-select texts for personal enjoyment, interest, and academic tasks.	<b>SE/TE:</b> During each unit, students self-select a text to explore an aspect of the unit topic: <i>Overview Independent Learning</i> on pages 103, 227, 403, 529, 667, 771. In addition, students can select suggested trade books found on pages T38-T49.
(RL.11.4.10.10.b) Read widely to understand multiple perspectives and pluralistic viewpoints.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade: 74; The Song of the Mud/Dulce et Decorum Est: 84; The Prologue From The Canterbury Tales: 126; The Prologue From The Canterbury Tales: The Remix: 160; On Seeing England for the First Time/ XXIII from Midsummer: 198; The Tragedy of Macbeth: 258, 280, 296, 314, 334; Sonnets: 372; A Valediction: Forbidding Mourning/Holy Sonnet 10: 426; from Gulliver's Travels: 438; from Gulliver's Travels Among the Lilliputians and the Giants/Cover Art: 452; To His Coy Mistress: 472; To the Virgins, to Make Much of Time/Youth's the Season Made for Joys: 480; from the Divine Comedy: Inferno/The Second Coming: 490; Araby: 504; The Explosion/Old Love: 516; Lines Composed a Few Miles Above Tintern Abbey/from The Prelude: 552; Ode to a Nightingale/Ode to the West Wind: 568; from Frankenstein: 584; from Mrs. Dalloway: 616; Apostrophe to the Ocean/The World Is Too Much With Us/London, 1802: 624; The Madeleine: 636; The Seafarer/Dover Beach/Escape From the Old Country: 744; The Widow at Windsor/From Lucy: Englan' Lady: 758</i>
<b>(RI) Informational Text</b>	
<b>Key Ideas and Details</b>	
(RI.11.5.1.1) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	<b>SE/TE:</b> from <i>The Worms of the Earth Against the Lions: 187; Shakespeare's Sister: 195; Back to My Own Country: An Essay: 700; from A History of the English Church and People: 736; from A History of the English Church and People/ from History of Jamaica: 742; Students will address this standard in Analyze the Text features which appear with every informational text selection.</i>

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<b>Minnesota Academic Standards for English/Language Arts</b>	<b>myPerspectives Grade 12, ©2017</b>
(RI.11.5.2.2) Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.	<b>SE/TE:</b> <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 396; <i>The Most Forgetful Man in the World/When Memories Never Fade, the Past Can Poison the Present</i> : 662–663; <i>Back To My Own Country: An Essay/Shooting an Elephant</i> : 716–717
(RI.11.5.3.3) 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 the 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>On Seeing England for the First Time/XXIII from Midsummer</i> : 212; <i>Shooting an Elephant</i> : 712; <i>Back to My Own Country: An Essay/Shooting an Elephant</i> : 716
<b>Craft and Structure</b>	
(RI.11.5.4.4) Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	<b>SE/TE:</b> from <i>The Worms of the Earth Against the Lions</i> : 178; <i>On Seeing England for the First Time/XXIII from Midsummer</i> : 214; <i>The Most Forgetful Man in the World</i> : 656; <i>Shooting an Elephant</i> : 714
(RI.11.5.5.5) 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; <i>Back to My Own Country: An Essay/Shooting an Elephant</i> : 716; from <i>A History of the English Church and People</i> : 736; Whole-Class Performance Task: Unit 1: 62
(RI.11.5.6.6) Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, 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 from Midsummer</i> : 214; <i>The Most Forgetful Man in the World</i> : 656; <i>Back to My Own Country: An Essay</i> : 700, 702; <i>Shooting an Elephant</i> : 714
<b>Integration of Knowledge and Ideas</b>	
(RI.11.5.7.7) Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.	<b>SE/TE:</b> <i>Passenger Manifest for the MV Empire Windrush</i> : 222; <i>The Most Forgetful Man in the World/When Memories Never Fade, the Past Can Poison the Present</i> : 663; from <i>A History of the English Church and People/from History of Jamaica</i> : 742



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(RI.11.5.8.8) Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).	<b>SE/TE:</b> from <i>Frankenstein</i> : 584; Resources: R6–R7
(RI.11.5.9.9) Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.	<b>SE/TE:</b> from <i>Frankenstein</i> ; Resources: R6–R7
<b>Range of Reading and Level of Text Complexity</b>	
(RI.11.5.10.10) By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.	<b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 96; from <i>The Worms of the Earth Against the Lions</i> : 178; <i>Shakespeare’s Sister</i> : 190; <i>On Seeing England for the First Time/XXIII from Midsummer</i> : 198, 212; <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 384; 624; <i>The Most Forgetful Man in the World</i> : 646; <i>When Memories Never Fade, the Past Can Poison the Present</i> : 658; <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; First-Read Guide: 104, 228, 404, 530, 668, 772; Close-Read Guide: 105, 229, 405, 531, 669, 773
(RI.11.5.10.10.a) Self-select texts for personal enjoyment, interest, and academic tasks.	<b>SE/TE:</b> During each unit, students self-select a text to explore an aspect of the unit topic: <i>Overview Independent Learning</i> on pages 103, 227, 403, 529, 667, 771. In addition, students can select suggested trade books found on pages T38-T49.

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Minnesota Academic Standards for English/Language Arts	myPerspectives Grade 12, ©2017
<b>(W) Writing</b>	
<b>Text Types and Purposes</b>	
(W.11.7.1.1) Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	<b>SE/TE:</b> from <i>Beowulf</i> /from <i>Beowulf</i> (graphic novel): 60; <i>The Prologue From The Canterbury Tales</i> : 158; <i>The Prologue From The Canterbury Tales/The Prologue From The Canterbury Tales: The Remix</i> : 164; <i>Shakespeare's Sister</i> : 197; <i>The Tragedy of Macbeth</i> : 295, 352; <i>Gulliver's Travels Among the Lilliputians and the Giants/Cover Art</i> : 458; <i>To His Coy Mistress/To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 489; <i>The Most Forgetful Man in the World/When Memories Never Fade, the Past Can Poison the Present</i> : 663; Whole-Class Performance Task: Unit 1: 62, Unit 3: 360; Performance-Based Assessment: Unit 1: 108, Unit 3: 408
(W.11.7.1.1.a) 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.	<b>SE/TE:</b> from <i>Beowulf</i> /from <i>Beowulf</i> (graphic novel): 60; <i>The Prologue From The Canterbury Tales/The Prologue From The Canterbury Tales: The Remix</i> : 164; <i>Shakespeare's Sister</i> : 197; <i>Gulliver's Travels Among the Lilliputians and the Giants/ Cover Art</i> : 458; <i>The Most Forgetful Man in the World/When Memories Never Fade, the Past Can Poison the Present</i> : 663; Whole-Class Performance Task: Unit 1: 63, 64, Unit 3: 361; Performance-Based Assessment: Unit 1: 107, Unit 3: 407
(W.11.7.1.1.b) 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.	<b>SE/TE:</b> from <i>Beowulf</i> /from <i>Beowulf</i> (graphic novel): 60; <i>Shakespeare's Sister</i> : 197; <i>Gulliver's Travels Among the Lilliputians and the Giants/Cover Art</i> : 458; Whole-Class Performance Task: Unit 1: 63, Unit 3: 361, 362; Performance-Based Assessment: Unit 1: 107
(W.11.7.1.1.c) Use words, phrases, and clauses 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.	<b>SE/TE:</b> from <i>Beowulf</i> /from <i>Beowulf</i> (graphic novel): 60–61; <i>To His Coy Mistress/To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 489; Small-Group Performance Task: Unit 1: 100; Whole-Class Performance Task: Unit 1: 65, 68, Unit 3: 364

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(W.11.7.1.1.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.	<b>SE/TE:</b> <i>Sonnets</i> : 383; Whole-Class Performance Task: Unit 1: 64, Unit 3: 363
(W.11.7.1.1.e) Provide a concluding statement or section that follows from and supports the argument presented.	<b>SE/TE:</b> from <i>Beowulf</i> /from <i>Beowulf (graphic novel)</i> : 61; Whole-Class Performance Task: Unit 1: 62, 64, Unit 3: 360, 362; Performance-Based Assessment: Unit 1: 108, Unit 3: 408
(W.11.7.2.2) 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.	<b>SE/TE:</b> from <i>Beowulf</i> : 48; <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade/The Song of the Mud/Dulce et Decorum Est</i> : 95; <i>How Did Harry Patch Become an Unlikely WWI Hero?</i> : 99; <i>Passenger Manifest for the MV Empire Windrush</i> : 222; <i>The Tragedy of Macbeth (Act V, Scene i)</i> : 358; <i>Araby</i> : 515; <i>Lines Composed a Few Miles Above Tintern Abbey</i> /from <i>The Prelude/Ode to a Nightingale/Ode to the West Wind</i> : 582; <i>Back to My Own Country: An Essay/ Shooting an Elephant</i> : 717; from <i>A History of the English Church and People</i> /from <i>History of Jamaica</i> : 742; <i>The Widow at Windsor/From Lucy: Englan' Lady</i> : 766; Whole-Class Performance Task: Unit 2: 166; Unit 6: 718; Performance-Based Assessment: Unit 2: 232, Unit 6: 776
(W.11.7.2.2.a) 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., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade/The Song of the Mud/Dulce et Decorum Est</i> : 95; <i>The Tragedy of Macbeth (Act V, Scene i)</i> : 358; <i>Sonnets</i> : 382; <i>Back to My Own Country: An Essay/Shooting an Elephant</i> : 717; Whole-Class Performance Task: Unit 2: 167, Unit 6: 722; Performance-Based Assessment: Unit 2: 231
(W.11.7.2.2.b) 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.	<b>SE/TE:</b> <i>Sonnets</i> : 382; Whole-Class Performance Task: Unit 2: 168, 172, Unit 6: 722

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(W.11.7.2.2.c) 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.	<b>SE/TE:</b> from <i>Beowulf</i> : 48; <i>The Tragedy of Macbeth</i> (Act V, Scene i): 358; <i>Back to My Own Country: An Essay/Shooting an Elephant</i> : 717; Whole-Class Performance Task: Unit 2: 170, Unit 6: 718, 723; Performance-Based Assessment: Unit 2: 232, Unit 6: 776
(W.11.7.2.2.d) Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	<b>SE/TE:</b> <i>The Seafarer/Dover Beach/Escape From the Old Country</i> : 757; Whole-Class Performance Task: Unit 2: 170, Unit 6: 718, 724; Performance-Based Assessment: Unit 2: 232, Unit 6: 776
(W.11.7.2.2.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.	<b>SE/TE:</b> <i>The Widow at Windsor/From Lucy: Englan' Lady</i> : 766; Whole-Class Performance Task: Unit 2: 171, Unit 6: 718, 724; Performance-Based Assessment: Unit 2: 232, Unit 6: 776
(W.11.7.2.2.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).	<b>SE/TE:</b> <i>Back to My Own Country: An Essay/Shooting an Elephant</i> : 717; Whole-Class Performance Task: Unit 2: 172, Unit 6: 718, 722; Performance-Based Assessment: Unit 2: 232, Unit 6: 776
(W.11.7.3.3) Write narratives and other creative texts to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	<b>SE/TE:</b> <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 436; from <i>Gulliver's Travels</i> : 450; from <i>Frankenstein</i> : 602 <i>The Madeleine</i> : 644; Whole-Class Performance Task: Unit 4: 460, Unit 5: 604; Performance-Based Assessment: Unit 4: 534, Unit 5: 671, 672
(W.11.7.3.3.a) 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; create a smooth progression of experiences or events.	<b>SE/TE:</b> from <i>Frankenstein</i> : 602; Whole-Class Performance Task: Unit 4: 461, 462, Unit 5: 605, 606, 610; Performance-Based Assessment: Unit 4: 533, 534, Unit 5: 672
(W.11.7.3.3.b) Use literary and narrative techniques, such as dialogue, pacing, rhythm, repetition, rhyme, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.	<b>SE/TE:</b> <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 436; from <i>Frankenstein</i> : 602; Whole-Class Performance Task: Unit 4: 462, 466, Unit 5: 606, 610; Performance-Based Assessment: Unit 4: 534, Unit 5: 672

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(W.11.7.3.3.c) 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).	<b>SE/TE:</b> Whole-Class Performance Task: Unit 4: 460, 462, 464, Unit 5: 604, 606, 610; Performance-Based Assessment: Unit 4: 534, Unit 5: 672
(W.11.7.3.3.d) Use precise words and phrases, telling details, figurative and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	<b>SE/TE:</b> from <i>Gulliver's Travels</i> : 450; <i>The Madeleine</i> : 645; Whole-Class Performance Task: Unit 4: 460, 466, Unit 5: 604, 605, 608, 610; Performance-Based Assessment: Unit 4: 534, Unit 5: 672
(W.11.7.3.3.e) Provide a conclusion (when appropriate to the genre) that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative or creative text.	<b>SE/TE:</b> <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 436; Whole-Class Performance Task: Unit 4: 460, 462, 466, Unit 5: 604, 606, 610; Performance- Based Assessment: Unit 4: 534, Unit 5: 672
<b>Writing Process: Production and Distribution of Writing</b>	
(W.11.7.4.4) 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.)	<b>SE/TE:</b> from <i>Gulliver's Travels</i> : 450; <i>To His Coy Mistress/To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 489; Whole-Class Performance Task: Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6
(W.11.7.5.5) Use a writing process to develop and strengthen writing as needed by planning, drafting, 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 11–12 on page 75.)	<b>SE/TE:</b> from <i>Beowulf</i> /from <i>Beowulf (graphic novel)</i> : 61; from <i>Gulliver's Travels</i> / from <i>Gulliver's Travels Among the Lilliputians and the Giants/Cover Art</i> : 459; <i>Lines Composed a Few Miles Above Tintern Abbey</i> /from <i>The Prelude/Ode to a Nightingale/Ode to the West Wind</i> : 583; Whole-Class Performance Task: Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6
(W.11.7.6.6) Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.	<b>SE/TE:</b> from <i>Beowulf</i> : 48; <i>On Seeing England for the First Time/XXIII from Midsummer</i> : 215; <i>The Tragedy of Macbeth</i> : 353; from <i>the Divine Comedy: Inferno/ The Second Coming</i> : 502; Small-Group Performance Task: Unit 1: 100; Performance-Based Assessment: Unit 2: 234

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<b>Research to Build and Present Knowledge</b>	
(W.11.7.7.7) 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.	<b>SE/TE:</b> <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 99; <i>Passenger Manifest for the MV Empire Windrush:</i> 222; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 635; Whole-Class Performance Task: Unit 2: 168, Unit 6: 719
(W.11.7.8.8) Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.	<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: Unit 2: 168, Unit 6: 720
(W.11.7.9.9) Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade</i> 80; <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 99; <i>Araby:</i> 515; Whole-Class Performance Task: Unit 2: 166–173; Performance-Based Assessment: Unit 1: 108, Unit 2: 232, Unit 3: 408
(W.11.7.9.9.a) Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).	<b>SE/TE:</b> from <i>Beowulf</i> /from <i>Beowulf (graphic novel):</i> 60; <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade/ The Song of the Mud/Dulce et Decorum Est:</i> 95; <i>The Prologue From The Canterbury Tales/The Prologue From The Canterbury Tales: The Remix:</i> 164; <i>The Tragedy of Macbeth (Act V, Scene i):</i> 358; <i>Gulliver’s Travels Among the Lilliputians and the Giants/Cover Art:</i> 458; <i>To His Coy Mistress/To the Virgins, to Make Much of Time/Youth’s the Season Made for Joys:</i> 489; <i>Araby:</i> 515; <i>Lines Composed a Few Miles Above Tintern Abbey/from The Prelude/Ode to a Nightingale/Ode to the West Wind:</i> 582

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(W.11.7.9.9.b) Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).	<b>SE/TE:</b> <i>Passenger Manifest for the MV Empire Windrush: 222; The Most Forgetful Man in the World/When Memories Never Fade, the Past Can Poison the Present: 663; Back to My Own Country: An Essay/Shooting an Elephant: 717; from A History of the English Church and People/from History of Jamaica: 742</i>
<b>Range of Writing</b>	
(W.11.7.10.10) 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.	<b>SE/TE:</b> Whole-Class Performance Task: Unit 1: 62, Unit 2: 166, Unit 3: 360, Unit 4: 460, Unit 5: 604, Unit 6: 718; Performance-Based Assessment: Unit 1: 108, Unit 2: 232, Unit 3: 408, Unit 4: 534, Unit 5: 672, Unit 6: 776
(W.11.7.10.10.a) Independently select writing topics and formats for personal enjoyment, interest, and academic tasks.	<b>SE/TE:</b> Independent Learning, Unit 1: 104-106, Unit 2: 228-230, Unit 3: 404-406, Unit 4: 530-532, Unit 5: 668-670, Unit 6: 772-774; <i>How Did Harry Patch Become an Unlikely WWI Hero?: 99; from the Divine Comedy: Inferno/The Second Coming: 503; Apostrophe to the Ocean/The World Is Too Much With Us, London, 1802: 635</i>
<b>(SL) Speaking, Viewing, Listening and Media Literacy</b>	
<b>Comprehension and Collaboration</b>	
(SL.11.9.1.1) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, including those by and about Minnesota American Indians, building on others’ ideas and expressing their own clearly and persuasively.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade/The Song of the Mud/Dulce et Decorum Est: 95; from The Worms of the Earth Against the Lions: 189; The Tragedy of Macbeth: 313; The Explosion/Old Love: 525; from Frankenstein: 603; from Mrs. Dalloway: 623; Small-Group Performance Task: Unit 1: 100, Unit 2: 224, Unit 3: 400, Unit 4: 526, Unit 5: 665, Unit 6: 768; Share Your Independent Learning: Unit 1: 106, Unit 2: 230, Unit 3: 406, Unit 4: 532, Unit 5: 670, Unit 6: 774; Performance-Based Assessment: Unit 1: 111, Unit 2: 235, Unit 3: 411, Unit 4: 537, Unit 5: 675, Unit 6: 779</i>

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(SL.11.9.1.1.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.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade/The Song of the Mud/Dulce et Decorum Est</i> : 95; from <i>The Worms of the Earth Against the Lions</i> : 189; <i>The Tragedy of Macbeth</i> : 279, 353; <i>The Explosion/Old Love</i> : 525; from <i>Mrs. Dalloway</i> : 623; Small-Group Performance Task: Unit 3: 400; Performance-Based Assessment: Unit 1: 111, Unit 3: 411, Unit 4: 537, Unit 5: 675, Unit 6: 779
(SL.11.9.1.1.b) Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.	<b>SE/TE:</b> from <i>The Worms of the Earth Against the Lions</i> : 189; from <i>Mrs. Dalloway</i> : 623; Students will address this standard in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons.
(SL.11.9.1.1.c) 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 Naked Babe and the Cloak of Manliness/Macbeth</i> : 399; <i>The Explosion/ Old Love</i> : 525; Small-Group Performance Task: Unit 6: 768; 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.
(SL.11.9.1.1.d) Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.	<b>SE/TE:</b> <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 399; Small-Group Performance Task: Unit 1: 100; 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 <i>Group Discussion Tips</i> which appear throughout the program.
(SL.11.9.2.2) Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) 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> : 48; <i>The Prologue From The Canterbury Tales/The Prologue From The Canterbury Tales: The Remix</i> : 165; <i>A Valediction: Forbidding Mourning/ Holy Sonnet 10</i> : 437; from <i>Frankenstein</i> : 603



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(SL.11.9.3.3) Evaluate a speaker’s point of view, reasoning, intended audience, 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: Unit 3: 401
<b>Presentation of Knowledge and Ideas</b>	
(SL.11.9.4.4) While respecting intellectual property, 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 (e.g., persuasion, argumentation, debate).	<b>SE/TE:</b> <i>The Prologue From The Canterbury Tales</i> : 158; <i>On Seeing England for the First Time/XXIII</i> from <i>Midsummer</i> : 215; from <i>Gulliver’s Travels</i> : 450; <i>The Seafarer/Dover Beach/Escape From the Old Country</i> : 757; Small-Group Performance Task: Unit 2: 225, Unit 3: 400, 401, Unit 4: 527, Unit 5: 665, Unit 6: 769; Performance-Based Assessment: Unit 1: 110, Unit 3: 410, Unit 4: 536, Unit 5: 674, Unit 6: 778
(SL.11.9.5.5) 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.	<b>SE/TE:</b> from <i>Beowulf</i> : 48; <i>On Seeing England for the First Time/XXIII</i> from <i>Midsummer</i> : 215; from <i>the Divine Comedy: Inferno/The Second Coming</i> : 502; <i>The Explosion/Old Love</i> : 525; from <i>Frankenstein</i> : 603; Small-Group Performance Task: Unit 1: 101, Unit 6: 769; Performance-Based Assessment: Unit 2: 234, Unit 5: 674, Unit 6: 778
(SL.11.9.6.6) Adapt speech to a variety of contexts, audiences, tasks, and feedback from self and others, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 75 for specific expectations.)	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> : 279, 313, 353; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 437; Small-Group Performance Task: Unit 6: 769
(SL.11.9.6.6.a) Apply assessment criteria to evaluate oral presentations by self and others.	<b>SE/TE:</b> Performance Task: Speaking and Listening Focus, Unit 1: 101, Unit 2: 225, Unit 3: 401, Unit 4: 527, Unit 5: 665, Unit 6: 769; Performance-Based Assessment, Unit 1: 110, Unit 2: 234, Unit 3: 410, Unit 4: 536, Unit 5: 674, Unit 6: 778

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<b>Media Literacy</b>	
(SL.11.9.7.7) Understand, analyze, evaluate, and use different types of print, digital, and multimodal media.	<b>SE/TE:</b> from <i>Beowulf</i> : 51-59; <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 96-98; <i>The Prologue From The Canterbury Tales: The Remix:</i> 160-163; <i>The Tragedy of Macbeth:</i> 354-357; from <i>Gulliver's Travels/Gulliver's Travels Cover Art:</i> 452-457; <i>When Memories Never Fade, the Past Can poison the Present:</i> 658-661
(SL.11.9.7.7.a) Evaluate the aural, visual, and written images and other special effects used in mass media for their ability to inform, persuade, and entertain.	<b>SE/TE:</b> from <i>Beowulf</i> : 51, 55, 56; <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 97; <i>The Prologue From The Canterbury Tales: The Remix:</i> 163; <i>The Tragedy of Macbeth:</i> 356; <i>When Memories Never Fade, the Past Can poison the Present:</i> 658-661
(SL.11.9.7.7.b) Examine the intersections and conflicts between visual (e.g., media images, painting, film, graphic arts) and verbal messages.	<b>SE/TE:</b> Effective Expression: Writing to Compare, 60-61, 164-165, 458-459; <i>The Tragedy of Macbeth:</i> 355
(SL.11.9.7.7.c) Recognize how visual techniques or design elements (e.g., special effects, camera angles) carry or influence messages in various media.	<b>SE/TE:</b> from <i>Beowulf</i> : 51, 55, 56; <i>How Did Harry Patch Become an Unlikely WWI Hero?:</i> 97; from <i>Gulliver's Travels/Gulliver's Travels Cover Art:</i> 454
(SL.11.9.7.7.d) Recognize ethical standards and safe practices in social and personal media communications, and understand the consequences of personal choices.	Opportunities to Address: <b>SE/TE:</b> <i>How Technology Is Changing the Way We Work</i> , R15-R17; <i>Research</i> , R27-R29, R32-R35
(SL.11.9.8.8) As an individual or in collaboration, create a multimedia work, a remix of original work and the work of others, or a piece of digital communication for a specific purpose (e.g., to connect literature to a culture or a literary period, to recast a piece of literature into a different time period or culture, to critique popular culture, to create a parody or satire).	<b>SE/TE:</b> <i>On Seeing England for the First Time/XXIII from Midsummer:</i> 215; <i>Performance-Based Assessment, Unit 2:</i> 234, <i>Unit 3:</i> 410, <i>Unit 6:</i> 778; from the <i>Divine Comedy: Inferno, The Second Coming:</i> 503; <i>The Explosion/Old Love:</i> 525; <i>The Seafarer/Dover Beach/Escape From the Old Country:</i> 757

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(SL.11.9.8.8.a) Present, transform or remix content in an ethical manner, demonstrating an understanding of copyright, attribution, citation, the principles of Fair Use, and the different types of Creative Commons licenses.	<b>SE/TE:</b> Performance Task: Writing Focus, Write an Informative Essay, 718-725
(SL.11.9.8.8.b) Publish the work and share with an audience.	<b>SE/TE:</b> <i>On Seeing England for the First Time/XXIII from Midsummer:</i> 215; Performance-Based Assessment, Unit 2: 234, Unit 3: 410, Unit 6: 778; from the <i>Divine Comedy: Inferno, The Second Coming:</i> 503; <i>The Explosion/Old Love:</i> 525; <i>The Seafarer/Dover Beach/Escape From the Old Country:</i> 757
<b>(L) Language</b>	
<b>Conventions of Standard English</b>	
(L.11.11.1.1) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade:</i> 83; <i>The Song of the Mud/Dulce et Decorum Est:</i> 93; <i>Shakespeare's Sister:</i> 196; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10:</i> 435; from <i>Gulliver's Travels:</i> 449; <i>To the Virgins, to Make Much of Time/Youth's the Season Made for Joys:</i> 486; <i>Araby:</i> 514; from <i>Frankenstein:</i> 600; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 634; Whole-Class Performance Task: Unit 5: 611, Unit 6: 725
(L.11.11.1.1.a) Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.	<b>SE/TE:</b> <i>Shakespeare's Sister:</i> 196; <i>To His Coy Mistress:</i> 477, 478; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802:</i> 634; <i>Back to My Own Country: An Essay:</i> 702; from <i>A History of the English Church and People:</i> 736
(L.11.11.1.1.b) Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage) as needed.	<b>SE/TE:</b> <i>Shakespeare's Sister:</i> 196; <i>To His Coy Mistress:</i> 477, 478; <i>Back to My Own Country: An Essay:</i> 702; from <i>A History of the English Church and People:</i> 736

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(L.11.11.2.2) Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade</i> : 83; <i>The Tragedy of Macbeth</i> : 350; <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 398; from <i>Frankenstein</i> : 600; from <i>Mrs. Dalloway</i> : 622; from <i>A History of the English Church and People</i> , 736; Whole-Class Performance Task: Unit 2: 171, Unit 4: 463, Unit 5: 607, 611, Unit 6: 725
(L.11.11.2.2.a) Observe hyphenation conventions.	<b>SE/TE:</b> <i>The Tragedy of Macbeth</i> : 350–351; Whole-Class Performance Task: Unit 2: 171
(L.11.11.2.2.b) Spell correctly.	<b>SE/TE:</b> from <i>Beowulf</i> /from <i>Beowulf (graphic novel)</i> : 61; <i>The Tragedy of Macbeth</i> : 293; <i>The Tragedy of Macbeth (Act V, Scene i)</i> : 359; Whole-Class Performance Task: Unit 2: 171, Unit 5: 607, 611, Unit 6: 725
<b>Knowledge of Language</b>	
(L.11.11.3.3) 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.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade</i> : 83; <i>The Song of the Mud/Dulce et Decorum Est</i> : 93; <i>The Tragedy of Macbeth</i> : 333; <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 398; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 435; from <i>Gulliver's Travels</i> : 449; <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; <i>Araby</i> : 514; from <i>Mrs. Dalloway</i> : 622; <i>The Most Forgetful Man in the World</i> : 656; <i>Back to My Own Country: An Essay</i> : 702; <i>Shooting an Elephant</i> : 714; <i>The Seafarer/Dover Beach/Escape From the Old Country</i> : 756; <i>The Widow at Windsor/ From Lucy: Englan' Lady</i> : 766; Whole-Class Performance Task: Unit 3: 363, Unit 4: 463
(L.11.11.3.3.a) Vary syntax for effect, consulting references (e.g., Tufte's Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.	<b>SE/TE:</b> from <i>Beowulf</i> : 46; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 435; from <i>Gulliver's Travels</i> : 449; <i>To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 486; <i>Araby</i> : 514; Whole-Class Performance Task: Unit 4: 463

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<b>Vocabulary Acquisition and Use</b>	
(L.11.11.4.4) Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade: 74; The Song of the Mud/Dulce et Decorum Est: 84; from The Worms of the Earth Against the Lions: 178; Shakespeare’s Sister: 190, 194; On Seeing England for the First Time/XXIII from Midsummer: 198; Sonnets: 372, 380; The Naked Babe and the Cloak of Manliness/Macbeth: 384; To His Coy Mistress: 472; To the Virgins, to Make Much of Time/Youth’s the Season Made for Joys: 480; from the Divine Comedy: Inferno/The Second Coming: 490; Araby: 504; The Explosion/Old Love: 516, 522; from Mrs. Dalloway: 616; Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802: 624, 632; The Madeleine: 636; The Most Forgetful Man in the World: 646; The Seafarer/Dover Beach/Escape From the Old Country: 744; The Widow at Windsor/From Lucy: Englan’ Lady: 758, 764</i>
(L.11.11.4.4.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.	<b>SE/TE:</b> <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade: 74; The Song of the Mud/Dulce et Decorum Est: 84; Shakespeare’s Sister: 190; On Seeing England for the First Time/XXIII from Midsummer: 198; Sonnets: 372; The Naked Babe and the Cloak of Manliness/Macbeth: 384; To His Coy Mistress: 472; To the Virgins, to Make Much of Time/Youth’s the Season Made for Joys: 480; from the Divine Comedy: Inferno/The Second Coming: 490; Araby: 504; The Most Forgetful Man in the World: 646; The Seafarer/Dover Beach/Escape From the Old Country: 744; The Widow at Windsor/From Lucy: Englan’ Lady: 758</i>

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(L.11.11.4.4.b) Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).	<b>SE/TE:</b> from <i>Beowulf</i> : 46; <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade</i> : 81; <i>The Prologue From The Canterbury Tales</i> : 156; <i>On Seeing England for the First Time/XXIII</i> from <i>Midsummer</i> : 212; <i>The Tragedy of Macbeth</i> : 293, 311; <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 396; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 434; <i>To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 485; from <i>the Divine Comedy: Inferno/The Second Coming</i> : 500; <i>Araby</i> : 512; from <i>Mrs. Dalloway</i> : 616, 620; <i>The Madeleine</i> : 642; <i>The Most Forgetful Man in the World</i> : 655; from <i>A History of the English Church and People</i> : 730, 735;
(L.11.11.4.4.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, its etymology, or its standard usage.	<b>SE/TE:</b> from <i>Beowulf</i> : 46; <i>To Lucasta, on Going to the Wars/The Charge of the Light Brigade</i> : 81; <i>The Song of the Mud/Dulce et Decorum Est</i> : 91; <i>The Prologue From The Canterbury Tales</i> : 156; from <i>The Worms of the Earth Against the Lions</i> : 186; <i>Shakespeare's Sister</i> : 196; <i>The Tragedy of Macbeth</i> : 277, 331, 350; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 434; from <i>Gulliver's Travels</i> : 448; <i>To His Coy Mistress</i> : 477; <i>To the Virgins, to Make Much of Time/Youth's the Season Made for Joys</i> : 485; from <i>the Divine Comedy: Inferno/The Second Coming</i> : 500; <i>Lines Composed a Few Miles Above Tintern Abbey</i> /from <i>The Prelude</i> : 566; <i>Ode to a Nightingale/Ode to the West Wind</i> : 580; from <i>Frankenstein</i> : 600; <i>Apostrophe to the Ocean/The World Is Too Much With Us/ London, 1802</i> : 632; from <i>A History of the English Church and People</i> : 735
(L.11.11.4.4.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).	<b>SE/TE:</b> <i>The Prologue From The Canterbury Tales</i> : 156; from <i>The Worms of the Earth Against the Lions</i> : 178; <i>Shakespeare's Sister</i> : 190; <i>The Tragedy of Macbeth</i> : 311, 350; <i>The Naked Babe and the Cloak of Manliness/Macbeth</i> : 384; from <i>Gulliver's Travels</i> : 448; <i>To His Coy Mistress</i> : 477; <i>Araby</i> : 504; from <i>Frankenstein</i> : 600; <i>The Madeleine</i> : 642; <i>The Seafarer/Dover Beach/Escape From the Old Country</i> : 754

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(L.11.11.5.5) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	<b>SE/TE:</b> <i>The Song of the Mud/Dulce et Decorum Est</i> : 91; <i>Shakespeare’s Sister</i> : 194; <i>The Tragedy of Macbeth</i> : 331; <i>Sonnets</i> : 382; <i>Araby</i> : 512; <i>The Explosion/Old Love</i> : 522; <i>Lines Composed a Few Miles Above Tintern Abbey/from The Prelude</i> : 566; <i>Ode to a Nightingale/Ode to the West Wind</i> : 580; from <i>Frankenstein</i> : 598; <i>Apostrophe to the Ocean/The World Is Too Much With Us/London, 1802</i> : 632, 633; <i>The Madeleine</i> : 643; <i>Shooting an Elephant</i> : 714; <i>The Widow at Windsor/ From Lucy: Englan’ Lady</i> : 764
(L.11.11.5.5.a) Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.	<b>SE/TE:</b> <i>Sonnets</i> : 382; <i>A Valediction: Forbidding Mourning/Holy Sonnet 10</i> : 432; from <i>the Divine Comedy: Inferno/The Second Coming</i> : 502; <i>Apostrophe to the Ocean/The World Is Too Much With Us/London, 1802</i> : 633
(L.11.11.5.5.b) 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
(L.11.11.6.6) 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.	<b>SE/TE:</b> Unit Goals: 4, 114, 238, 414, 540, 678; from <i>Beowulf (graphic novel)</i> : 59; <i>How Did Harry Patch Become an Unlikely WWI Hero?: 96; The Prologue From The Canterbury Tales: The Remix</i> : 163; <i>Passenger Manifest for the MV Empire Windrush</i> : 216; <i>The Tragedy of Macbeth (Act V, Scene i)</i> : 354, 357; from <i>Gulliver’s Travels Among the Lilliputians and the Giants/Cover Art</i> : 457; <i>When Memories Never Fade, the Past Can Poison the Present</i> : 658, 661; from <i>History of Jamaica</i> : 738, 741; Whole-Class Performance Task: Unit 3: 366