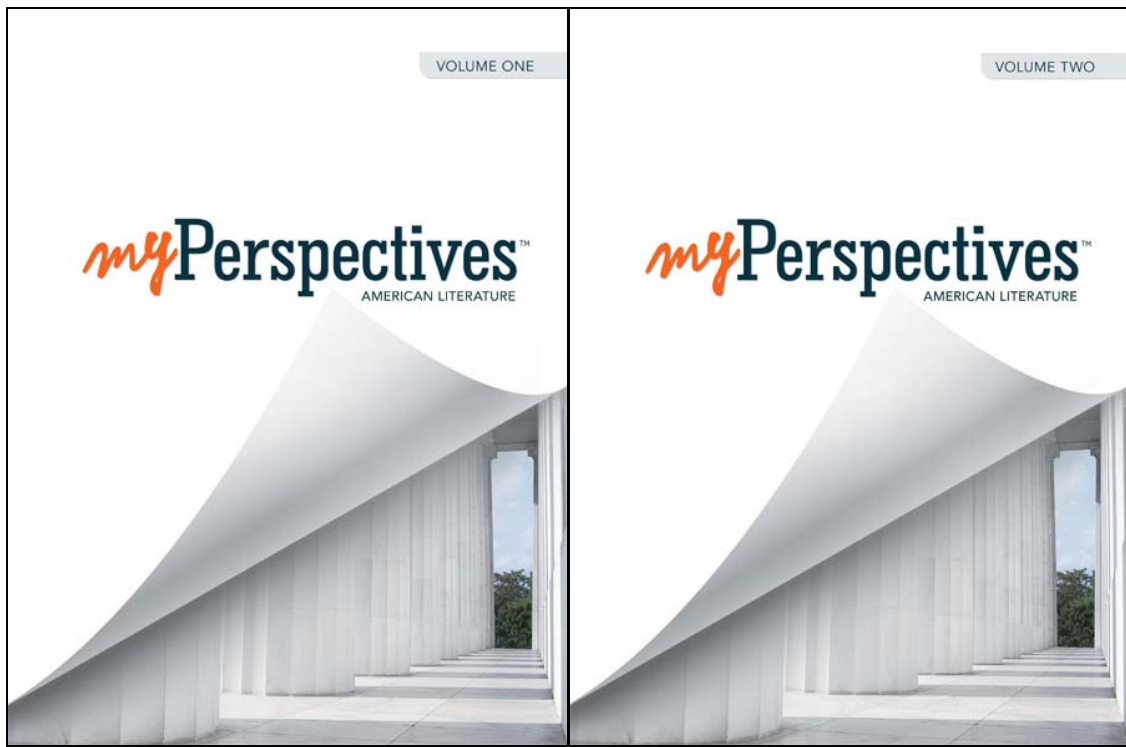


## A Correlation of



**Grade 11, ©2017**

**To**

**Ohio's Learning Standards  
for English Language Arts  
Grade 11**

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**Introduction**

This document demonstrates how **myPerspectives™ English Language Arts ©2017** meets the objectives of *Ohio’s Learning Standards for English Language Arts (revised 2017)*. Correlation page references are to the Student Edition and Teacher’s Edition and are cited by selection or feature title.

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

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

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

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Ohio’s Learning Standards for English Language Arts	myPerspectives ©2017 Grade 11
<b>Reading Standards for Literature K-12</b>	
<b>KEY IDEAS AND DETAILS</b>	
<b>RL.11-12.1</b> 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> The Writing of Walt Whitman, 164; “The Notorious Jumping Frog of Calaveras County,” 426; “A White Heron,” 444; <i>The Crucible</i> (audio), 689; “Everyday Use,” 774; “Everything Stuck to Him,” 788; “The Leap,” 802; Students will address this standard in <i>Analyze the Text</i> features which appear with every literature selection.
<b>RL.11-12.2</b> Analyze literary text development. a. Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another.	<b>SE/TE:</b> “The Story of an Hour,” 356; “A White Heron,” 444; <i>The Crucible</i> , Act IV, 680
b. Produce a thorough analysis of the text.	<b>SE/TE:</b> The Poetry of Emily Dickinson, 180; “A Wagner Matinée,” 258; “The Story of an Hour,” 356; “A White Heron,” 444; <i>The Crucible</i> , Act IV, 680  Students will address this standard in <i>Analyze the Text</i> features, which appear with every literature selection.
<b>RL.11-12.3</b> 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> “A Wagner Matinée,” 258; “The Story of an Hour,” 356; <i>The Crucible</i> , Act I, 598; <i>The Crucible</i> , Act II, 626; <i>The Crucible</i> , Act III, 658; “Antojos,” 734; “Everyday Use,” 774; “Everything Stuck to Him,” 792; “The Leap,” 802
<b>CRAFT AND STRUCTURE</b>	
<b>RL.11-12.4</b> Determine the connotative, denotative, and figurative meaning of words and phrases as they are used in the text; analyze the impact of author’s diction, including multiple-meaning words or language that is particularly evocative to the tone and mood of the text.	<b>SE/TE:</b> The Writing of Walt Whitman, 166; The Poetry of Emily Dickinson, 180; “A Wagner Matinée,” 260; “The Notorious Jumping Frog of Calaveras County,” 428; “Chicago” / “Wilderness,” 500; <i>The Crucible</i> , Act IV, 682; “The Leap,” 804; “The Jilting of Granny Weatherall,” 855

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<b>Ohio’s Learning Standards for English Language Arts</b>	<b>myPerspectives ©2017 Grade 11</b>
<b>RL.11-12.5</b> 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> The Writing of Walt Whitman, 164; The Poetry of Emily Dickinson, 180; “The Love Song of J. Alfred Prufrock,” 244; “A White Heron,” 448; “Chicago” / “Wilderness,” 500; “In the Longhouse, Oneida Museum” / “Cloudy Day,” 518; <i>The Crucible</i> , Act I, 598; <i>The Crucible</i> , Act II, 626; “Antojos,” 734; “Everything Stuck to Him,” 788; “An Occurrence at Owl Creek Bridge,” 840; “The Jilting of Granny Weatherall,” 854; “An Occurrence at Owl Creek Bridge” / “The Jilting of Granny Weatherall,” 856
<b>RL.11-12.6</b> Analyze a case in which grasping point of view or perspective requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices on the content and style of the text.	<b>SE/TE:</b> “The Love Song of J. Alfred Prufrock,” 244; “The Story of an Hour,” 358; “The Notorious Jumping Frog of Calaveras County,” 426; <i>The Crucible</i> , Act III, 658
<b>INTEGRATION OF KNOWLEDGE AND IDEAS</b>	
<b>RL.11-12.7</b> 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> The Poetry of Emily Dickinson, 184; “Great Lives: Emily Dickinson,” 189; The Poetry of Emily Dickinson / “Great Lives: Emily Dickinson,” 190; <i>The Crucible</i> , / <i>The Crucible</i> , (audio),” 690
<b>RL.11-12.8</b> (Not applicable to literature)	Not applicable according to Ohio’s Learning Standards for English Language Arts
<b>RL.11-12.9</b> Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more diverse texts from the same period treat similar themes and/or topics.	<b>SE/TE:</b> The Writing of Walt Whitman, 164; The Poetry of Emily Dickinson, 180; “The Notorious Jumping Frog of Calaveras County,” 430

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<b>RANGE OF READING AND LEVEL OF TEXT COMPLEXITY</b>	
<p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range, building background knowledge and activating prior knowledge in order to make personal, societal, and ethical connections that deepen understanding of complex text.</p>	<p><b>SE/TE:</b> First-Read Guide, Unit 1: 130, Unit 2: 266, Unit 3: 384, Unit 4: 536, Unit 5: 742, Unit 6: 862; Close-Read Guide, Unit 1: 131, Unit 2: 267, Unit 3: 385, Unit 4: 537, Unit 5: 743, Unit 6: 863; The Writing of Walt Whitman, 152; The Poetry of Emily Dickinson, 170; “The Love Song of J. Alfred Prufrock,” 236; “A Wagner Matinée,” 248; “The Story of an Hour,” 352; “The Notorious Jumping Frog of Calaveras County,” 418; “A White Heron,” 432; “Chicago” / “Wilderness,” 492; “In the Longhouse, Oneida Museum” / “Cloudy Day,” 510; <i>The Crucible</i>, Act I, 560; <i>The Crucible</i>, Act II, 600; <i>The Crucible</i>, Act III, 628; <i>The Crucible</i>, Act IV, 660; <i>The Crucible</i>, (audio), 686; “Antojos,” 722; “Everyday Use,” 764; “Everything Stuck to Him,” 780; “The Leap,” 794; “An Occurrence at Owl Creek Bridge,” 828; “The Jilting of Granny Weatherall,” 842</p>
<b>Reading Standards for Informational Text K-12</b>	
<b>KEY IDEAS AND DETAILS</b>	
<p><b>RI.11-12.1</b> 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.</p>	<p><b>SE/TE:</b> <i>Declaration of Independence</i>, 24; <i>Speech in the Convention</i>, 46; <i>Walden</i> / “Civil Disobedience,” 226; <i>What to the Slave Is the Fourth of July?</i>, 294; <i>Life on the Mississippi</i>, 414; <i>Farewell to Manzanar</i>, 715; Students will address this standard in Analyze the Text features which appear with every informational text selection.</p>
<p><b>RI.11-12.2</b> Analyze informational text development. a. 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.</p>	<p><b>SE/TE:</b> “Nature” / “Self-Reliance,” 210; <i>Second Inaugural Address</i>, 304; <i>Ain’t I a Woman?</i>, 334; “A Literature of Place,” 470</p>

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<b>Ohio’s Learning Standards for English Language Arts</b>	<b>myPerspectives ©2017 Grade 11</b>
b. Craft an informative abstract that delineates how the central ideas of a text interact and build on one another.	<b>SE/TE:</b> Unit Introductions: 8, 280, 398, 550; <i>Declaration of Independence</i> , 24; <i>Preamble to the Constitution / Bill of Rights</i> , 34; <i>Farewell to Manzanar</i> , 715
RI.11-12.3 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> <i>America’s Constitution: A Biography</i> , 81; <i>The United States Constitution: A Graphic Adaptation</i> , 89; “A Literature of Place,” 470; <i>Farewell to Manzanar</i> , 715; “A Brief History of the Short Story,” 824
<b>CRAFT AND STRUCTURE</b>	
<b>RI.9-10.4</b> 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> <i>Brown v. Board of Education: Opinion of the Court</i> , 367; <i>Life on the Mississippi</i> , 416; <i>Dust Tracks on a Road</i> , 490; <i>The Way to Rainy Mountain</i> , 528
<b>RI.9-10.5</b> 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>Preamble to the Constitution / Bill of Rights</i> , 34; “The American Revolution: Visual Propaganda,” 58; <i>America’s Constitution: A Biography</i> , 81; <i>The United States Constitution: A Graphic Adaptation</i> , 89; “Nature” / “Self-Reliance,” 210; <i>What to the Slave Is the Fourth of July?</i> , 294; <i>Second Inaugural Address</i> , 304; <i>Declaration of Sentiments / “Giving Women the Vote,”</i> 350; <i>Brown v. Board of Education: Opinion of the Court</i> , 369; “Was ‘Brown v. Board’ a Failure?,” 377; <i>Brown v. Board of Education: Opinion of the Court</i> , 78; “A Brief History of the Short Story,” 824

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<b>RI.11-12.6</b> Determine an author’s perspective 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>Speech in the Convention</i> , 46; <i>America’s Constitution: A Biography</i> , 80; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 98; <i>Letter to John Adams / Dear Abigail</i> , 116; <i>Gettysburg Address</i> , 122, 124; <i>Walden / “Civil Disobedience,”</i> 226, 228; <i>Second Inaugural Address</i> , 304; <i>Ain’t I a Woman?</i> , 334; <i>Declaration of Sentiments / “Giving Women the Vote,”</i> 350; <i>Life on the Mississippi</i> , 414; <i>Dust Tracks on a Road</i> , 488, 490; <i>The Way to Rainy Mountain</i> , 528; <i>Farewell to Manzanar</i> , 715
<b>INTEGRATION OF KNOWLEDGE AND IDEAS</b>	
<b>RI.11-12.7</b> 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> “The American Revolution: Visual Propaganda,” 58; <i>America’s Constitution: A Biography / The United States Constitution: A Graphic Adaptation</i> , 90; “Perspectives on Lincoln,” 316; <i>Declaration of Sentiments / “Giving Women the Vote,”</i> 350; “Chicago” / “Wilderness” / “Sandburg’s Chicago,” 508; <i>Farewell to Manzanar / “Interview with George Takei,”</i> 720
<b>RI.11-12.8</b> Delineate and evaluate the reasoning in seminal U.S. texts and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).	<b>SE/TE:</b> <i>Declaration of Independence</i> , 24; <i>What to the Slave Is the Fourth of July?</i> , 294; <i>Brown v. Board of Education: Opinion of the Court / “Was ‘Brown v. Board’ a Failure?”</i> , 378
<b>RI.11-12.9</b> 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> <i>Declaration of Independence</i> , 24; <i>Preamble to the Constitution / Bill of Rights</i> , 34; <i>Letter to John Adams / Dear Abigail</i> , 114; <i>Gettysburg Address</i> , 122; “Nature” / “Self-Reliance,” 210; <i>Second Inaugural Address</i> , 304; <i>Declaration of Sentiments</i> , 345



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<b>RANGE OF READING AND LEVEL OF TEXT COMPLEXITY</b>	
<p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p><b>SE/TE:</b> <i>Declaration of Independence</i>, 16; <i>Preamble to the Constitution / Bill of Rights</i>, 30; <i>Speech in the Convention</i>, 40; “The American Revolution: Visual Propaganda,” 52; <i>America’s Constitution: A Biography</i>, 72; <i>The United States Constitution: A Graphic Adaptation</i>, 82; <i>The Interesting Narrative of the Life of Olaudah Equiano</i>, 92; <i>Letter to John Adams / Dear Abigail</i>, 102; <i>Gettysburg Address</i>, 118; First-Read Guide, Unit 1: 130, Unit 2: 266, Unit 3: 384, Unit 4, Unit 5: 742: 536, Unit 6: 862; Close-Read Guide, Unit 1: 131, Unit 2: 267, Unit 3: 385, Unit 4: 537, Unit 5: 743, Unit 6: 863; The Writing of Walt Whitman, 152; “Great Lives: Emily Dickinson,” 186; “Nature” / “Self-Reliance,” 204; <i>Walden / “Civil Disobedience,”</i> 214; “Innovators and Their Inventions,” 230; <i>What to the Slave Is the Fourth of July?</i>, 288; <i>Second Inaugural Address</i>, 300; “Perspectives on Lincoln,” 310; <i>Ain’t I a Woman?</i>, 330; <i>Declaration of Sentiments</i>, 338; “Giving Women the Vote,” 346; <i>Brown v. Board of Education: Opinion of the Court</i>, 360; “Was ‘Brown v. Board’ a Failure?”, 370; <i>Life on the Mississippi</i>, 406; “A Literature of Place,” 462; <i>Dust Tracks on a Road</i>, 480; “Sandburg’s Chicago,” 502; <i>The Way to Rainy Mountain</i>, 520; <i>Farewell to Manzanar</i>, 704; “Interview with George Takei,” 716; “A Brief History of the Short Story,” 820</p>

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<b>Writing Standards K-12</b>	
<b>TEXT TYPES AND PURPOSES</b>	
<b>W.11-12.1</b> 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> <i>Declaration of Independence</i> , 28; <i>Speech in the Convention</i> , 50; Whole-Class Performance Task, Unit 1: 60, Unit 5: 692; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 101; Performance-Based Assessment, Unit 1: 134, Unit 5: 746; <i>The Crucible</i> , Act IV, 684
a. Establish a clear and thorough thesis to present a complex argument.	<b>SE/TE:</b> <i>Declaration of Independence</i> , 28; <i>Speech in the Convention</i> , 50; Whole-Class Performance Task, Unit 1: 60, Unit 5: 692; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 101; Performance-Based Assessment, Unit 1: 134, Unit 5: 746; <i>The Crucible</i> , Act IV, 684
b. 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> <i>Declaration of Independence</i> , 28; <i>Speech in the Convention</i> , 50; Whole-Class Performance Task, Unit 1: 61, 64, Unit 5: 693, 696; <i>America’s Constitution: A Biography</i> , 81; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 101; Performance-Based Assessment, Unit 1: 133, Unit 5: 745; <i>The Crucible</i> , Act IV, 684
c. 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> <i>Declaration of Independence</i> , 28; <i>Speech in the Convention</i> , 50; Whole-Class Performance Task, Unit 1: 61, 63, Unit 5: 694; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 101; <i>The Crucible</i> , Act IV, 684
d. 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> <i>Declaration of Independence</i> , 28; <i>Speech in the Convention</i> , 50; Whole-Class Performance Task, Unit 1: 65, Unit 5: 698; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 101; <i>The Crucible</i> , Act IV, 684
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>Declaration of Independence</i> , 28; <i>Speech in the Convention</i> , 50; Whole-Class Performance Task, Unit 1: 66, Unit 5: 698; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 101; <i>The Crucible</i> , Act IV, 684

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f. Provide a concluding statement or section that follows from and supports the argument presented.	<b>SE/TE:</b> <i>Declaration of Independence</i> , 28; <i>Speech in the Convention</i> , 50; Whole-Class Performance Task, Unit 1: 64, Unit 5, 696; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 101; <i>The Crucible</i> , Act IV, 684
<b>W.11-12.2</b> 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> <i>America’s Constitution: A Biography / The United States Constitution: A Graphic Adaptation</i> , 90; <i>Gettysburg Address</i> , 125; “A Wagner Matinée,” 261; <i>What to the Slave Is the Fourth of July?</i> , 298; <i>Second Inaugural Address</i> , 308; Whole-Class Performance Task, Unit 3: 318, Unit 4: 450; <i>Ain’t I a Woman?</i> , 337; Performance-Based Assessment, Unit 3: 388, Unit 4: 540; <i>Life on the Mississippi / “The Notorious Jumping Frog of Calaveras County,”</i> 430; “A Literature of Place” / “American Regional Art,” 478; “In the Longhouse, Oneida Museum” / “Cloudy Day” / <i>The Way to Rainy Mountain</i> , 531; <i>Farewell to Manzanar / “Interview with George Takei,”</i> 720; “An Occurrence at Owl Creek Bridge” / “The Jilting of Granny Weatherall,” 856
a. Establish a clear and thorough thesis to present and explain information.	<b>SE/TE:</b> Whole-Class Performance Task, Unit 3: 318, Unit 4: 450; <i>Life on the Mississippi / “The Notorious Jumping Frog of Calaveras County,”</i> 430; “In the Longhouse, Oneida Museum” / “Cloudy Day” / <i>The Way to Rainy Mountain</i> , 531; Performance-Based Assessment, Unit 4: 540; <i>Farewell to Manzanar / “Interview with George Takei,”</i> 720
b. 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 to aid comprehension, if needed.	<b>SE/TE:</b> Whole-Class Performance Task, Unit 3: 319, Unit 4: 451, 454; Performance-Based Assessment, Unit 3: 387, Unit 4: 539; <i>Life on the Mississippi / “The Notorious Jumping Frog of Calaveras County,”</i> 430
c. 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>Preamble to the Constitution / Bill of Rights</i> , 38; Whole-Class Performance Task, Unit 3: 319, 322, Unit 4: 452; <i>Life on the Mississippi / “The Notorious Jumping Frog of Calaveras County,”</i> 430

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d. 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> Whole-Class Performance Task, Unit 3: 323, Unit 4: 454–456; “Perspectives on Lincoln,” 317; Performance-Based Assessment: Unit 4: 540-541; “The Love Song of J. Alfred Prufrock,” 247
e. 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> Whole-Class Performance Task, Unit 3: 324; <i>Declaration of Sentiments</i> / “Giving Women the Vote,” 350; <i>America’s Constitution: A Biography</i> , 80; <i>Walden</i> / “Civil Disobedience,” 228; “A Wagner Matinée,” 260
f. 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 Interesting Narrative of the Life of Olaudah Equiano</i> , 100; <i>What to the Slave Is the Fourth of July?</i> , 298; Whole-Class Performance Task, Unit 4: 456
g. 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> Whole-Class Performance Task, Unit 3: 318, 322, 324, Unit 4: 450, 454; <i>Ain’t I a Woman?</i> , 337; Performance-Based Assessment, Unit 3: 389, Unit 4: 540-541; <i>Life on the Mississippi</i> / “The Notorious Jumping Frog of Calaveras County,” 431
<b>W.11-12.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	<b>SE/TE:</b> The Writing of Walt Whitman, 168; The Poetry of Emily Dickinson, 184; Whole-Class Performance Task, Unit 2: 192, Unit 6: 808; “ <i>Nature</i> ” / “ <i>Self-Reliance</i> ,” 213; Performance-Based Assessment, Unit 2: 270, Unit 6: 866; <i>Second Inaugural Address</i> , 308; “Everyday Use,” 778; “Everything Stuck to Him,” 792; “The Leap,” 806; Small-Group Performance Task, Unit 6: 859
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> The Writing of Walt Whitman, 168; The Poetry of Emily Dickinson, 184; “Everyday Use,” 778; “Everything Stuck to Him,” 792; “The Leap,” 806; Whole-Class Performance Task, Unit 2: 193-194, Unit 6: 809-810; Performance-Based Assessment, Unit 2: 269

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<b>Ohio’s Learning Standards for English Language Arts</b>	<b>myPerspectives ©2017 Grade 11</b>
b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.	<b>SE/TE:</b> The Writing of Walt Whitman, 168; The Poetry of Emily Dickinson, 184; “Nature” / “Self-Reliance,” 213; “Everyday Use,” 778; “Everything Stuck to Him,” 792; “The Leap,” 806; Whole-Class Performance Task, Unit 2: 197, Unit 6: 810, 814; Small-Group Performance Task, Unit 6: 859
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> The Writing of Walt Whitman, 168; The Poetry of Emily Dickinson, 184; “Everything Stuck to Him,” 792; “The Leap,” 806; Whole-Class Performance Task, Unit 2: 192-199, Unit 6: 808-810, 814; Performance-Based Assessment, Unit 2: 370-372, Unit 6: 866-867
d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	<b>SE/TE:</b> The Writing of Walt Whitman, 168; The Poetry of Emily Dickinson, 184; “Nature” / “Self-Reliance,” 213; “Everyday Use,” 778; “Everything Stuck to Him,” 792; “The Leap,” 806; Whole-Class Performance Task, Unit 2: 195, 198, Unit 6: 813
e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	<b>SE/TE:</b> The Writing of Walt Whitman, 168; The Poetry of Emily Dickinson, 184; “Everything Stuck to Him,” 792; “The Leap,” 806; Whole-Class Performance Task, Unit 2: 194, 197, Unit 6: 810, 814
<b>PRODUCTION AND DISTRIBUTION OF WRITING</b>	
<b>W.11-12.4</b> 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> <i>Declaration of Independence</i> , 28; <i>Preamble to the Constitution / Bill of Rights</i> , 38; <i>Speech in the Convention</i> , 50; The Writing of Walt Whitman, 168; The Poetry of Emily Dickinson, 184; <i>What to the Slave Is the Fourth of July?</i> , 298; <i>Second Inaugural Address</i> , 308; “A White Heron,” 448; <i>The Crucible</i> , Act IV, 684; “Everyday Use,” 778; “Everything Stuck to Him,” 792; “The Leap,” 806; Whole Class Performance Task, Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6

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<b>W.11-12.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)	<b>SE/TE:</b> <i>Life on the Mississippi</i> / “The Notorious Jumping Frog of Calaveras County,” 430; Whole Class Performance Task, Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6
<b>W.11-12.6</b> 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> “The American Revolution: Visual Propaganda,” 59; “The Love Song of J. Alfred Prufrock,” 247; “Perspectives on Lincoln,” 317; Whole-Class Performance Task, Unit 1: 67, Unit 2: 199; Performance-Based Assessment, Unit 1: 136
<b>RESEARCH TO BUILD AND PRESENT KNOWLEDGE</b>	
<b>W.11-12.7</b> 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>Gettysburg Address</i> , 125; “A Wagner Matinée,” 261; Whole-Class Performance Task, Unit 3: 318; “Antojos,” 737; “A Brief History of the Short Story,” 826
<b>W.11-12.8</b> 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> Whole-Class Performance Task, Unit 1: 61, 63, Unit 3: 318, 320-321, Unit 4: 452, Unit 5: 694; <i>Gettysburg Address</i> , 125; Performance-Based Assessment, Unit 1: 133-134, Unit 3: 380-381; <i>Walden</i> / “Civil Disobedience,” 229; “A Wagner Matinée,” 261; <i>What to the Slave Is the Fourth of July?</i> , 298; “Perspectives on Lincoln,” 317
<b>W.11-12.9</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SE/TE:</b> The Poetry of Emily Dickinson / “Great Lives: Emily Dickinson,” 190; Performance-Based Assessment, Unit 3: 388; “A Literature of Place” / “American Regional Art,” 478; “In the Longhouse, Oneida Museum” / “Cloudy Day” / <i>The Way to Rainy Mountain</i> , 531; <i>The Crucible</i> , Act IV, 682

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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 diverse texts from the same period treat similar themes and/or topics”).	<b>SE/TE:</b> The Poetry of Emily Dickinson / “Great Lives: Emily Dickinson,” 190; <i>The Crucible</i> , Act IV, 684; <i>The Crucible / The Crucible</i> (audio), 690
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>America’s Constitution: A Biography / The United States Constitution: A Graphic Adaptation</i> , 90; <i>Brown v. Board of Education: Opinion of the Court / “Was ‘Brown v. Board’ a Failure?”</i> 378; <i>Farewell to Manzanar / “Interview with George Takei,”</i> 720
<b>RANGE OF WRITING</b>	
<b>W.11-12.10</b> 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: 60, Unit 2: 192, Unit 3: 318, Unit 4: 450, Unit 5: 692, Unit 6: 808; Performance-Based Assessment, Unit 1: 134, Unit 2: 270, Unit 3: 388, Unit 4: 540, Unit 5: 746, Unit 6: 866
<b>Speaking and Listening Standards K-12</b>	
<b>COMPREHENSION AND COLLABORATION</b>	
<b>SL.11-12.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.	<b>SE/TE:</b> Share Your Independent Learning, Unit 1: 132, Unit 2: 268, Unit 3: 386, Unit 4: 538, Unit 5: 744, Unit 6: 864; Unit Reflection, Unit 2: 273; “Everyday Use,” 778
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> Unit Reflection, Unit 2: 273, Unit 3: 391, Unit 5: 749, Unit 6: 869; Small-Group Performance Task, Unit 3: 380; <i>The Crucible</i> , Act II, 627; “Everyday Use,” 778

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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> Small-Group Performance Task, Unit 1: 126, Unit 2: 262, Unit 4: 532; <i>Walden</i> / “Civil Disobedience,” 229; Students will address this standard in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons.
c. Propel conversations by posing and responding to questions that 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>Declaration of Independence</i> , 28; The Poetry of Emily Dickinson, 184; <i>Walden</i> / “Civil Disobedience,” 229; “The Story of an Hour,” 358; “A White Heron,” 448; Small-Group Performance Task, Unit 5: 738, Unit 6: 858; 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.
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>Walden</i> / “Civil Disobedience,” 229; “The Story of an Hour,” 358; 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.
<b>SL.11-12.2</b> 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> “The American Revolution: Visual Propaganda,” 59; <i>The United States Constitution: A Graphic Adaptation</i> , 89; “Perspectives on Lincoln,” 316; “American Regional Art,” 477; “Chicago” / “Wilderness” / “Sandburg’s Chicago,” 508–509; “Interview with George Takei,” 719
<b>SL.11-12.3</b> Evaluate a speaker’s perspective, 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> <i>Speech in the Convention</i> , 50; <i>Gettysburg Address</i> , 124; “Great Lives: Emily Dickinson,” 189; The Poetry of Emily Dickinson / “Great Lives: Emily Dickinson,” 190; Small-Group Performance Task, Unit 2: 263; <i>What to the Slave Is the Fourth of July?</i> , 298; <i>Second Inaugural Address</i> , 308; “Giving Women the Vote,” 349; “Interview with George Takei,” 719



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<b>PRESENTATION OF KNOWLEDGE AND IDEAS</b>	
<b>SL.11-12.4</b> 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>Preamble to the Constitution / Bill of Rights</i> , 38; <i>Letter to John Adams / Dear Abigail</i> , 117; Small-Group Performance Task, Unit 1: 127, Unit 2: 263, Unit 3: 381, Unit 4: 533, Unit 5: 739; “Innovators and Their Inventions,” 234, Performance-Based Assessment, Unit 2: 272, Unit 4: 542, Unit 5: 748; Unit Reflection, Unit 4: 543; <i>The Crucible</i> , Act IV, 684; “The Leap,” 806
<b>SL.11-12.5</b> 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> <i>Speech in the Convention</i> , 50; “The American Revolution: Visual Propaganda,” 59; “The Love Song of J. Alfred Prufrock,” 246; “Perspectives on Lincoln,” 316; “Chicago” / “Wilderness” / “Sandburg’s Chicago,” 508; Performance-Based Assessment, Unit 6: 868
<b>SL.11-12.6</b> Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)	<b>SE/TE:</b> <i>The Writing of Walt Whitman</i> , 168; <i>The Poetry of Emily Dickinson</i> , 184; Performance-Based Assessment, Unit 2: 272; Small-Group Performance Task, Unit 3: 381; <i>Dust Tracks on a Road</i> , 491; “Everything Stuck to Him,” 792; “An Occurrence at Owl Creek Bridge” / “The Jilting of Granny Weatherall,” 856
<b>Language Standards K–12</b>	
<b>CONVENTIONS OF STANDARD ENGLISH</b>	
<b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	<b>SE/TE:</b> Whole-Class Performance Task, Unit 1: 65, Unit 2: 198, Unit 5: 697; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 100; “The Love Song of J. Alfred Prufrock,” 246; <i>What to the Slave Is the Fourth of July?</i> , 296; <i>Second Inaugural Address</i> , 306; <i>Declaration of Sentiments</i> , 345; <i>Brown v. Board of Education: Opinion of the Court</i> , 369; “Was ‘Brown v. Board’ a Failure?,” 377; <i>The Crucible</i> , Act I, 599; “Antojos,” 736; “Everything Stuck to Him,” 790
a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.	<b>SE/TE:</b> <i>Declaration of Independence</i> , 26; <i>Preamble to the Constitution / Bill of Rights</i> , 36; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 100; <i>Ain’t I a Woman?</i> , 336; <i>The Crucible</i> , Act I, 599; “Everyday Use,” 776; “A Brief History of the Short Story,” 826; “An Occurrence at Owl Creek Bridge,” 841

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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>Declaration of Independence</i> , 26; “Everyday Use,” 776
<b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Observe hyphenation conventions. b. Spell correctly.	<b>L.11-12.2</b> <b>SE/TE:</b> <i>Speech in the Convention</i> , 48; “A Literature of Place,” 471; Whole-Class Performance Task, Unit 6: 811  a. “The Love Song of J. Alfred Prufrock,” 246; “A Literature of Place,” 471  b. Whole-Class Performance Task, Unit 1: 67, Unit 2: 199, Unit 3: 324–325, Unit 4: 457, Unit 5: 699, Unit 6: 815; <i>America’s Constitution: A Biography / The United States Constitution: A Graphic Adaptation</i> , 91; The Poetry of Emily Dickinson / “Great Lives: Emily Dickinson,” 191; “In the Longhouse, Oneida Museum” / “Cloudy Day” / <i>The Way to Rainy Mountain</i> , 531; <i>The Crucible / The Crucible</i> (audio), 691; <i>Farewell to Manzanar</i> “Interview with George Takei,” 721
<b>KNOWLEDGE OF LANGUAGE</b>	
<b>L.11-12.3</b> 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> “Nature” / “Self-Reliance,” 212; <i>What to the Slave Is the Fourth of July?</i> , 296; <i>Second Inaugural Address</i> , 306; <i>Ain’t I a Woman?</i> , 336; <i>Brown v. Board of Education: Opinion of the Court</i> , 369; “Was ‘Brown v. Board’ a Failure?,” 377; “A White Heron,” 446; <i>The Crucible</i> , Act I, 599; “Everything Stuck to Him,” 790
a. Vary syntax for effect, consulting references (e.g., Tufte’s <i>Artful Sentences</i> ) for guidance as needed.	<b>SE/TE:</b> <i>Declaration of Independence</i> , 26; <i>Speech in the Convention</i> , 48; “Nature” / “Self-Reliance,” 212; Whole-Class Performance Task, Unit 3: 323, Unit 4: 455; “Everyday Use,” 776; “An Occurrence at Owl Creek Bridge,” 841
b. Apply an understanding of syntax to the study of complex texts when reading.	<b>SE/TE:</b> <i>Declaration of Independence</i> , 26; <i>Speech in the Convention</i> , 48; “Nature” / “Self-Reliance,” 212; Whole-Class Performance Task, Unit 3: 323, Unit 4: 455; “Everyday Use,” 776; “An Occurrence at Owl Creek Bridge,” 841

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<b>VOCABULARY ACQUISITION AND USE</b>	
<b>L.11-12.4</b> 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>Preamble to the Constitution / Bill of Rights</i> , 36; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 92; <i>Gettysburg Address</i> , 118; “A Literature of Place,” 462; <i>Dust Tracks on a Road</i> , 488; “Chicago” / “Wilderness,” 492; “In the Longhouse, Oneida Museum” / “Cloudy Day,” 510; <i>The Way to Rainy Mountain</i> , 520; <i>Farewell to Manzanar</i> , 704; “Antojos,” 722; “An Occurrence at Owl Creek Bridge,” 839
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>America’s Constitution: A Biography</i> , 72; <i>Letter to John Adams / Dear Abigail</i> , 102; “Nature” / “Self-Reliance,” 204; “The Love Song of J. Alfred Prufrock,” 236; <i>Ain’t I a Woman?</i> , 330; <i>Declaration of Sentiments</i> , 338; “Was ‘Brown v. Board’ a Failure?”, 370; “A Literature of Place,” 462; “Chicago” / “Wilderness,” 492; “In the Longhouse, Oneida Museum” / “Cloudy Day,” 510; <i>The Way to Rainy Mountain</i> , 520; “Antojos,” 722; “A Brief History of the Short Story,” 820; “An Occurrence at Owl Creek Bridge,” 828
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> <i>Declaration of Independence</i> , 26; <i>Letter to John Adams / Dear Abigail</i> , 114; <i>The Writing of Walt Whitman</i> , 166; <i>The Poetry of Emily Dickinson</i> , 182; <i>Walden / “Civil Disobedience,”</i> 214, 226; “The Love Song of J. Alfred Prufrock,” 244; “A Wagner Matinée,” 248; “The Story of an Hour,” 352; <i>Brown v. Board of Education: Opinion of the Court</i> , 360; <i>Life on the Mississippi</i> , 416; “A Literature of Place,” 469; <i>Dust Tracks on a Road</i> , 480; “Chicago” / “Wilderness,” 499; <i>The Way to Rainy Mountain</i> , 527; <i>Farewell to Manzanar</i> , 704, 713; “The Leap,” 804; “A Brief History of the Short Story,” 824; “An Occurrence at Owl Creek Bridge,” 839; “The Jilting of Granny Weatherall,” 842, 853

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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, part of speech, etymology, or standard usage.	<b>SE/TE:</b> <i>Declaration of Independence</i> , 26; <i>Preamble to the Constitution / Bill of Rights</i> , 36; <i>Speech in the Convention</i> , 48; <i>America’s Constitution: A Biography</i> , 79; <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , 98; <i>The Poetry of Emily Dickinson</i> , 182; “Nature” / “Self-Reliance,” 210; “A Wagner Matinée,” 258; <i>What to the Slave Is the Fourth of July?</i> , 296; <i>Declaration of Sentiments</i> , 343; “Was ‘Brown v. Board’ a Failure?,” 375; “A White Heron,” 446; “In the Longhouse, Oneida Museum” / “Cloudy Day,” 517; <i>The Crucible</i> , Act II, 625; <i>The Crucible</i> , Act IV, 680; “Antojos,” 734; Whole-Class Performance Task, Unit 6: 813
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>Gettysburg Address</i> , 118; <i>The Writing of Walt Whitman</i> , 166; <i>Ain’t I a Woman?</i> , 330; <i>Declaration of Sentiments</i> , 338; <i>Life on the Mississippi</i> , 416; “A White Heron,” 446; <i>Farewell to Manzanar</i> , 713
<b>L.11-12.5</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	<b>SE/TE:</b> <i>The Poetry of Emily Dickinson</i> , 182; “The Notorious Jumping Frog of Calaveras County,” 428; <i>Dust Tracks on a Road</i> , 488; “In the Longhouse, Oneida Museum” / “Cloudy Day,” 518; <i>The Way to Rainy Mountain</i> , 529; <i>The Crucible</i> , Act I, 597; <i>The Crucible</i> , Act III, 657; “The Jilting of Granny Weatherall,” 855
a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.	<b>SE/TE:</b> “A Wagner Matinée,” 260; “The Notorious Jumping Frog of Calaveras County,” 426; <i>Dust Tracks on a Road</i> , 490; “Chicago” / “Wilderness,” 500
b. Analyze nuances in the meaning of words with similar denotations.	<b>SE/TE:</b> <i>Gettysburg Address</i> , 122; <i>Second Inaugural Address</i> , 306; “The Story of an Hour,” 356; “The Notorious Jumping Frog of Calaveras County,” 428; <i>The Crucible</i> , Act III, 657

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<p><b>L.11-12.6</b> Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p><b>SE/TE:</b> Unit Goals, Unit 1: 4, Unit 2: 140, Unit 3: 276, Unit 4: 394, Unit 5: 546, Unit 6: 752; <i>The United States Constitution: A Graphic Adaptation</i>, 82; “Innovators and Their Inventions,” 230; <i>Second Inaugural Address</i>, 306; <i>Brown v. Board of Education: Opinion of the Court</i>, 367; “American Regional Art,” 472, 477; “Sandburg’s Chicago,” 502, 507; Small-Group Performance Task, Unit 4: 533; <i>The Crucible</i>, Act II, 625; “Interview with George Takei,” 716, 719</p>