



BRITISH LITERATURE

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STANDARDS	PAGE REFERENCES
Reading: Literature	
<i>Key Ideas and Details</i>	
<p>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.</p>	<p>This standard is met on many After You Read pages. For example: from Beowulf, SE pp. 53–54 Macbeth, Act V, SE pp. 395–396 The Demon Lover, TE p. 1129; SE p. 1130 B. Wordsworth, TE p. 1289</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p>The Seafarer, SE pp. 78–84 Shakespeare’s Speeches, pp. 295–302 Macbeth, Act III, TE p. 357 Macbeth, Act V, pp. 380–396, TE p. 383 Comparing Literature Across Time and Place, pp. 446–455, TE p. 455 <i>from Gulliver’s Travels</i>, SE pp. 559–569 The World Is Too Much with Us; It Is a Beauteous Evening, Calm and Free; My Heart Leaps Up; Composed Upon Westminster Bridge, September 3, 1802, SE pp. 739–743 Writing Workshop: Reflective Essay, SE pp. 846–853 Elegy Written in a Country Churchyard, TE p. 681 Ode to the West Wind, TE p. 814 <i>from In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears</i>, TE p. 882 The Darkling Thrush; The Man He Killed; “Ah, Are You Digging on My Grave?”, SE pp. 960–965 At the Pitt-Rivers, SE pp. 1193–1202 B. Wordsworth, SE pp. 1284–1291</p>

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<p>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).</p>	<p><i>from Beowulf</i>, SE pp. 23–55, TE p. 46 <i>from The Canterbury Tales, from The Prologue</i>, SE pp. 101–124 Ballads, SE pp. 202–207 Macbeth, Act I, pp. 306–326, TE p. 319 Macbeth, Act III, pp. 342–359, TE pp. 333, 352 Macbeth, Act IV, pp. 360–379, TE p. 346 Macbeth, Act V, pp. 380–396, TE p. 388 <i>from the King James Version of the Bible</i>, TE p. 412 Why So Pale and Wan, Fond Lover?, pp. 457–459 <i>from Paradise Lost</i>, SE pp. 512–522 <i>from The Pilgrim's Progress</i>, SE pp. 525–531 Elegy Written in a Country Churchyard, SE pp. 681–688 <i>from Pride and Prejudice</i>, SE pp. 727–736, TE pp. 727, 732 Kubla Khan, SE pp. 758–761 The Rime of the Ancient Mariner, SE pp. 762–786, TE p. 784 Ulysses, TE p. 892 <i>from Jane Eyre</i>, SE pp. 925–934 My Last Duchess, SE pp. 937–940 <i>from Oliver Twist</i>, SE pp. 942–948 Dover Beach, SE pp. 952–954 A Cup of Tea, SE pp. 1002–1010 Miss Youghal's Sais, SE pp. 1027–1034 The Rocking-Horse Winner, SE pp. 1078–1092 Araby, SE pp. 1094–1101 A Shocking Accident, SE pp. 1139–1144 Not Waving, but Drowning, SE pp. 1189–1191 That's All, SE pp. 1225–1229 A Mild Attack of Locusts, SE pp. 1239–1247 The Train from Rhodesia, SE pp. 1250–1257 Dead Men's Path, SE pp. 1259–1264 Two Sheep, SE pp. 1273–1278 B. Wordsworth, SE pp. 1284–1291 Games at Twilight, SE pp. 1297–1305</p>

STANDARDS	PAGE REFERENCES
<i>Craft and Structure</i>	
<p>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.)</p>	<p><i>from the Pardoner’s Tale</i>, SE pp. 125–132 <i>from Sir Gawain and the Green Knight</i>, SE pp. 164–183 <i>from Beowulf</i>, TE p. 31 On Monsieur’s Departure, pp. 245–249 Whoso List to Hunt, pp. 251–255 Sonnet 31, pp. 262–264 The Passionate Shepherd to His Love, TE p. 267 Sonnet 116; Sonnet 130, pp. 284–287, TE p. 285 Sonnet 73; Sonnet 29, pp. 288–290 Shakespeare’s Songs, pp. 291–294, TE p. 292 Shakespeare’s Speeches, pp. 295–302, TE p. 298 Macbeth, Act I, pp. 306–326, TE p. 314 Macbeth, Act III, pp. 342–359 Macbeth, Act IV, TE p. 377 Song; A Valediction: Forbidding Mourning; Death Be Not Proud, pp. 423–429 Comparing Literature Across Time and Place, pp. 446–455, TE pp. 449, 453 To Lucasta, Going to the Wars, SE pp. 461–463 To His Coy Mistress, pp. 465–469 How Soon Hath Time; When I Consider How My Light Is Spent, SE pp. 509–511 <i>from Paradise Lost</i>, SE pp. 512–522 <i>from The Rape of the Lock</i>, SE pp. 576–583; TE p. 579 <i>from A Journal of the Plague Year</i>, TE p. 606 <i>from The Plague</i>, TE p. 615 To a Mouse; Auld Lang Syne, SE pp. 690–694 A Poison Tree; The Lamb; The Tyger, SE pp. 715–719, TE pp. 716–717 Respond Through Writing, SE p. 725 Lines Composed a Few Miles Above Tintern Abbey, SE pp. 744–751, TE p. 746 Respond Through Writing, SE p. 752 The Rime of the Ancient Mariner, TE p. 770 She Walks in Beauty; from Childe Harold’s Pilgrimage, SE pp. 801–805, TE pp. 801, 803 Ozymandias, TE p. 810 Ode to the West Wind; To a Skylark, SE pp. 813–822, TE pp. 818, 819</p>

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<p>Continued from cell above.</p> <p>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.)</p>	<p>Continued from cell above.</p> <p>Ode on a Grecian Urn, SE pp. 830–834, 834</p> <p>Comparing Literature Across Time and Place, SE pp. 835–845</p> <p>To Autumn</p> <p>Ulysses, SE pp. 890–895</p> <p>Comparing Literature Across Time and Place, SE pp. 896–903, TE p. 903</p> <p>Writing Workshop: Literary Analysis, SE pp. 966–973</p> <p>Comparing Literature Across Time and Place, SE pp. 1000–1018</p> <p>Preludes, SE pp. 1072–1076</p> <p>The Demon Lover, SE pp. 1122–1130</p> <p>Fern Hill; Do Not Go Gentle into That Good Night, SE pp. 1147–1152</p> <p>At the Pitt-Rivers, SE pp. 1193–1202</p> <p>Wind, SE pp. 1216–1223</p> <p>What We Lost, SE pp. 1233–1236</p> <p>Elegy for the Giant Tortoises, SE pp. 1307–1310</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p><i>from Beowulf</i>, SE pp. 23–55, TE pp. 26, 39, 43 On Monsieur’s Departure, pp. 245–249 Whoso List to Hunt, TE p. 252 Sonnet 30; Sonnet 75, pp. 257–260 Sonnet 31, TE p. 262–264 Macbeth, Act II, TE pp. 330, 340 Macbeth, Act III, TE p. 347 Macbeth, Act IV, pp. 360–379, TE p. 364 Macbeth, Act V, pp. 380–396, TE p. 381 <i>from the King James Version of the Bible</i>, TE p. 408 Why So Pale and Wan, Fond Lover?, TE p. 457 How Soon Hath Time; When I Consider How My Light Is Spent, SE pp. 509–511, TE p. 510 On Her Loving Two Equally, SE pp. 534–536 A Modest Proposal, SE pp. 549–558 Epigrams, SE pp. 572–575 London; The Chimney Sweeper from Songs of Innocence; The Chimney Sweeper from Songs of Experience, SE pp. 720–724 The World Is Too Much with Us; It Is a Beauteous Evening, Calm and Free; My Heart Leaps Up; Composed Upon Westminster Bridge, September 3, 1802, SE pp. 739–743, TE pp. 740, 742 The Rime of the Ancient Mariner, SE pp. 762–786, TE pp. 764, 766, 772 She Walks in Beauty; from Childe Harold’s Pilgrimage, SE pp. 801–805 La Belle Dame sans Merci; When I Have Fears That I May Cease to Be, SE pp. 825–829 Writing Workshop: Reflective Essay, TE p. 848 from In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE p. 886 Comparing Literature Across Time and Place, SE pp. 896–903 Dover Beach, SE pp. 952–954 Writing Workshop: Literary Analysis, SE pp. 966–973 The Rocking–Horse Winner, SE pp. 1078–1092 The Demon Lover, SE pp. 1122–1130 A Shocking Accident, SE pp. 1139–1144 Dead Men’s Path, SE pp. 1259–1264 Telephone Conversation, SE pp. 1268–1261 Two Sheep, SE pp. 1273–1278</p>

STANDARDS	PAGE REFERENCES
<p>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).</p>	<p><i>from the Pardoner’s Tale</i>, SE pp. 125–132 The Nymph’s Reply to the Shepherd, pp. 270–272 To Lucasta, Going to the Wars, pp. 461–463 To His Coy Mistress, pp. 465–469 Macbeth, Act IV, TE p. 370 To His Coy Mistress, TE p. 466 <i>from The Pilgrim’s Progress</i>, SE pp. 525–531 A Modest Proposal, SE pp. 549–558 <i>from Gulliver’s Travels</i>, SE pp. 559–569 <i>from The Rape of the Lock</i>, SE pp. 576–583 Independent reading, TE p. 656 Ozymandias, SE pp. 809–812, TE pp. 809, 810 The Darkling Thrush; The Man He Killed; “Ah, Are You Digging on My Grave?”, SE pp. 960–965 Musée des Beaux Arts; The Unknown Citizen, SE pp. 1132–1137 That’s All, SE pp. 1225–1229 Independent Reading, TE p. 1333</p>
<p><i>Integration of Knowledge and Ideas</i></p>	
<p>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.)</p>	<p><i>From Le Morte d’Arthur</i>, TE p. 195 Visual Perspective: Throne of Blood, pp. 398–401 Shakespeare’s Speeches, TE p. 296 Macbeth, Act III, TE p. 363 Unit Four Introduction, SE p. 678 Comparing Literature Across Time and Place, TE p. 902 Fern Hill, TE p. 1148</p>
<p>11.4.8.8 (Not applicable to literature)</p>	
<p>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.</p>	<p>NA</p>

STANDARDS	PAGE REFERENCES
Range of Reading and Level of Text Complexity	
<p>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.</p>	<p>Independent Reading, SE p. 219, TE p. 219 Independent reading, TE pp. 484, 485 Independent reading, TE pp. 656–657, SE p. 657 <i>from Pride and Prejudice, TE</i> pp. 733 <i>from the Introduction to Frankenstein, SE</i> pp. 797 Writing Workshop: Reflective Essay, TE p. 848 Independent Reading, TE pp. 856, 857; SE p. 857 Unit Five Introduction, TE p. 875 Literary History, TE p. 923 Writing Workshop: Literary Analysis, SE pp. 966–973; TE p. 971 Independent reading, SE p. 977; TE p. 977 Independent Reading, TE pp. 1164, 1165; SE p. 1165 Independent Reading, TE pp. 1332, 1333; SE p. 1333</p>
<p>a. Self-select texts for personal enjoyment, interest, and academic tasks.</p>	<p>The <i>Independent Reading</i> sections throughout the book recommend texts for student interest and enjoyment, while the research assignments require students to self-select texts for academic tasks. For example:</p> <p>Independent Reading, TE p. 218; SE pp. 218-219 Writing Workshop, SE pp. 470-471; TE p. 471 Independent Reading, SE pp. 484-485 <i>from The Diary of Samuel Pepys, SE</i> p. 546 Independent Reading, SE pp. 656-657 Ode to a Grecian Urn, SE p. 834 Independent Reading, SE pp. 856-857, 976-977; TE p. 977 Games at Twilight, SE p. 1305</p>
<p>b. Read widely to understand multiple perspectives and pluralistic viewpoints</p>	<p>Comparing Literature, SE pp. 58-72, 446-455; TE p. 455 Writing Workshop, SE pp. 470-471; TE p. 471 Independent Reading, TE p. 484 Comparing Literature, SE pp. 601-617 Independent Reading, TE p. 856 Comparing Literature, SE pp. 896-903 Independent Reading, TE p. 976; SE pp. 976-977 Historical Perspective on World War I, SE p. 1055; TE p. 1056 Historical Perspective on World War I, SE p. 1058 At the Pitts Rivers, TE p. 1196</p>

STANDARDS	PAGE REFERENCES
Reading: Informational Text	
Key Ideas and Details	
<p>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.</p>	<p>This standard is met on many After You Read pages and in Respond and Think Critically activities. For example:</p> <p>from The Ecclesiastical History of the English People, SE pp. 93–94</p> <p>Historical Perspectives: from Samuel Johnson, SE p. 645</p> <p>TIME: Raising Their Voices, SE p. 712</p> <p>From A Room of One’s Own, SE pp. 1109–1110</p> <p>Shall We Choose Death?, TE p. 1208</p>
<p>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.</p>	<p>from The Ecclesiastical History of the English People, SE pp. 87–94</p> <p>Meditation 17, pp. 430–434, TE p. 432</p> <p>Respond Through Writing, p. 435</p> <p>from The Diary of Samuel Pepys, SE pp. 538–546</p> <p>A Modest Proposal, TE p. 555</p> <p>Historical Perspectives: from Samuel Johnson; from Boswell’s Presumptuous Task, SE pp. 642–645</p> <p>from the Introduction to Frankenstein, TE p. 793</p> <p>Literary History, TE p. 1024</p> <p>Literary Perspective: from Imaginary Homelands, SE p. 1295</p> <p>TIME: Music Goes Global, TE p. 1313; SE p. 1315</p>
<p>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.</p>	<p>from The Book of Margery Kempe, SE pp. 156–161</p> <p>Letter to Her Daughter, SE pp. 585–590; TE p. 586</p> <p>Writing Workshop, TE p. 648</p> <p>from A Vindication of the Rights of Woman, SE pp. 696–703</p> <p>TIME: Raising Their Voices, SE pp. 706–712</p> <p>from A Room of One’s Own, SE pp. 1104–1110</p> <p>Literary Perspective: from Imaginary Homelands, SE pp. 1292–1295</p>

STANDARDS	PAGE REFERENCES
Craft and Structure	
<p>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 <i>faction</i> in <i>Federalist</i> No. 10).</p>	<p>Of Studies, pp. 274–281 Speech to the Troops at Tilbury, pp. 245–249 Meditation 17, pp. 430–434 Letter to Her Daughter, SE pp. 585–590 <i>from The Life of Samuel Johnson, TE</i> pp. 638 <i>from The Journals of Dorothy Wordsworth, SE</i> pp. 754–756 TIME: What Is Love?, SE pp. 904–907 Shooting an Elephant, SE pp. 1036–1044 <i>from A Room of One’s Own, SE</i> pp. 1104–1110 From Imaginary Homelands, TE p. 1294 Media Workshop, SE pp. 1326–1331</p>
<p>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.</p>	<p>Unit One Introduction, TE p. 16 Speech to the Troops at Tilbury, pp. 245–249 TIME: Midsummer Night’s Spectacle, pp. 402–404 A Modest Proposal, SE pp. 549–558 TIME: Death by Mosquito, TE p. 620 Writing Workshop, TE p. 648 TIME: Raising Their Voices, SE pp. 706–712 TIME: Down and Out in Europe, SE pp. 1019–1023; TE p. 1019 Shooting an Elephant, SE pp. 1036–1044 Shall We Choose Death, SE pp. 1206–1209</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p><i>from The Book of Margery Kempe</i>, SE pp. 156–161 Of Studies, pp. 274–281 Speech to the Troops at Tilbury, pp. 245–249 <i>from The Diary of Samuel Pepys</i>, SE pp. 538–546 A Modest Proposal, SE pp. 549–558 <i>from The Spectator</i>, SE pp. 595–600 <i>from A Dictionary of the English Language</i>, SE pp. 624–630 <i>from The Diary of Samuel Pepys</i>, TE p. 544 A Modest Proposal, TE p. 556 <i>from Boswell’s Presumptuous Task</i>, TE p. 644 <i>from the Introduction to Frankenstein</i>, SE pp. 792–798 Historical Perspective: from In Patagonia, TE p. 788 Be Ye Men of Valor, SE pp. 1113–1119 Political Science, SE pp. 1214 Literary Perspective: from Imaginary Homelands, SE pp. 1292–1295 Media Workshop, SE pp. 1326–1331, TE p. 1328</p>
<p>Integration of Knowledge and Ideas</p>	
<p>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.</p>	<p>Unit One Introduction, SE pp. 6–9; TE p. 6 Unit Two Introduction, SE pp. 228–231; TE pp. 228, 229, 230 Unit Three Introduction, SE pp. 494–497; TE p. 6 Unit Four Introduction, SE pp. 666–669; TE p. 6 Unit Five Introduction, SE pp. 866–869; TE pp. 866, 870 Unit Six Introduction, SE pp. 986–989; TE p. 6 Unit Seven Introduction, SE pp. 1174–1177; TE p. 1176 Media Workshop, SE pp. 1326–1331</p>
<p>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., <i>The Federalist</i>, presidential addresses).</p>	<p>NA</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p>NA</p>
<p><i>Range of Reading and Level of Text Complexity</i></p>	
<p>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.</p>	<p>Text complexity and readability rankings are found in the <i>Skills Scope and Sequence</i> sections at the beginning of Units (for example, 3A-3E) and on the TE of the opening page of individual reading selections (for example, TE 88). Following are samples of literature in the upper end of the text complexity band.</p> <p>Guide to Readability, TE p. T62</p> <p>Time: A Brief History of Heroes, SE pp. 73-76</p> <p>from The Ecclesiastical History of the English People, SE pp. 86–94</p> <p>from The Spectator, SE pp. 594-600</p> <p>from A Room of One’s Own, SE pp. 1103-1110</p>
<p>a. Self-select texts for personal enjoyment, interest, and academic tasks.</p>	<p>The <i>Independent Reading</i> sections throughout the book recommend texts for student interest and enjoyment, while the research assignments require students to self-select texts for academic tasks. For example:</p> <p>Independent Reading, TE p. 218; SE pp. 218-219</p> <p>Writing Workshop, SE pp. 470-471; TE p. 471</p> <p>Independent Reading, SE pp. 484-485</p> <p>from The Diary of Samuel Pepys, SE p. 546</p> <p>Independent Reading, SE pp. 656-657</p> <p>Ode to a Grecian Urn, SE p. 834</p> <p>Independent Reading, SE pp. 856-857, 976-977; TE p. 977</p> <p>Games at Twilight, SE p 1305</p>

STANDARDS	PAGE REFERENCES
Text Types and Purposes	
<p>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.</p>	<p>Unit One Introduction, SE pp. 6–9; TE p. 6 Unit Two Introduction, SE pp. 228–231; TE pp. 228, 229, 230 Unit Three Introduction, SE pp. 494–497; TE p. 6 Unit Four Introduction, SE pp. 666–669; TE p. 6 Unit Five Introduction, SE pp. 866–869; TE pp. 866, 870 Unit Six Introduction, SE pp. 986–989; TE p. 6 Unit Seven Introduction, SE pp. 1174–1177; TE p. 1176 Media Workshop, SE pp. 1326–1331</p>
<p>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.</p>	<p>Writing Workshop, SE 646–653; TE p. 649 Respond Through Writing, SE p. 704 Respond Through Writing, SE p. 823 Respond Through Writing, SE p. 949 Respond Through Writing, SE p. 1248 Writing Workshop: Critical Review, SE pp. 1316–1323</p>
<p>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.</p>	<p>Writing Workshop, SE 646–653 Respond Through Writing, SE p. 704 Respond Through Writing, SE p. 823 Respond Through Writing, SE p. 949 Araby, SE p. 1101 Respond Through Writing, SE p. 1248 Writing Workshop: Critical Review, SE pp. 1316–1323</p>
<p>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.</p>	<p>Writing Workshop, TE pp. 477, 479; SE p. 478 Writing Workshop, SE pp. 650, 653 Respond Through Writing, SE p. 823 Be Ye Men of Valor, SE p. 1119 Writing Workshop, SE p. 1320</p>
<p>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.</p>	<p>Literary History, TE p. 593 Grammar Workshop, TE p. 631 Writing Workshop, SE 652 Respond Through Writing, SE p. 1248 Writing Workshop: Critical Review, SE pp. 1316–1323</p>

STANDARDS	PAGE REFERENCES
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>Writing Workshop, SE 646–653 Writing Workshop, TE p. 650 Writing Workshop: Critical Review, SE pp. 1316, 1319; TE p. 1322</p>
<p>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.</p>	<p>Respond Through Writing, SE p. 55 Respond Through Writing, SE p. 151 Write a Review, SE p. 219 Respond Through Writing, p. 279 Respond Through Writing, p. 397 Respond Through Writing, p. 302 Macbeth, Act III, TE p. 348 Macbeth, Act IV, TE p. 378 Respond Through Writing, SE p. 435 Respond Through Writing, SE p. 523 Independent reading, SE p. 657 Respond Through Writing, SE p. 725 Writing Workshop: Reflective Essay, SE pp. 846–853 Unit Four Introduction, TE p. 678 <i>from the Introduction to Frankenstein, SE</i> pp. 797 To an Athlete Dying Young, SE p. 958 Writing Workshop: Literary Analysis, SE pp. 966–973 Respond Through Writing, SE pp. 1045 Respond Through Writing, SE pp. 1153 The Train from Rhodesia, SE p. 1257 <i>from Tales of the Islands, SE</i> p. 1282</p>
<p>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.</p>	<p>Respond Through Writing, SE p. 725 Unit Four Introduction, TE p. 678 Writing Workshop: Reflective Essay, TE p. 848 From Jane Eyre, SE p. 934 My Last Duchess, SE p. 939 Writing Workshop: Literary Analysis, SE pp. 966–973 Telephone Conversation, TE p. 1270 Multimedia Workshop, TE p. 1330</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p>Respond Through Writing, SE p. 725 Writing Workshop: Reflective Essay, SE p. 849 Unit Four Introduction, TE p. 672 Writing Workshop: Literary Analysis, SE pp. 966–973 Respond Through Writing, SE pp. 1045 Respond Through Writing, SE pp. 1153 Unit Seven Introduction, TE p. 1176 A Mild Attack of Locusts, TE p. 1244 from Tales of the Islands, SE p. 1282</p>
<p>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.</p>	<p>Writing Workshop, SE p. 478 Writing Workshop: Reflective Essay, SE pp. 852–853 Writing Workshop, SE p. 850, TE p. 848 Writing Workshop, TE p. 968 Writing Workshop, SE p. 1320</p>
<p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p>	<p>Writing Workshop, SE pp. 208–215 From A Dictionary of the English Language, SE p. 630 Respond Through Writing, SE p. 752 Ode On a Grecian Urn, SE p. 834 Writing Workshop, TE p. 970 Miss Youghal’s Sais, SE p. 1034 The Train from Rhodesia, SE p. 1257 from Tales of the Islands, SE p. 1282 Writing Workshop, TE p. 1320</p>
<p>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.</p>	<p>Eve’s Apology, SE p. 419 Writing Workshop, TE p. 478 Ode On a Grecian Urn, SE p. 834</p>
<p>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).</p>	<p>Writing Workshop, SE 646–653 Unit Four Introduction, TE p. 678 At the Pitt-Rivers, TE p. 1196 Writing Workshop, SE pp. 1316, 1319, 1323; TE p. 1322</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p>Respond Through Writing, SE p. 184 Macbeth, Act I, TE p. 320 Macbeth, Act V, TE p. 390 <i>from Gulliver’s Travels, TE</i> p. 566 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE pp. 1203 Follower, SE p. 1219 What We Lost, SE p. 1236</p>
<p>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.</p>	<p><i>from Gulliver’s Travels, TE</i> p. 566 Historical Perspective: from In Patagonia, TE p. 790 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE pp. 1203 Respond Through Writing, SE p. 1265</p>
<p>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.</p>	<p><i>From Pride and Prejudice, SE</i> p. 736 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE pp. 1203 Shall We Choose Death, SE p. 1209 That’s All, SE p. 1229 The Train from Rhodesia, TE p. 1254 Respond Through Writing, SE p. 1265 B. Wordsworth, SE p. 1291</p>
<p>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).</p>	<p><i>From The Pilgrim’s Progress, SE</i> p. 531 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE pp. 1203 The Train from Rhodesia, TE p. 1254</p>
<p>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.</p>	<p><i>from Beowulf, TE</i> p. 42 Macbeth, Act I, TE p. 320 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE pp. 1203 Respond Through Writing, SE p. 1265 B. Wordsworth, SE p. 1291</p>
<p>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.</p>	<p>Writing Workshop: Short Story, SE pp. 1154–1161</p>

STANDARDS	PAGE REFERENCES
<i>Production and Distribution of Writing</i>	
<p>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.)</p>	<p>Writing Workshop, SE pp. 208–215 Writing Workshop, pp. 470–479 Macbeth, Act II, TE p. 334 Macbeth, Act IV, TE pp. 368, 372 Writing Workshop, TE p. 652 Araby, SE p. 1101 Be Ye Men of Valor, SE p. 1119 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE pp. 1203</p>
<p>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.)</p>	<p>This standard is met in all Writing Workshops and Respond Through Writing assignments. For example: Respond Through Writing, SE p. 752 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE p. 1203 Writing Workshop: Critical Review, SE pp. 1316–1323</p>
<p>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.</p>	<p>Writing Workshop, SE p. 215 Writing Workshop, SE p. 479 Writing Workshop, SE p. 653 Writing Workshop, SE p. 853 Writing Workshop, SE p. 1161 Writing Workshop, SE p. 1323 Games at Twilight, SE p. 1305 Media Workshop, TE p. 1330</p>

STANDARDS	PAGE REFERENCES
<i>Research to Build and Present Knowledge</i>	
<p>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.</p>	<p>Writing Workshop, pp. 470–479 Macbeth, Act I, TE p. 324 Macbeth, Act II, TE p. 340 Macbeth, Act III, TE p. 347 Macbeth, Act IV, TE p. 371 from Gulliver’s Travels, TE p. 564 Unit Four Introduction, TE pp. 666, 672, 675 Elegy Written in a Country Churchyard, TE p. 685 <i>from A Vindication of the Rights of Woman, TE</i> p. 701 TIME: Raising Their Voices, TE p. 709 Lines Composed a Few Miles Above Tintern Abbey, TE p. 745 Historical Perspective: from In Patagonia, TE p. 789 Ode on a Grecian Urn, TE p. 832 Comparing Literature Across Time and Place, TE p. 845 Unit Five Introduction, TE p. 873 <i>from In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE</i> p. 884 Araby, SE p. 1101 Musée des Beaux Arts; The Unknown Citizen, SE p. 1137 Games at Twilight, SE p. 1305 175</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p>Writing Workshop, pp. 470–479, TE pp. 471, 476 Get internet connections before 546 Research and Report, SE p. 546 Speaking, Listening, and Viewing Workshop, TE p. 481 A Modest Proposal, TE p. 553 Unit Four Introduction, TE p. 666 TIME: Raising Their Voices, TE p. 709 Lines Composed a Few Miles Above Tintern Abbey, TE p. 745 The Rime of the Ancient Mariner, TE p. 774 Historical Perspective: from In Patagonia, TE p. 789 <i>from In Memoriam A. H. H.</i>; Crossing the Bar; Tears, Idle Tears, TE p. 884 Shooting an Elephant, TE p. 1037 Comparing Literature Across Time and Place, SE p. 1215 Two Sheep, TE p. 1274 Games at Twilight, SE p. 1305</p>
<p>11.7.9.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>Write a Review, SE p. 219 Unit One Introduction, TE p. 10 Writing Workshop, pp. 470–479 Macbeth, Act II, TE p. 334 Respond Through Writing, SE p. 523 The Rime of the Ancient Mariner, TE p. 774 To an Athlete Dying Young, SE p. 958 Writing Workshop: Literary Analysis, SE pp. 966–973 Unit Five Introduction, TE p. 878 Shooting an Elephant, TE p. 1037 Araby, SE p. 1101 Musée des Beaux Arts; The Unknown Citizen, SE p. 1137 Respond Through Writing, SE pp. 1153 Comparing Literature Across Time and Place, SE p. 1215 Writing Workshop: Critical Review, SE pp. 1316–1323</p>

STANDARDS	PAGE REFERENCES
<p>a. Apply <i>grades 11–12 Reading standards</i> 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”).</p>	<p>NA</p>
<p>b. Apply <i>grades 11–12 Reading standards</i> 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., <i>The Federalist</i>, presidential addresses]”).</p>	<p>NA</p>
<p>Range of Writing</p>	
<p>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.</p>	<p>This standard is met in a variety of writing assignments throughout the book. For example:</p> <p>Respond Through Writing, p. 303 <i>from Beowulf</i>, TE pp. 38, 48 Independent Reading, SE p. 657 When I Have Fears That I May Cease to Be, SE p. 828 Ode on a Grecian Urn, TE p. 832 <i>From Oliver Twist</i>, SE p. 944 Shooting an Elephant, TE p. 1042 Writing Workshop: Short Story, SE pp. 1154–1161 B. Wordsworth, TE p. 1287 Writing Workshop: Critical Review, SE pp. 1316–1323</p>

STANDARDS	PAGE REFERENCES
<p>a. Independently select writing topics and formats for personal enjoyment, interest, and academic tasks.</p>	<p><i>from The Ecclesiastical History of the English People</i>, SE p. 95 <i>from The Canterbury Tales</i>, SE p. 124 <i>from Sir Gawain and the Green Knight</i>, SE p. 184 Writing Workshop, SE pp. 208-215 Speech to the Troops at Tilbury, SE p. 249 Sonnet 29, SE p. 290 Shakespeare’s Soliloquies, SE p. 303 <i>from The Rape of Lock</i>, SE p. 583 Elegy Written in a Country Churchyard, SE p. 688 <i>from Pride and Prejudice</i>, SE p. 736 <i>from The Journals of Dorothy Wordsworth</i>, SE p. 756 “Ah, Are You Digging on My Grave?” SE p. 965 What We Lost, SE p. 1236 The Train from Rhodesia, SE p. 1257 B. Wordsworth, SE p. 1291</p>

STANDARDS	PAGE REFERENCES
<i>Speaking and Listening</i>	
Comprehension and Collaboration	
<p>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 <i>grades 11–12 topics, texts, and issues</i>, including those by and about Minnesota American Indians, building on others' ideas and expressing their own clearly and persuasively.</p>	<p>Unit One Introduction, TE p. 17 <i>from Beowulf, TE</i> pp. 31, 32, 49, 52 Comparing Literature, SE p. 72 Macbeth, Act I, TE p. 325 Macbeth, Act II, TE pp. 329, 336 <i>From the King James Version of the Bible, TE</i> pp. 407, 411 Eve's Apology, TE p. 418 Meditation 17, TE p. 435 Why So Pale and Wan, Fond Lover? TE p. 458 Unit Three Introduction, TE p. 506 Paradise Lost, TE p. 520 A Modest Proposal, TE p. 550 <i>from Gulliver's Travels, TE</i> p. 564 Comparing Literature, SE p. 617 <i>from A Dictionary of the English Language, TE</i> p. 624 Grammar Workshop, TE p. 631 Unit Four Introduction, TE p. 673 Elegy Written in a Country Churchyard, TE p. 682 <i>from A Vindication of the Rights of Woman, TE</i> p. 696 TIME: Raising Their Voices, TE p. 708 <i>from Pride and Prejudice, TE</i> p. 730 Lines Composed a Few Miles Above Tintern Abbey, TE pp. 748, 749 The Rime of the Ancient Mariner, TE pp. 763, 775, 778 <i>from the Introduction to Frankenstein, TE</i> pp. 796 She Walks in Beauty; from Childe Harold's Pilgrimage, TE p. 803 Literary History, TE p. 807 Ode to the West Wind, TE p. 814 Writing Workshop, TE p. 847 Unit Five Introduction, TE p. 877 <i>from In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE</i> p. 881 Speaking, Listening, and Viewing Workshop, SE pp. 974–975 The Rocking–Horse Winner, SE p. 1092 That's All, SE p. 1229 <i>from Tales of the Islands, SE</i> p. 1278 Speaking, Listening, and Viewing Workshop, SE pp. 1324–1325 Media Workshop, SE pp. 1328–1331</p>

STANDARDS	PAGE REFERENCES
<p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>	<p><i>from Beowulf</i>, TE p. 39 Macbeth, Act I, TE p. 325 Speaking, Listening, and Viewing Workshop, TE p. 480 Comparing Literature, SE p. 617 Speaking, Listening, and Viewing Workshop :Reflective Presentation, SE pp. 854–855 Historical Perspective: from In Patagonia, TE p. 789 Speaking, Listening, and Viewing Workshop :Oral Response to Literature, SE pp. 974–975 Unit Five Introduction, TE p. 873 The Rocking–Horse Winner, SE p. 1092 That’s All, SE p. 1229 Speaking, Listening, and Viewing Workshop :Oral Critical Review, SE pp. 1324–1325 Media Workshop, SE pp. 1326–1331 Independent Reading, SE p. 1333</p>
<p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>	<p>Macbeth, Act I, TE p. 325 Why So Pale and Wan, Fond Lover?, TE p. 458 To a Mouse, TE p. 692 Writing Workshop: Reflective Essay, TE p. 847 Speaking, Listening, and Viewing Workshop :Oral Response to Literature, SE pp. 974–975 The Rocking–Horse Winner, SE p. 1092 That’s All, SE p. 1229 Speaking, Listening, and Viewing Workshop :Oral Critical Review, SE pp. 1324–1325 Media Workshop, SE pp. 1326–1331</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p><i>from Beowulf</i>, TE p. 52 Comparing Literature, SE p. 72 Macbeth, Act I, TE p. 325 Macbeth, Act II, TE pp. 329, 336 Macbeth, Act III, TE p. 344 <i>from the King James Version of the Bible</i>, TE p. 407 Eve’s Apology, TE p. 418 Why So Pale and Wan, Fond Lover?, TE p. 458 Unit Three Introduction, TE p. 505 A Modest Proposal, TE p. 551 Elegy Written in a Country Churchyard, TE p. 682 The Rime of the Ancient Mariner, TE p. 763 Literary History, TE p. 807 Writing Workshop: Reflective Essay, TE p. 847 Comparing Literature Across Time and Place, TE p. 899 Speaking, Listening, and Viewing Workshop :Oral Response to Literature, SE pp. 974–975 At the Pitt-Rivers, SE p. 1201 A Mild Attack of Locusts, SE p. 1246 Dead Men’s Path, SE p. 1263 Media Workshop, SE pp. 1326–1331 Independent Reading, SE p. 1333</p>
<p>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.</p>	<p>Speaking, Listening, and Viewing Workshop, SE pp. 654–655 Speaking, Listening, and Viewing Workshop :Oral Response to Literature, SE pp. 974–975 The Rocking–Horse Winner, SE p. 1092 Speaking, Listening, and Viewing Workshop :Oral Critical Review, SE pp. 1324–1325 Media Workshop, SE pp. 1326–1331 Independent Reading, SE p. 1333</p>
<p>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.</p>	<p>Speaking, Listening, and Viewing Workshop, SE pp. 480–483 Lines Composed a Few Miles Above Tintern Abbey, TE p. 748 Media Workshop, SE pp. 1326–1331</p>

STANDARDS	PAGE REFERENCES
<p>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.</p>	<p>Speaking, Listening, and Viewing Workshop, SE p. 655 The Rime of the Ancient Mariner, TE p. 768 Speaking, Listening, and Viewing Workshop :Oral Response to Literature, SE pp. 974–975 The Rocking–Horse Winner, SE p. 1092 From A Room of One’s Own, SE p. 1110 Speaking, Listening, and Viewing Workshop :Oral Critical Review, SE pp. 1324–1325 Media Workshop, SE pp. 1326–1331</p>
<p><i>Presentation of Knowledge and Ideas</i></p>	
<p>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).</p>	<p>Speaking, Listening, and Viewing Workshop, SE pp. 216–217 Macbeth, Act I, TE p. 325 Speaking, Listening, and Viewing Workshop, SE pp. 480–483; TE p. 482 Speaking, Listening, and Viewing Workshop, SE pp. 654–655 Writing Workshop: Reflective Essay, TE p. 847 Speaking, Listening, and Viewing Workshop, SE pp. 854–855, 974–975 Be Ye Men of Valor, SE pp. 1113–1119 Speaking, Listening, and Viewing Workshop, SE pp. 1324–1325</p>
<p>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.</p>	<p>Speaking, Listening, and Viewing Workshop, SE pp. 216–217 Speaking, Listening, and Viewing Workshop, SE pp. 480–483, TE p. 480 <i>from the Introduction to Frankenstein,</i> SE pp. 796 Speaking, Listening, and Viewing Workshop, SE pp. 854–855 Preludes, TE p. 1074 Media Workshop, SE pp. 1326–1331, TE pp. 1330, 1331</p>

STANDARDS	PAGE REFERENCES
<p>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.)</p>	<p>Macbeth, Act I, TE pp. 316, 321 Macbeth, Act II, TE pp. 329, 336 Macbeth, Act IV, TE p. 374 Paradise Lost, TE p. 520 Vocabulary Workshop, TE p. 532 Speaking, Listening, and Viewing Workshop, SE pp. 654–655 The Rime of the Ancient Mariner, TE p. 778 La Belle Dame sans Merci, TE p. 826 Speaking, Listening, and Viewing Workshop, TE p. 854 Speaking, Listening, and Viewing Workshop, SE pp. 974–975 Do Not Go Gentle into That Good Night, TE p.1151 Speaking, Listening, and Viewing Workshop, SE pp. 1162–1163 That’s All, SE p. 1229 Speaking, Listening, and Viewing Workshop, SE pp. 1324–1325</p>
<p>a. Apply assessment criteria to evaluate oral presentations by self and others.</p>	<p>Speaking, Listening, and Viewing Workshop, TE pp. 216, 217; SE p. 217 Sonnet 75, TE p. 260; SE p. 260 Speaking, Listening, and Viewing Workshop, TE p. 483; SE p. 483 <i>from The Life of Samuel Johnson, SE</i> p. 641 Speaking, Listening, and Viewing Workshop, TE p. 655 Comparing Literature, TE p. 845 Speaking, Listening, and Viewing Workshop, TE p. 855; SE pp. 855, 975 <i>from A Room of One’s Own, SE</i> p. 1110 Speaking, Listening, and Viewing Workshop, TE pp. 1163, 1324, 1325; SE p. 1325</p>

STANDARDS	PAGE REFERENCES
Media Literacy	
<p>11.9.7.7 Understand, analyze, evaluate, and use different types of print, digital, and multimodal media.</p>	<p>Speaking, Listening, and Viewing Workshop, SE pp. 216-217, 480-483</p> <p>Vocabulary Workshop, TE p. 532</p> <p><i>from The Diary of Samuel Pepys, SE</i> p. 546</p> <p>Speaking, Listening, and Viewing Workshop, SE p. 654</p> <p>Wrap-Up, SE p. 678</p> <p>Ode on a Grecian Urn, SE p. 834</p> <p>Speaking, Listening, and Viewing Workshop, SE pp. 854-855</p> <p>Games at Twilight, SE p. 1305</p> <p>Speaking, Listening, and Viewing Workshop, SE pp. 1324-1325</p> <p>Media Workshop, SE pp. 1326-1331</p>
<p>a. Evaluate the aural, visual, and written images and other special effects used in mass media for their ability to inform, persuade, and entertain.</p>	<p>Comparing Literature, TE p. 66</p> <p>Speaking, Listening, and Viewing Workshop, TE p. 217</p> <p>Visual Perspective on Macbeth, SE pp. 398-401</p> <p>Speaking, Listening, and Viewing Workshop, TE p. 482</p> <p>The Rime of the Ancient Mariner, SE p. 786</p> <p>Comparing Literature, TE p. 902</p> <p>Be Ye Men of Valor, TE pp. 1114, 1116, 1117</p> <p>The Unknown Citizen, SE p. 1137</p> <p>Political Science, TE pp. 1213, 1214</p> <p>A Mild Attack of Locusts, SE p. 1246</p> <p>Speaking, Listening, and Viewing Workshop, SE p. 1324</p> <p>Media Workshop, SE pp. 1326-1331</p>
<p>b. Examine the intersections and conflicts between visual (e.g., media images, painting, film, graphic arts) and verbal messages.</p>	<p>Comparing Literature, TE p. 66</p> <p>Visual Perspective on Macbeth, SE pp. 398-401</p> <p>Speaking, Listening, and Viewing Workshop, TE p. 482</p> <p>Vocabulary Workshop, TE p. 532</p> <p>The Rime of the Ancient Mariner, SE p. 786</p> <p>Be Ye Men of Valor, TE pp. 1114, 1116</p> <p>The Unknown Citizen, SE p. 1137</p> <p>Political Science, TE p. 1214</p> <p>A Mild Attack of Locusts, SE p. 1246</p> <p>Speaking, Listening, and Viewing Workshop, SE p. 1324</p> <p>Media Workshop, SE pp. 1326-1331</p>

STANDARDS	PAGE REFERENCES
<p>c. Recognize how visual techniques or design elements (e.g., special effects, camera angles) carry or influence messages in various media.</p>	<p>Comparing Literature, TE p. 66 Visual Perspective on Macbeth, SE pp. 398-401 Speaking, Listening, and Viewing Workshop, TE p. 482 The Rime of the Ancient Mariner, SE p. 786 Media Workshop, SE pp. 1326-1331</p>
<p>d. Recognize ethical standards and safe practices in social and personal media communications, and understand the consequences of personal choices.</p>	<p>Introduction to Unit 1, SE p. 3 Writing Workshop, SE pp. 472, 969 Writing Handbook, SE pp. R33-R35</p>
<p>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).</p>	<p>Speaking, Listening, and Viewing Workshop, SE pp. 216-217 Visual Perspective on Macbeth, TE p. 399 Speaking, Listening, and Viewing Workshop, SE pp. 480-483 Wrap-Up, SE p. 678 Ode on a Grecian Urn, SE p. 834 Speaking, Listening, and Viewing Workshop, SE pp. 854-855 Wrap-Up, SE p. 878 The Unknown Citizen, SE p. 1137 Media Workshop, TE p. 1330</p>
<p>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.</p>	<p>Writing Workshop, SE p. 211 Speaking, Listening, and Viewing Workshop, SE p. 217 Writing Workshop, SE pp. 472, 477 Speaking, Listening, and Viewing Workshop, SE p. 482 Writing Workshop, SE pp. 649, 849, 969, 1158, 1319 Writing Handbook, SE pp. R33-R35</p>
<p>b. Publish the work and share with an audience.</p>	<p>Speaking, Listening, and Viewing Workshop, SE pp. 216-217 Visual Perspective on Macbeth, TE p. 399 Speaking, Listening, and Viewing Workshop, SE pp. 480-483 Wrap-Up, SE p. 678 Ode on a Grecian Urn, SE p. 834 Speaking, Listening, and Viewing Workshop, SE pp. 854-855 Wrap-Up, SE p. 878 The Unknown Citizen, SE p. 1137 Media Workshop, TE p. 1330</p>

STANDARDS	PAGE REFERENCES
Language	
<i>Conventions of Standard English</i>	
<p>11.11.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>This standard is met in Grammar Tips, Grammar Workshops, and Focus Lessons. For example: Respond Through Writing, SE p. 55 Respond Through Writing, SE p. 151 Respond Through Writing, SE p. 303 Grammar Workshop, SE p. 162 Grammar Workshop, SE p. 631 Grammar Workshop, SE pp. 1145 Writing Workshop, SE p. 653 Writing Workshop, SE pp. 852, 853 Writing Workshop, SE pp. 1160, 1161 Writing Workshop, SE p. 1323, TE p. 1320</p>
<p>a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p>	<p>Comparing Literature, TE p. 64 TIME: A Brief History of Heroes, TE p. 73 The Ecclesial History of the English People, TE p. 90 TIME: The Roads Now Taken, TE p. 154 <i>From Sir Gawain and the Green Knight, TE</i> pp. 167, 176, 177, 181 <i>from The Pilgrim’s Progress, TE</i> p. 529 <i>from The Diary of Samuel Pepys, TE</i> p. 540 Elegy Written in a Country Churchyard, TE p. 686 Historical Perspective: from In Patagonia, TE p. 787 The Parable of Lazarus and the Rich Man, TE pp. 1014, 1015 The Rocking-Horse Winner, TE p. 1083 Games at Twilight, TE p. 1301</p>
<p>b. Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster’s Dictionary of English Usage</i>, <i>Garner’s Modern American Usage</i>) as needed.</p>	<p>Beowulf, TE p. 49 Comparing Literature, TE p. 64 Vocabulary Workshop, SE pp. 56–57; TE p. 57 <i>From Sir Gawain and the Green Knight, TE</i> p. 167 Vocabulary Workshop, SE p. 254 Vocabulary Workshop, SE p. 532 Vocabulary Workshop, SE p. 591 Wind, TE p. 1221</p>

STANDARDS	PAGE REFERENCES
<p>11.11.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>This standard is met in Grammar Workshops, Focus Lessons, and Respond Through Writing assignments. For example:</p> <p>Respond Through Writing, SE p. 397 Respond Through Writing, SE p. 523 Respond Through Writing, SE p. 1045, TE p. 1045 Writing Workshop, SE p. 215 Writing Workshop, SE p. 479</p>
<p>a. Observe hyphenation conventions.</p>	<p>From The Great War and Modern Memory, TE p. 1057 The Unknown Citizen, TE p. 1135 Respond Through Writing, SE pp. 1153 Dead Men’s Path, TE p. 1260</p>
<p>b. Spell correctly.</p>	<p>Writing Workshop, SE p. 215 Writing Workshop, SE p. 479 Writing Workshop, SE p. 653 Writing Workshop, SE p. 853 Writing Workshop, SE p. 973 Writing Workshop, SE p. 1161, TE p. 1161 Vocabulary Workshop, SE pp. 1166 Writing Workshop, SE p. 1323</p>
<p>Knowledge of Language</p>	
<p>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.</p>	<p>This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:</p> <p>Writing Workshop, SE pp. 846–853 Writing Workshop, SE pp. 966–973 Writing Workshop, SE pp. 1316–1323 Speaking, Listening, and Viewing Workshop, SE pp. 654–655 Speaking, Listening, and Viewing Workshop, SE pp. 974–975 Speaking, Listening, and Viewing Workshop, SE pp. 1324–1325</p>

STANDARDS	PAGE REFERENCES
<p>a. Vary syntax for effect, consulting references (e.g., Tufte’s <i>Artful Sentences</i>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>	<p>Grammar Workshop, SE pp. 96–97 Writing Workshop, SE p. 653 Writing Workshop, SE p. 852 Writing Workshop, SE p. 972 Be Ye Men of Valor, SE p. 1119 Writing Workshop, TE p. 1160 Writing Workshop, SE p. 1322</p>
<p>Vocabulary Acquisition and Use</p>	
<p>11.11.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example: Vocabulary Workshop, SE p. 199 To His Coy Mistress, SE p. 469 Vocabulary Workshop, SE p. 705 Ode on a Grecian Urn, SE p. 834 Vocabulary Workshop, SE p. 1102 At the Pitt-Rivers, SE p. 1202</p>
<p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p>Vocabulary Workshop, SE p. 199 Shakespeare’s Speeches, TE p. 200 <i>from the King James Version of the Bible, TE</i> p. 409 Literary History, TE p. 420 To His Coy Mistress, TE p. 467 <i>from The Pilgrim’s Progress, TE</i> p. 529 Unit Four Introduction, TE p. 676 TIME: Raising Their Voices, TE p. 707 The Tribe with Its Eyes on the Sky, TE p. 1211 Vocabulary Workshop, SE pp. 1266</p>

STANDARDS	PAGE REFERENCES
<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>	<p>Sonnet 30 and Sonnet 75, TE p. 256 Macbeth, Act I, TE pp. 307, 318 Macbeth, Act II, TE p. 338 Macbeth, Act IV, TE p. 367 <i>from A Journal of the Plague Year, TE</i> p. 607 Writing Workshop, TE p. 653 Vocabulary Workshop, SE p. 705 Unit Four Introduction, TE p. 671 <i>from A Vindication of the Rights of Woman,, TE</i> p. 699 Unit Five Introduction, TE p. 869 <i>from In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE</i> p. 885 Jabberwocky, TE p. 914 Shooting an Elephant, TE p. 1037 Grammar Workshop, TE p. 1046 Vocabulary Workshop, SE pp. 1102 Unit Seven Introduction, TE pp. 1177, 1182 Telephone Conversation, TE p. 1269 Elegy for the Giant Tortoises, TE p. 1307</p>
<p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>	<p>Vocabulary Workshop, SE p. 254, TE p. 254 Unit Two Introduction, TE p. 233 Macbeth, Act I, TE p. 309 Macbeth, Act III, TE p. 349 To Lucasta, Going to the Wars, TE p. 461 Vocabulary Workshop, SE p. 532 Paradise Lost, TE p. 518 Vocabulary Workshop, SE p. 532; TE p. 532 On Her Loving Two Equally, TE p. 534 <i>from The Diary of Samuel Pepys, TE</i> p. 540 <i>from Gulliver’s Travels, TE</i> p. 567 <i>from A Dictionary of the English Language, TE</i> p. 625 <i>from Pride and Prejudice, TE</i> pp. 731 <i>from The Journals of Dorothy Wordsworth, TE</i> p. 755 Writing Workshop: Reflective Essay, TE pp. 848, 852 Vocabulary Workshop, SE p. 950 Vocabulary Workshop, SE p. 1102, TE p. 1102 A Shocking Accident, TE p. 1143 Wind, TE p. 1221 Writing Workshop, TE p. 1321</p>

STANDARDS	PAGE REFERENCES
<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p><i>From Sir Gawain and the Green Knight</i>, TE p. 167 Vocabulary Workshop, SE p. 199; TE p. 199 Vocabulary Workshop, SE p. 254; TE p. 254 Vocabulary Workshop, SE p. 532 A Mild Attack of Locusts, TE p. 1221 Dead Men’s Path, TE p. 1259 Vocabulary Workshop, TE p. 1266</p>
<p>11.11.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>Whoso List to Hunt, pp. 251–255 Sonnet 116; Sonnet 130, pp. 284–287 Letter to Her Daughter, SE pp. 585–590 <i>from The Rape of the Lock</i>, TE p. 579 Elegy Written in a Country Churchyard, TE p. 681 A Poison Tree; The Lamb; The Tyger, SE pp. 715–719 She Walks in Beauty; from Childe Harold’s Pilgrimage, SE pp. 801–805 Ode on a Grecian Urn, SE pp. 830–834 Sailing to Byzantium, TE p. 1065 <i>from Tales of the Islands</i>, SE p. 1282 Media Workshop, SE pp. 1326–1331 That’s All, TE p. 1227 Two Sheep, TE p. 1275</p>
<p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>	<p>To Lucasta, Going to the Wars, SE pp. 461–463 To His Coy Mistress, SE pp. 465–469 Letter to Her Daughter, SE pp. 585–590 She Walks in Beauty; from Childe Harold’s Pilgrimage, SE pp. 801–805 Ode on a Grecian Urn, SE pp. 830–834 Dulce et Decorum Est, TE p. 1053 The Rocking-Horse Winner, TE p. 1088 Vocabulary Workshop, SE pp. 1120 Respond Through Writing, TE p. 1153</p>

STANDARDS	PAGE REFERENCES
<p>b. Analyze nuances in the meaning of words with similar denotations.</p>	<p>Vocabulary Workshop, SE p. 254 Vocabulary Workshop, SE p. 532 Vocabulary Workshop, SE p. 591 The Rime of the Ancient Mariner, TE p. 782 Writing Workshop: Reflective Essay, TE p. 852 TIME: What Is Love?, SE pp. 904–907 The Rocking-Horse Winner, TE p. 1088 Vocabulary Workshop, SE p. 1120; TE, p. 1120 The Demon Lover, TE p. 1128 Fern Hill, TE p. 1149 From Imaginary Homelands, TE p. 1293</p>
<p>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.</p>	<p>This standard is met in Vocabulary Workshops and in all Academic Vocabulary activities. For example: Vocabulary Workshop, SE pp. 56–57 The Passionate Shepherd to His Love, SE p. 268 Vocabulary Workshop, SE p. 950 At the Pitt-Rivers, SE p. 1202</p>