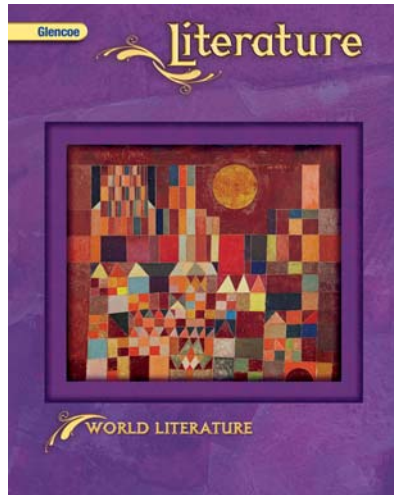




Glencoe

English Language Arts  
Grades 9-10



World Literature

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STANDARDS	PAGE REFERENCES
<b>Reading: Literature</b>	
<i>Key Ideas and Details</i>	
<p>9.4.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>This standard is met on many After You Read pages. For example:  <b>The Doll’s House, SE</b> p. 801  <b>Russia 1812, SE</b> p. 981  <b>The Night Face Up, SE</b> p. 12</p>
<p>9.4.2.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p><b>A House for Us, SE</b> pp. 150–154  <b>Genesis 6–9: The Flood, SE</b> pp. 471–476  <b>The Parable of the Prodigal Son, SE</b> pp. 487–490  <b>Jade Flower Palace, SE</b> pp. 704–706  <b>Tanka, TE</b> p. 714  <b>Clouds on the Sea, SE</b> pp. 811–813  <b>Ragnarok: The Twilight of the Gods, SE</b> pp. 871–875  <b>Federigo’s Falcon, SE</b> pp. 927–934  <i>from Don Quixote, SE</i> pp. 936–947  <b>How Much Land Does a Man Need?, SE</b> pp. 984–999  <b>The Bet, SE</b> p. 1011  <b>First Sorrow, SE</b> p. 1019</p>

Codes used for Teacher Edition pages are the initial caps of headings on that page.

STANDARDS	PAGE REFERENCES
<p><b>9.4.3.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p><b>The Voter</b>, SE pp. 93–101  <b>The Prisoner Who Wore Glasses</b>, SE pp. 125–132  <b>The Kabuliwallah</b>, SE pp. 608–618, TE p. 610  <i>from the Song of Roland</i>, SE pp. 878–885  <b>Federigo’s Falcon</b>, TE p. 929  <b>The Bet</b>, SE pp. 1002–1011  <b>First Sorrow</b>, SE pp. 1015–1020  <b>War</b>, TE p. 1026, SE p. 1030  <b>The Luck of Teodoro Méndez Acúbal</b>, TE p. 1202  <b>When Greek Meets Greek</b>, SE pp. 1225–1229  <b>Day of the Butterfly</b>, SE pp. 1265–1275</p>
<b>Craft and Structure</b>	
<p><b>9.4.4.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p>	<p><b>The Great Hymn to the Aten</b>, SE pp. 25–29  <b>No Future Without Forgiveness</b>, TE p. 103  <b>The Return</b>, SE pp. 134–140  <i>from the Iliad</i>, Book XXII, SE pp. 210–231  <b>Lyric Poetry</b>, SE p. 246  <i>from the Qur’an</i>, TE p. 493  <b>Elegy for a Woman of No Importance</b>, SE pp. 517–519  <b>The Diameter of the Bomb</b>, SE pp. 525–527  <b>Butterflies</b>, SE pp. 529–531  <b>Rama and Ravana in Battle</b> <i>from the Ramayana</i>, TE p. 586  <b>The Kabuliwallah</b>, TE p. 609  <b>Like the Sun</b>, SE pp. 620–624  <b>The River Merchant’s Wife: A Letter</b>, SE pp. 695–699  <b>Jade Flower Palace</b>, TE p. 704  <b>Haiku</b>, SE p. 741  <b>Answer</b>, SE pp. 749–752  <b>Beside a Chrysanthemum</b>, SE pp. 763–765  <b>Assembly Line</b>, SE pp. 767–769  <b>Clouds on the Sea</b>, TE p. 812</p>

STANDARDS	PAGE REFERENCES
<p>Continued from cell above.</p> <p><b>9.4.4.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p>	<p>Continued from cell above.</p> <p><i>from the Inferno</i>, TE p. 903</p> <p><i>from Don Quixote</i>, TE p. 936</p> <p><i>from Candide</i>, TE p. 961</p> <p><b>Literary History</b>, TE p. 970</p> <p><b>First Sorrow</b>, SE pp. 1015–1020</p> <p><b>Sonnet 145</b>, SE pp. 1165–1168</p> <p><b>Two Countries</b>, SE pp. 1170–1172</p> <p><b>Horses</b>, SE pp. 1211–1214</p> <p><b>The Red Cockatoo</b>, TE p. 1218</p> <p><b>Fable</b>, TE p. 1222</p>
<p><b>9.4.5.5</b> Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p>	<p><b>The Rain Came</b>, TE p. 116</p> <p><b>Thoughts of Hanoi</b>, SE pp. 815–818</p> <p><b>Bisclavret: The Lay of the Werewolf</b>, SE pp. 887–897</p> <p><b>The Night Face Up</b>, SE pp. 1231–1241</p>
<p><b>9.4.6.6</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p>	<p><b>Comparing Literature</b>, SE pp. 38–51</p> <p><b>The Rain Came</b>, SE pp. 108–119</p> <p><i>from the Iliad, Book I</i>, TE p. 201</p> <p><i>from the Iliad, Book XXII</i>, SE pp. 210–231</p> <p><b>Rama and Ravana in Battle</b> <i>from the Ramayana</i>, TE p. 591</p> <p><b>Comparing Literature</b>, SE pp. 594–606</p> <p><b>The Kabuliwallah</b>, SE pp. 608–618</p> <p><i>from The Pillow Book</i>, SE pp. 717–728</p> <p><b>Bisclavret: The Lay of the Werewolf</b>, TE pp. 890, 891</p> <p><b>Federigo’s Falcon</b>, TE p. 928</p> <p><i>from the Popol Vuh</i>, TE p. 1124</p> <p><b>Coyote Finishes His Work</b>, SE pp. 1132–1135</p>

STANDARDS	PAGE REFERENCES
<b><i>Integration of Knowledge and Ideas</i></b>	
<p><b>9.4.7.7</b> Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).</p>	<p><b>Edju and the Two Friends, SE</b> p. 53  <b>from Sundiata, SE</b> p. 60  <b>The Voter, SE</b> p. 98  <b>Lyric Poetry, SE</b> p. 244  <b>Oedipus the King, TE</b> p. 258, <b>SE</b> p. 305  <b>from the Aeneid, SE</b> p. 396  <b>Genesis 6–9: The Flood, TE</b> p. 473  <b>from the Panchatantra, SE</b> p. 598  <b>The Kabuliwallah, SE</b> p. 615  <b>from The Pillow Book, SE</b> p. 725  <b>How Much Land Does a Man Need?, SE</b> p. 988  <b>Bishop Berkeley or Mariana of the Universe, SE</b> p. 1257  <b>Day of the Butterfly, SE</b> p. 1267</p>
<p><b>9.4.8.8.</b> (Not applicable to literature)</p>	
<p><b>9.4.9.9</b> Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare or how a Minnesota American Indian author uses oral tradition to create works of literature).</p>	<p><b>Comparing Literature, TE</b> p. 50  <b>Literary History, TE</b> p. 190  <b>Unit Two Wrap-Up, SE</b> p. 357  <b>from Gilgamesh, TE</b> p. 456  <b>The Letter from Persepolis, TE</b> p. 533  <b>Cultural Perspective on the Mahabharata, TE</b> pp. 576, 577, 579  <b>Comparing Literature, TE</b> p. 600  <b>Literary History, SE</b> pp. 736-737  <b>Literary Perspective on Haiku, SE</b> pp. 743, 747  <b>Unit Five Wrap-Up, SE</b> p. 869  <b>Literary History, SE</b> pp. 970-971</p>

STANDARDS	PAGE REFERENCES
<b>Range of Reading and Level of Text Complexity</b>	
<p>9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>The <i>Guide to Readability</i> (page T56 of the Teacher’s Edition Walk-Through) provides the guidelines for determining complexity and readability of selections. Complexity and readability rankings for individual selections can be found in the <i>Skills Scope and Sequence</i> sections at the beginning of Units (for example, 2A-2F) and on the TE of the opening page of each reading selection (for example, TE 53). Following are samples of literature selections in the requested range for this standard:</p> <p><b>Pericle’s Funeral Oration, SE</b> pp. 320-332  <b>The Lion-Makers, SE</b> pp. 595-599  <i>from the Tao Te Ching, SE</i> pp. 689-693  <b>Time: A New Day Dawns, SE</b> pp. 770-773  <b>Federigo’s Falcon, SE</b> pp. 926-934  <b>War, SE</b> pp. 1025-1031</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><b>Independent Reading, TE</b> p. 168; <b>SE</b> pp. 168-169  <i>from Night, SE</i> p. 1071  <b>Writing Workshop, SE</b> pp. 1082-1083  <b>Independent Reading, SE</b> pp. 1096-1097;  <b>TE</b> p. 1097  <i>from the Popol Vuh, SE</i> p. 1129</p>

STANDARDS	PAGE REFERENCES
<p>b. Read widely to understand multiple perspectives and pluralistic viewpoints.</p>	<p>As an example of pluralistic viewpoints, the following references feature a wide range of texts from various world religions; also included are comparative literature selections that cover a variety of topics by a variety of authors, independent reading selections, and writing assignments that stress reading widely for mastery of subject matter and opposing viewpoints.</p> <p><b>Independent Reading, SE</b> pp. 168-169  <b>Comparing Literature, SE</b> pp. 400-415  <b>Literary History, SE</b> pp. 468-469; <b>TE</b> p. 469  <i>from the Hebrew Bible, SE</i> pp. 470-476  <i>from the Qur'an, SE</i> pp. 491-495  <b>Hundred Questions from the Mahabharata, SE</b> pp. 563-573  <b>Comparing Literature, SE</b> pp. 594-606  <i>from the Tao Te Ching, SE</i> pp. 689-693  <b>Writing Workshop, SE</b> pp. 837, 1082-1083  <b>Independent Reading, SE</b> pp. 1096-1097  <i>from the Popol Vuh, SE</i> pp. 1120-1129</p>
<p>By the end of grade 10, read and comprehend literature and other texts including stories, dramas, and poems at the high end of the grades 9–10 text complexity band independently and proficiently.</p>	<p>The <i>Guide to Readability</i> (page T56 of the Teacher's Edition Walk-Through) provides the guidelines for determining complexity and readability of selections. Complexity and readability rankings for individual selections can be found in the <i>Skills Scope and Sequence</i> sections at the beginning of Units (for example, 2A-2F) and on the TE of the opening page of each reading selection (for example, TE 53). Following are samples of literature selections in the upper end of the requested range for this standard:</p> <p><b>Pericle's Funeral Oration, SE</b> pp. 320-332  <b>Time: A New Day Dawns, SE</b> pp. 770-773  <b>Federigo's Falcon, SE</b> pp. 926-934  <b>War, SE</b> pp. 1025-1031</p>

STANDARDS	PAGE REFERENCES
<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><b>Independent Reading, TE</b> p. 168; <b>SE</b> pp. 168-169  <i>from Night, SE</i> p. 1071</p> <p><b>Writing Workshop, SE</b> pp. 1082-1083  <b>Independent Reading, SE</b> pp. 1096-1097;  <b>TE</b> p. 1097  <i>from the Popol Vuh, SE</i> p. 1129</p>
<p>b. Read widely to understand multiple perspectives and pluralistic viewpoints.</p>	<p>As an example of pluralistic viewpoints, the following references feature a wide range of texts from various world religions; also included are comparative literature selections that cover a variety of topics by a variety of authors, independent reading selections, and writing assignments that stress reading widely for mastery of subject matter and opposing viewpoints.</p> <p><b>Independent Reading, SE</b> pp. 168-169  <b>Comparing Literature, SE</b> pp. 400-415  <b>Literary History, SE</b> pp. 468-469; <b>TE</b> p. 469  <i>from the Hebrew Bible, SE</i> pp. 470-476  <i>from the Qur'an, SE</i> pp. 491-495  <b>Hundred Questions from the Mahabharata, SE</b> pp. 563-573  <b>Comparing Literature, SE</b> pp. 594-606  <i>from the Tao Te Ching, SE</i> pp. 689-693  <b>Writing Workshop, SE</b> pp. 837, 1082-1083  <b>Independent Reading, SE</b> pp. 1096-1097  <i>from the Popol Vuh, SE</i> pp. 1120-1129</p>
<p><b>Reading: Informational Text</b></p>	
<p><b>Key Ideas and Details</b></p>	
<p><b>9.5.1.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>This standard is met on many After You Read pages. For example:</p> <p><b>Pericles' Funeral Oration, SE</b> p. 331  <b>Two Memories of Sido, SE</b> p. 1039  <i>from The Broken Spears, SE</i> p. 1159</p>

STANDARDS	PAGE REFERENCES
<p><b>9.5.2.2</b> Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p><b>TIME: Heroes Among Us, TE</b> p. 155  <b>TIME: Regarding Rania, TE</b> p. 544  <b>Southeast Asia and the Pacific Introduction, TE</b> p. 780  <b>Feeding the Fire of Enmity, TE</b> p. 825  <i>from the Divine Comedy, SE</i> pp. 915–917  <b>The Myth of Sisyphus, SE</b> pp. 1057–1062  <i>from The Voyage of Christopher Columbus, SE</i> p. 1147  <b>TIME: Who Were the First Americans?, SE</b> pp. 1173–1177  <b>The Modern Americas Introduction, TE</b> p. 1184</p>
<p><b>9.5.3.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p>	<p><b>TIME: Heroes Among Us, SE</b> pp. 155–157, <b>TE</b> p. 156  <b>TIME: A New Day Dawns, SE</b> pp. 770–773</p>
<p><b>Craft and Structure</b></p>	
<p><b>9.5.4.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</p>	<p><b>Southwest Asia Introduction, TE</b> p. 442</p>
<p><b>9.5.5.5</b> Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</p>	<p><b>Pericles’ Funeral Oration, SE</b> pp. 321–332  <i>from the Apology, SE</i> pp. 335–341  <b>The Myth of Sisyphus, SE</b> pp. 1057–1062</p>
<p><b>9.5.6.6</b> Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p>	<p><b>Pericles’ Funeral Oration, SE</b> pp. 321–332  <b>The Burning of Rome, SE</b> pp. 402–407  <b>TIME: Regarding Rania, TE</b> p. 542  <b>Zen Parables, TE</b> p. 732  <b>Feeding the Fire of Enmity, SE</b> p. 826  <b>TIME: Who Were the First Americans?, TE</b> p. 1174</p>

STANDARDS	PAGE REFERENCES
<b>Integration of Knowledge and Ideas</b>	
<p><b>9.5.7.7</b> Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.</p>	<p><i>from Homer in India</i>, <b>TE</b> p. 579</p>
<p><b>9.5.8.8</b> Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.</p>	<p><b>Pericles’ Funeral Oration</b>, <b>SE</b> pp. 321–332  <i>from the Apology</i>, <b>SE</b> pp. 335–341</p>
<p><b>9.5.9.9</b> Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.</p>	<p>Lessons to address this standard are being developed and will be available online.</p>
<b>Range of Reading and Level of Text Complexity</b>	
<p><b>9.5.10.10</b> By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.</p>	<p>This standard is met throughout the book. For example:  <b>Pericles’ Funeral Oration</b>, <b>SE</b> pp. 321–332  <i>from Homer in India</i>, <b>SE</b> pp. 576–581  <b>Two Memories of Sido</b>, <b>SE</b> pp. 1033–1040</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:  <b>Independent Reading</b>, <b>TE</b> p. 168; <b>SE</b> pp. 168-169  <i>from Night</i>, <b>SE</b> p. 1071  <b>Writing Workshop</b>, <b>SE</b> pp. 1082-1083  <b>Independent Reading</b>, <b>SE</b> pp. 1096-1097;  <b>TE</b> p. 1097  <i>from the Popol Vuh</i>, <b>SE</b> p. 1129</p>
<b>Text Types and Purposes</b>	
<p><b>9.7.1.1</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p><b>The Book of Ruth</b>, <b>SE</b> p. 485  <b>The Wagon</b>, <b>SE</b> p. 651  <b>Writing Workshop</b>, <b>SE</b> pp. 834–841  <b>Bisclavret: The Lay of the Werewolf</b>, <b>TE</b> p. 892  <b>How Much Land Does a Man Need?</b>, <b>SE</b> p. 999</p>

STANDARDS	PAGE REFERENCES
<p><b>a.</b> Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</p>	<p><b>The Book of Ruth, SE</b> p. 485  <b>The Wagon, SE</b> p. 651  <b>Writing Workshop, SE</b> pp. 834–841</p>
<p><b>b.</b> Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.</p>	<p><b>The Book of Ruth, SE</b> p. 485  <b>The Wagon, SE</b> p. 651  <b>Writing Workshop, SE</b> pp. 834–841  <b>How Much Land Does a Man Need?, SE</b> p. 999</p>
<p><b>c.</b> Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p>	<p>Lessons to address this standard are being developed and will be available online.</p>
<p><b>d.</b> 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>Lessons to address this standard are being developed and will be available online</p>
<p><b>e.</b> Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p><b>How Much Land Does a Man Need?, SE</b> p. 999</p>
<p><b>9.7.2.2</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.</p>	<p><b>Oedipus the King, SE</b> p. 318  <i>from the Aeneid, SE</i> p. 398  <i>from Gilgamesh, SE</i> p. 466  <i>from the Inferno, SE</i> p. 914  <i>from Candide, SE</i> p. 969  <b>Writing Workshop, SE</b> pp. 1082–1091  <b>Writing Workshop, SE</b> pp. 1292–1299</p>
<p><b>a.</b> Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>	<p><b>Oedipus the King, SE</b> p. 318  <i>from the Aeneid, SE</i> p. 398  <i>from Gilgamesh, SE</i> p. 466  <b>Writing Workshop, SE</b> pp. 1082–1091  <b>Writing Workshop, SE</b> pp. 1292–1299</p>
<p><b>b.</b> Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	<p><b>Oedipus the King, SE</b> p. 318  <i>from Gilgamesh, SE</i> p. 466  <i>from the Inferno, SE</i> p. 914  <i>from Candide, SE</i> p. 969  <b>Writing Workshop, SE</b> pp. 1082–1091  <b>Writing Workshop, SE</b> pp. 1292–1299</p>

STANDARDS	PAGE REFERENCES
<p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>	<p><b>Oedipus the King, SE</b> p. 318  <i>from the Aeneid, SE</i> p. 398  <i>from Gilgamesh, SE</i> p. 466  <i>from the Inferno, SE</i> p. 914  <b>Writing Workshop, SE</b> pp. 1082–1091  <b>Writing Workshop, TE</b> p. 1297</p>
<p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>	<p>Lessons to address this standard are being developed and will be available online.</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>Lessons to address this standard are being developed and will be available online.</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><b>Writing Workshop, SE</b> pp. 1082–1091</p>
<p><b>9.7.3.3.</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p><b>Writing Workshop, SE</b> pp. 158–165  <b>Writing Workshop, SE</b> pp. 416–423  <i>from The Pillow Book, SE</i> p. 728  <b>The Doll’s House, SE</b> p. 801  <b>Two Memories of Sido, SE</b> p. 1040</p>
<p>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p><b>Writing Workshop, SE</b> pp. 158–165  <b>Writing Workshop, SE</b> pp. 416–423  <b>The Doll’s House, SE</b> p. 801</p>
<p>b. Use literary and narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	<p><b>The Return, SE</b> p. 140  <b>Writing Workshop, SE</b> pp. 158–165, 416-423, 652-659  <b>Haiku, SE</b> p. 742  <b>The Doll’s House, SE</b> p. 801  <b>War, SE</b> p. 1031</p>
<p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p>	<p><b>Writing Workshop, SE</b> pp. 158–165  <b>Writing Workshop, SE</b> pp. 416–423  <i>from The Pillow Book, SE</i> p. 728</p>
<p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p><b>Writing Workshop, SE</b> pp. 158–165  <b>Writing Workshop, SE</b> pp. 416–423  <i>from The Pillow Book, SE</i> p. 728  <b>The Doll’s House, SE</b> p. 801  <b>Two Memories of Sido, SE</b> p. 1040</p>

STANDARDS	PAGE REFERENCES
e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	<b>Writing Workshop, SE</b> pp. 158–165 <b>Writing Workshop, SE</b> pp. 416–423
<b><i>Production and Distribution of Writing</i></b>	
<b>9.7.4.4</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>Writing Workshop, SE</b> pp. 158–165 <b>Writing Workshop, SE</b> pp. 416–423 <b>Writing Workshop, SE</b> pp. 652–659 <b>Writing Workshop, SE</b> pp. 834–841 <b>Writing Workshop, SE</b> pp. 1082–1091 <b>Writing Workshop, SE</b> pp. 1292–1299
<b>9.7.5.5</b> 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 9–10 on page 75.)	This standard is met in all Writing Workshops and Respond Through Writing assignments. For example: <b>Writing Workshop, SE</b> pp. 416–423 <b>Two Memories of Sido, SE</b> p. 1040 <b>Writing Workshop, SE</b> pp. 1292–1299
<b>9.7.6.6.</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.	<b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 424–425 <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 660–661 <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 1092–1095
<b><i>Research to Build and Present Knowledge</i></b>	
<b>9.7.7.7.</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>The Rain Came, SE</b> p. 119 <b>Hundred Questions from the Mahabharata, SE</b> p. 573 <b>from Night, SE</b> p. 1071 <b>Writing Workshop, SE</b> pp. 1082–1091 <b>from the Popol Vuh, SE</b> p. 1129
<b>9.7.8.8.</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	<b>Feeding the Fire of Enmity, TE</b> p. 823 <b>from Night, SE</b> p. 1071 <b>Writing Workshop, SE</b> pp. 1082–1091

STANDARDS	PAGE REFERENCES
<p><b>9.</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p><b>Oedipus the King</b>, SE p. 318  <i>from the Aeneid</i>, SE p. 398  <i>from Gilgamesh</i>, SE p. 466  <b>Hundred Questions from the Mahabharata</b>, SE p. 573  <i>from The Voyage of Christopher Columbus</i>, TE p. 1140  <b>Writing Workshop</b>, SE pp. 1292–1299</p>
<p><b>a.</b> Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>	<p><b>Oedipus the King</b>, SE p. 318  <i>from the Aeneid</i>, SE p. 398  <i>from Gilgamesh</i>, SE p. 466  <b>Hundred Questions from the Mahabharata</b>, SE p. 573  <b>Writing Workshop</b>, SE pp. 1292–1299</p>
<p><b>b.</b> Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>	<p><i>from The Voyage of Christopher Columbus</i>, TE p. 1140</p>
<p><b>Range of Writing</b></p>	
<p><b>9.7.10.10.</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 discipline-specific tasks, purposes, and audiences.</p>	<p>This standard is met in all writing assignments throughout the book. For example:  <b>Writing Workshop</b>, SE pp. 416–423  <b>The Kabuliwallah</b>, SE p. 618  <b>The Lorelei</b>, SE p. 975</p>
<p><b>a.</b> Independently select writing topics and formats for personal enjoyment, interest, and academic tasks.</p>	<p><b>Edju and the Two Friends</b>, SE p. 55  <b>A House for Us</b>, SE p. 154  <b>Writing Workshop</b>, SE pp. 158–165  <b>Lyric Poetry</b>, SE p. 247  <b>Writing Workshop</b>, SE pp. 416–423  <b>Elegy for a Woman of No Importance</b>, SE p. 519  <b>Like the Sun</b>, SE p. 624  <b>Writing Workshop</b>, SE pp. 652–659  <i>from The Pillow Book</i>, SE p. 728  <b>Freedom to Breathe</b>, SE p. 1075  <b>When Greek Meets Greek</b>, SE p. 1229</p>

STANDARDS	PAGE REFERENCES
<b>Speaking and Listening</b>	
<b>Comprehension and Collaboration</b>	
<p><b>9.9.1.1</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 9–10 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><b>The Prisoner Who Wore Glasses, SE</b> p. 132  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 166–167  <i>from the Apology, SE</i> p. 341  <b>TIME: All the Right Questions, TE</b> p. 344  <i>from the Aeneid, TE</i> p. 386  <b>Rama and Ravana in Battle from the Ramayana, SE</b> p. 593  <b>TIME: 60 Years of Risk Takers, TE</b> p. 1078  <i>from The Broken Spears, SE</i> p. 1160  <b>Unit Six Part 2, TE</b> pp. 1184, 1185  <b>The Luck of Teodoro Mendez Acubal, SE</b> p.1208  <b>Bishop Berkeley or Mariana of the Universe, SE</b> p. 1260</p>
<p><b>a.</b> 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><b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 166–167  <b>Rama and Ravana in Battle from the Ramayana, SE</b> p. 593  <b>TIME: 60 Years of Risk Takers, TE</b> p. 1078  <b>Bishop Berkeley or Mariana of the Universe, SE</b> p. 1260</p>
<p><b>b.</b> Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p>	<p><b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 166–167</p>
<p><b>c.</b> Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p>	<p>Lessons to address this standard are being developed and will be available online.</p>
<p><b>d.</b> Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>	<p><b>TIME: All the Right Questions, TE</b> p. 344</p>

STANDARDS	PAGE REFERENCES
<p><b>9.9.2.2.</b> Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.</p>	<p><b>Federigo’s Falcon, SE</b> p. 934</p>
<p><b>9.9.3.3.</b> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	<p><b>Pericles’ Funeral Oration, TE</b> p. 328  <b>By Any Other Name, SE</b> p. 634  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 842–843, <b>TE</b> p. 842  <b>Media Workshop, SE</b> pp. 844–847</p>
<p><i>Presentation of Knowledge and Ideas</i></p>	
<p><b>9.9.4.4</b> While respecting intellectual property, present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task (e.g., persuasion, argumentation, debate).</p>	<p><b>The Prisoner Who Wore Glasses, SE</b> p. 132  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 166-167  <i>from the Apology, SE</i> p. 341  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 842–843  <i>from Night, SE</i> p. 1071  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 1092–1095  <i>from the Popol Vuh, SE</i> p. 1129  <b>Bishop Berkeley or Mariana of the Universe, SE</b> p. 1260  <b>Speaking, Listening, and Viewing Workshop, TE</b> p. 1300; <b>SE</b> pp. 1300-1301</p>
<p><b>9.9.5.5.</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.</p>	<p><b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 660–661  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 842–843  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 1092–1095</p>
<p><b>9.9.6.6</b> Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>Lessons to address this standard are being developed and will be available online.</p>

STANDARDS	PAGE REFERENCES
<p>a. Apply assessment criteria to evaluate oral presentations by self and others.</p>	<p><b>The Prisoner Who Wore Glasses, SE</b> p. 132  <b>Speaking, Listening, and Viewing Workshop, SE</b> p. 425; <b>TE</b> p. 425  <b>Speaking, Listening, and Viewing Workshop, SE</b> p. 661; <b>TE</b> p. 661  <b>Speaking, Listening, and Viewing Workshop, TE</b> p. 842; <b>SE</b> p. 843  <b>Speaking, Listening, and Viewing Workshop, SE</b> p. 1095; <b>TE</b> p. 1095  <b>Speaking, Listening, and Viewing Workshop, SE</b> p. 1301; <b>TE</b> p. 1301  <b>Writing Handbook, SE</b> pp. R28-R29  <b>Logic and Persuasion Handbook, SE</b> pp. R60-R63</p>
<b>Media Literacy</b>	
<p>9.9.7.7 Understand, analyze, evaluate, and use different types of print, digital, and multimodal media.</p>	<p><b>Half a Day, SE</b> p. 89  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 424-425  <b>Media Workshop, SE</b> pp. 844-847  <b>The Myth of Sisyphus, TE</b> p. 1060  <i>from Night, SE</i> p. 1071  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 1092-1095  <i>from the Popol Vuh, SE</i> p. 1129  <b>A Canary’s Ideas, SE</b> p. 1198</p>
<p>a. Evaluate the content and effect of persuasive techniques used in different mass media.</p>	<p><b>Vocabulary Workshop, TE</b> p. 828  <b>Media Workshop, SE</b> pp. 844-847  <b>Logic and Persuasion Handbook, SE</b> pp. R60-R63</p>
<p>b. Synthesize information and recognize categories, trends, and themes across multiple sources.</p>	<p><b>Media Workshop, SE</b> pp. 844-847; <b>TE</b> p. 846  <b>Logic and Persuasion Handbook, SE</b> pp. R60-R63</p>
<p>c. Demonstrate an understanding of ethics in mass communication and describe the characteristics of ethical and unethical behavior.</p>	<p><b>Introductory Materials, Be Cyber Safe and Smart, SE</b> p. T41  <b>Media Workshop, SE</b> pp. 844-847  <b>Logic and Persuasion Handbook, SE</b> pp. R60-R63</p>
<p>d. Recognize ethical standards and safe practices in social and personal media communications, and understand the consequences of personal choices.</p>	<p><b>Introductory Materials, Be Cyber Safe and Smart, SE</b> p. T41</p>

STANDARDS	PAGE REFERENCES
<p>9.9.8.8 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 interpret or respond to a piece of literature, to represent thematic similarities between two literary works, to interact or collaborate globally, to critique a current event or social issue.)</p>	<p><b>Half a Day, SE</b> p. 89  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 424-425, 660-661  <b>The Myth of Sisyphus, TE</b> p. 1060  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 1092-1095  <i>from the Popol Vuh, SE</i> p. 1129  <b>A Canary's Ideas, SE</b> p. 1198</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 of the different types of Creative Commons licenses.</p>	<p>The following references cover plagiarism, citation and attribution and can be applied to digital and multimedia works.  <b>Writing Workshop, SE</b> pp. 162, 419  <b>The Wagon, SE</b> p. 651  <b>Writing Workshop, SE</b> pp. 655, 837, 1083-1084, 1089  <b>Speaking, Listening, and Viewing Workshop, SE</b> p. 1094  <b>Writing Workshop, SE</b> p. 1295; <b>TE</b> p. 1295  <b>Writing Handbook, SE</b> pp. R33-R37</p>
<p>b. Publish the work and share with an audience.</p>	<p><b>Half a Day, SE</b> p. 89  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 424-425, 660-661  <b>The Myth of Sisyphus, TE</b> p. 1060  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 1092-1095  <i>from the Popol Vuh, SE</i> p. 1129  <b>A Canary's Ideas, SE</b> p. 1198</p>
<p><b>Language</b></p>	
<p><b>Conventions of Standard English</b></p>	
<p><b>9.11.1.1.</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>This standard is met in Grammar Workshops and Focus Lessons. For example:  <b>Grammar Workshop, SE</b> p. 23  <b>Grammar Workshop, SE</b> p. 367  <b>Writing Workshop, SE</b> p. 423</p>
<p>a. Use parallel structure.*</p>	<p><b>Ancient Greece Introduction, TE</b> p. 182  <b>The Book of Ruth, TE</b> p. 478  <b>Writing Workshop, SE</b> p. 841</p>

STANDARDS	PAGE REFERENCES
<p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>	<p><b>Egyptian Poetry, TE</b> p. 32  <b>Grammar Workshop, SE</b> pp. 90–91  <b>Oedipus the King, TE</b> p. 270  <b>The Story of Pyramus and Thisbe, TE</b> p. 372  <b>Genesis 6–9: The Flood, TE</b> p. 474  <b>Federigo’s Falcon, TE</b> p. 932  <b>Grammar Workshop, SE</b> p. 1000  <b>The Iguana, TE</b> p. 1216</p>
<p><b>9.11.2.2</b> 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:  <b>Oedipus the King, SE</b> p. 318  <b>Writing Workshop, SE</b> p. 1091  <b>Grammar Workshop, SE</b> p. 1276</p>
<p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p>	<p><b>Grammar Workshop, TE</b> p. 90  <b>The Voter, TE</b> p. 94  <b>Bisclavret: The Lay of the Werewolf, TE</b> p. 889  <b>Grammar Workshop, SE</b> p. 1276</p>
<p>b. Use a colon to introduce a list or quotation.</p>	<p>Lessons to address this standard are being developed and will be available online.</p>
<p>c. Spell correctly.</p>	<p><b>Writing Workshop, SE</b> p. 165  <b>Writing Workshop, SE</b> p. 423  <b>Writing Workshop, SE</b> p. 659  <b>Writing Workshop, SE</b> p. 841  <b>Writing Workshop, SE</b> p. 1091  <b>Writing Workshop, SE</b> p. 1299</p>
<b>Knowledge of Language</b>	
<p><b>9.11.3.3.</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.</p>	<p>This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:  <b>Writing Workshop, SE</b> pp. 834–841  <b>Speaking, Listening, and Viewing Workshop, SE</b> pp. 842–843  <b>Writing Workshop, SE</b> pp. 1082–1091</p>
<p>a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i>, <i>Turabian’s Manual for Writers</i>) appropriate for the discipline and writing type.</p>	<p><b>Writing Workshop, SE</b> pp. 1082–1091</p>

STANDARDS	PAGE REFERENCES
<b>Vocabulary Acquisition and Use</b>	
<p><b>9.11.4.4.</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example:  <b>Vocabulary Workshop, SE</b> p. 319  <b>Russia 1812, SE</b> p. 982  <b>Vocabulary Workshop, SE</b> p. 1242</p>
<p><b>a.</b> 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><b>Early Africa Introduction, TE</b> p. 8  <b>The Great Hymn to the Aten, SE</b> p. 29  <b>Night of Sine, SE</b> p. 82  <b>The Return, TE</b> p. 139  <i>from the Aeneid, SE</i> p. 397  <i>from the Qur’an, SE</i> p. 495  <b>The Sound of Birds at Noon, SE</b> p. 523  <b>Like the Sun, SE</b> p. 624  <b>The Wagon, SE</b> p. 650  <b>East Asia Introduction, TE</b> p. 676  <b>Southeast Asia and the Pacific Introduction, TE</b> p. 778  <b>The Doll’s House, SE</b> p. 800  <i>from the Song of Roland, TE</i> p. 881  <b>Bisclavret: The Lay of the Werewolf, SE</b> p. 897  <b>How Much Land Does a Man Need?, SE</b> p. 998  <b>The Bet, TE</b> p. 1007  <i>from the Popol Vuh, SE</i> p. 1129  <b>The Handsomest Drowned Man in the World, SE</b> p. 1251</p>
<p><b>b.</b> Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>	<p><b>How Much Land Does a Man Need?, TE</b> p. 985  <b>TIME: 60 Years of Risk Takers, TE</b> p. 1076  <b>A Canary’s Ideas, TE</b> p. 1193</p>
<p><b>c.</b> Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</p>	<p><b>How Stories Came to Earth, TE</b> p. 39  <b>Vocabulary Workshop, SE</b> p. 65  <i>from the Iliad, Book I, TE</i> p. 193  <b>Vocabulary Workshop, SE</b> p. 333  <b>Creation Hymn, TE</b> p. 559  <b>TIME: Who Were the First Americans?, TE</b> pp. 1175</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><b>Oedipus the King, TE</b> p. 253</p>
<p><b>9.11.5.5.</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p><b>No Future Without Forgiveness, TE</b> p. 103  <b>Ancient Greece Introduction, TE</b> p. 187  <i>from the Iliad, Book XXII, SE</i> pp. 210–231  <b>Oedipus the King, SE</b> p. 273  <b>The Story of Pyramus and Thisbe, SE</b> p. 375  <b>The Book of Ruth, SE</b> p. 484  <b>Butterflies, SE</b> pp. 529–531  <b>Rama and Ravana in Battle from the Ramayana, SE</b> p. 593  <b>The Wagon, TE</b> p. 639  <i>from The Pillow Book, SE</i> p. 727  <b>Answer, SE</b> pp. 749–752  <b>Beside a Chrysanthemum, SE</b> pp. 763–765  <b>Assembly Line, SE</b> pp. 767–769  <b>Southeast Asia and the Pacific Introduction, TE</b> p. 783  <b>Municipal Gum, SE</b> p. 809  <b>Vocabulary Workshop, SE</b> p. 828  <i>from the Inferno, TE</i> p. 903  <b>The Bet, TE</b> p. 1006, <b>SE</b> p. 1010  <i>from the Popol Vuh, TE</i> p. 1123  <b>Vocabulary Workshop, SE</b> p. 1161  <b>Sonnet 145, SE</b> pp. 1165–1168  <b>Two Countries, SE</b> pp. 1170–1172  <b>The Modern Americas Introduction, TE</b> p. 1182  <b>A Canary’s Ideas, TE</b> p. 1193  <b>A Canary’s Ideas, SE</b> p. 1198  <b>Horses, SE</b> pp. 1211–1214, <b>TE</b> p. 1212  <b>A Walk to the Jetty, SE</b> p. 1286</p>

STANDARDS	PAGE REFERENCES
<p><b>a.</b> Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p>	<p><b>No Future Without Forgiveness, TE</b> p. 103  <i>from the Iliad, Book XXII, SE</i> pp. 210–231  <b>Butterflies, SE</b> pp. 529–531  <b>The Wagon, TE</b> p. 639  <b>Answer, SE</b> pp. 749–752  <b>Beside a Chrysanthemum, SE</b> pp. 763–765  <b>Assembly Line, SE</b> pp. 767–769  <i>from the Inferno, TE</i> p. 903  <b>The Bet, TE</b> p. 1006  <i>from the Popol Vuh, TE</i> p. 1123  <b>Sonnet 145, SE</b> pp. 1165–1168  <b>Two Countries, SE</b> pp. 1170–1172  <b>A Canary’s Ideas, TE</b> p. 1193  <b>Horses, SE</b> pp. 1211–1214, <b>TE</b> p. 1212</p>
<p><b>b.</b> Analyze nuances in the meaning of words with similar denotations.</p>	<p><b>Ancient Greece Introduction, TE</b> p. 187  <i>from the Iliad, Book XXII, SE</i> p. 230  <b>Oedipus the King, SE</b> p. 273  <b>The Story of Pyramus and Thisbe, SE</b> p. 375  <b>The Book of Ruth, SE</b> p. 484  <b>Rama and Ravana in Battle from the Ramayana, SE</b> p. 593  <i>from The Pillow Book, SE</i> p. 727  <b>Southeast Asia and the Pacific Introduction, TE</b> p. 783  <b>Municipal Gum, SE</b> p. 809  <b>Vocabulary Workshop, SE</b> p. 828  <b>The Bet, SE</b> p. 1010  <b>Vocabulary Workshop, SE</b> p. 1161  <b>The Modern Americas Introduction, TE</b> p. 1182  <b>A Canary’s Ideas, SE</b> p. 1198  <b>A Walk to the Jetty, SE</b> p. 1286</p>
<p><b>9.11.6.6.</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>This standard is met in all Academic Vocabulary activities. For example:  <b>Vocabulary Workshop, SE</b> pp. 36–37  <b>The Parable of the Prodigal Son, SE</b> p. 490  <b>The River Merchant’s Wife: A Letter, SE</b> p. 699</p>