

Teacher's Guide to Meeting the Common Core Standards* with *Prentice Hall Literature*

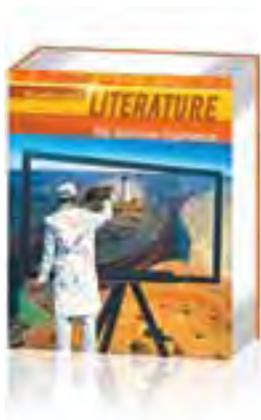


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*The version of the Common Core standards presented in this document reflects the final version of the CCS issued by the Council of Chief State School Officers and the National Governors Association in June 2010. Pearson provides a Teacher's Guide for each grade of *Literature*, presenting the complete text of the final Common Core Standards, correlations to student edition, and supporting guidance for teachers.

Introduction

The Pearson Promise

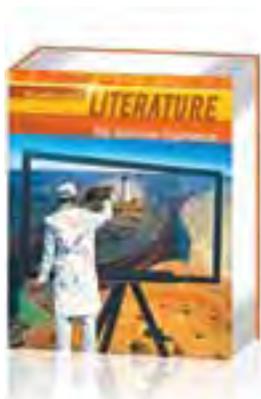
Welcome to the Common Core Standards. As the largest educational publishing company in the world, Pearson is committed to providing you with curriculum that not only meets these new guidelines, but also supports your implementation of these standards with your students.

Now that the Common Core Standards are finalized, Pearson is providing a full Common Core Alignment that correlates to every grade level of *Prentice Hall Literature* and supports your instructional needs.

This correlation provides an alignment of our grade 11 literature anthology to the Common Core Standards. You will also find “mini-lessons” embedded in these correlations to help you tailor your instruction to meet the requirements of the standards.

We value your partnership highly and look forward to continuing our mission to provide educational materials that fully satisfy your classroom needs.

Meeting the Common Core Standards with *Prentice Hall Literature*



Grade 11

College and Career Readiness Standards for Reading

The College and Career Readiness (CCR) anchor standards in the Reading domain appear below. On the pages that follow, grade-specific standards define what students should understand and be able to do in grade 11 as they build toward the CCR Reading standards. The CCR and grade-specific standards are therefore necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate. (Note that Common Core Standards for Reading are divided between Literary and Informational texts.)

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

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Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

Key Ideas and Details

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.

Literary Analysis, pp. 270; **Reading Strategy**, pp. 168, 256, 270, 778, 814, 1010, 1334; **Communication Workshop**, pp. 676–677

To cover the standard, introduce key skills using the instruction on the pages cited. As students read and apply literal comprehension skills such as summarizing (pp. 168 and 256) and paraphrasing (p. 778), direct them to support their analysis of what the text says explicitly with strong and thorough evidence. Similarly, as students apply inferential skills such as drawing inferences (p. 270), drawing conclusions (p. 1010), and interpreting (p. 1334), ensure that they cite strong and thorough textual evidence in support of their inferences and conclusions. Have students apply the skills as they read and discuss the selections that follow the instruction. Reinforce the skills and assess mastery by having students complete the After You Read questions for each selection.

To ensure that students are able to determine where a text leaves things uncertain, teach them the concept of ambiguity using the Literary Analysis instruction on page 270 and the Reading Strategy instruction on page 814. Have students identify and interpret ambiguities in the lesson selections, supporting their conclusions with textual evidence. Reinforce the skill and assess mastery with the After You Read questions. For further support, assign the Communications Workshop on pages 676–677, which also requires students to identify and interpret uncertainties in a text (p. 676).

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.

Literary Analysis, pp. 334, 798, 901

To cover the standard, introduce the concept of multiple themes using the Literary Analysis instruction on page 901. Have students apply the skills as they read the selections that follow. Before students discuss the selections, ask them to provide an objective summary of the texts, so that there is an agreed-upon basis for discussion and reflection. Reinforce the skills and assess mastery by having them complete the After You Read questions for the selections.

To further support and reinforce the standard, use the lessons beginning on pages 334 and 798, enriching the instruction by explaining that works may have multiple themes and that these themes may reinforce or even conflict with one another. Have students provide objective summaries of the texts. Then, as students analyze symbol and theme (p. 334) and author's style and theme (p. 798), have them focus on how the multiple themes developed in these selections interact with one another. For example, you might use the following discussion prompts to guide students in analyzing multiple themes in the lesson beginning on page 798:

1. Compare the reason the narrator of "In Another Country" has been awarded medals with the reason the three Italian officers have been awarded medals. How does the narrator feel about this difference?
2. What theme does the contrast between the narrator's wartime experience and that of the three officers suggest?
3. At the end of the story, why is the major upset? Why is his loss particularly keen? Contrast his personality when he is introduced in the story with his condition at the end of the story.
4. What theme does the major's loss suggest? Does this theme reinforce or conflict with the theme of heroism suggested earlier in the story? Explain.

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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).

Literary Analysis, pp. 291, 626, 1080

To address the standard, use the lessons beginning on pages 291, 626, and 1080 to introduce key concepts. As students analyze Gothic literature (p. 291), irony and theme (p. 626) and setting and symbol (p. 1080) in the lesson selections, have them focus on how the author chooses to relate and develop the elements taught in each lesson. Then, guide students in assessing and discussing how the authors' choices create impact, such as a distinct mood, surprise, or insight. For example, introduce the concept of Gothic literature and single effect using the instruction on page 291. Then, have students analyze and discuss Poe's use of the elements of Gothic literature, including setting, plot, and mood, to create a single effect. As students read and analyze the selection, "The Fall of the House of Usher," use these prompts to guide discussion:

1. Identify three details from the text that describe the setting in "The Fall of the House of Usher." How do these details convey a Gothic setting?
2. Identify at least one or two details from the text that reflect the other elements of Gothic literature, detailed on page 291. Explain why these details are characteristic of Gothic style.
3. Explain how Poe's choices in developing and relating these elements of Gothic literature create a single effect. Explain the impact this single effect has on the reader.

Craft and Structure

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.)

Literary Analysis, pp. 364, 424–425, 772, 778, 1050, 1070; **Reading Strategy**, pp. 110, 1050

To cover the standard, introduce the concepts of figurative language, word choice, diction, tone, and connotation using the Literary Analysis and Reading Strategy instruction on the pages cited above. As students read the lesson selections and apply the skills, they will analyze in detail the impact of specific word choices on meaning and tone in literary texts.

Enrich the instruction by explaining the power of multiple meanings to add resonance to writing. For example, you might read this passage from *Song of Myself* by Walt Whitman and guide students in discussing multiple meaning words using the discussion prompts below:

*I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.*

1. What two meanings does the word *sing* have in the first line? (Think of expressions such as "sing his praises" or "sing her virtues" as well as "sing a song.")
2. Identify common meanings of the word *assume* (line 2). Explain which meanings fit Whitman's line. How does the presence of these meanings in this passage enrich Whitman's meaning?
3. In what ways does Whitman's use of multiple-meaning words enrich the reader's experience of these lines?

(Students can apply the standard to Shakespeare's work when they study *Macbeth* and several sonnets by Shakespeare in *Prentice Hall Literature The British Tradition*, Grade 12.)

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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.

Literary Analysis, pp. 424, 478; **Reading Strategy**, p. 772

To cover the standard, introduce the concepts of structure in poetry (p. 424) and point of view (p. 478), as well as the skill of evaluating structure as it relates to meaning (p. 772), using the instruction on the pages cited. In each case, emphasize the relationship discussed in the instruction between a writer's choice of structure and the meaning of his or her work. Have students apply the skills as they read and discuss the selections in each lesson. Reinforce the skills and assess mastery by having students complete the After You Read questions for each selection.

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).

Literary Analysis, pp. 270, 569, 594, 626, 772, 1186, 1216, 1382

To cover the standard, introduce any of the following key concepts—ambiguity (p. 270), incongruity and hyperbole (p. 569), irony (pp. 594, 626, and 1186), allegory (p. 1216), satire (pp. 772 and 1382), and parody (p. 1382)—using the Literary Analysis instruction on the pages cited. In each of these examples, students must understand the author's point of view by distinguishing what is directly stated from what is really meant. Have students apply the skills as they read and discuss the selection or selections in the lesson chosen. Reinforce the skills and assess mastery by having students complete the After You Read questions.

Reading Standards for Literature

Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>Integration of Knowledge and Ideas</p> <p>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>To address the standard and enrich students' reading of <i>The Crucible</i> (pp. 1118–1234) by American dramatist Arthur Miller, show the class two film adaptations of the play, such as the 1996 version directed by Nicholas Hytner and the 1980 version for television directed by Don Taylor. (Preview any film you wish to show in class to ensure that it is suitable, taking into account the maturity and sensitivity of students and the values of your community.) Review the discussion prompts below with the class. Then, as you show the films, pause them occasionally to allow students to take notes. Afterward, have students compare and contrast the two film versions and the interpretation each gives of Miller's play. Guide the discussion using these prompts:</p> <ol style="list-style-type: none"> 1. Were the characters in each film version similar to the characters you imagined while reading <i>The Crucible</i>? Did any of the portrayals surprise you? Explain, giving specific similarities and differences. For each difference you list, explain whether you think the filmmakers remained faithful to Miller's text. If you think the filmmakers made choices that changed Miller's characters, explain whether you thought the choices justified. 2. Describe the use in each film of cinematic techniques, such as <ul style="list-style-type: none"> - repetition of colors, - the use of music and other sounds, - the choice of camera point of view (including distance shots, midrange shots, and close-ups), - the pace of the cuts from one shot to the next, and - the types of transitions used between scenes (for example, a smooth transition marked by a fade to black or an abrupt cut from a nighttime to a daytime scene). For each example you list, explain whether the technique used is effective. Then, explain which techniques bring out an aspect of Miller's play, reinforcing the drama in a scene, for example, or highlighting a character's reactions, or suggesting one of Miller's themes. Which techniques, if any, seem added on—not connected directly with Miller's ideas? 3. Did either film introduce narrative elements, such as a subplot, an event, a scene, a character, or a background detail, not present in Miller's text? If so, which elements were they? Did either film alter or omit any of the original narrative elements? If so, which? For each change that you list, explain the filmmakers' probable reason for making it. Then, evaluate each change, considering whether it achieved its probable purpose and whether it added to your experience as a viewer. 4. Based on our discussion, evaluate the effectiveness of each film, both as a dramatic work in its own right and as an interpretation of Miller's play. <p>You may use a similar strategy with "The Fall of the House of Usher" by Edgar Allan Poe (pp. 291–310), showing two film adaptations such as <i>House of Usher</i>, the 1960 film directed by Roger Corman, and the 1949 film version directed by Ivan Barnett.</p> <p>(Note that students may apply this standard to a play by Shakespeare in Grade 12, using the <i>Prentice Hall Literature: The British Tradition</i> textbook.)</p>
<p>8. (Not applicable to literature.)</p>	<p>N/A</p>

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9. 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.

Literary Analysis, p. 110

To cover the standard, introduce the Literary Analysis instruction on page 110, emphasizing the Comparing Literary Works section. As students read the two foundational eighteenth-century works that follow—Thomas Jefferson's the Declaration of Independence and the excerpt from Thomas Paine's *The American Crisis*—have them compare how these works treat the theme of revolution. Reinforce the skills and assess mastery by having students complete the questions on the After You Read page.

To further support the standard have students read foundational works such as those listed below. Encourage students to apply the instruction on the Before You Read page and demonstrate their knowledge of these texts by answering the questions on the After You Read page.

Eighteenth-Century Foundational Works

- Jonathan Edwards, from "Sinners in the Hands of an Angry God" (p. 86)
- Patrick Henry, "Speech in the Virginia Convention" (p. 100)
- Benjamin Franklin, from *The Autobiography* (p. 141)
- Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano* (p. 170)

Nineteenth-Century Foundational Works

- Washington Irving, "The Devil and Tom Walker" (p. 228)
- Meriwether Lewis, "Crossing the Great Divide" (p. 250)
- Edgar Allan Poe, "The Fall of the House of Usher" (p. 292)
- Herman Melville, from *Moby-Dick* (p. 336)
- Ralph Waldo Emerson, from "Nature" and "Self-Reliance" (p. 366)
- Henry David Thoreau, from *Walden* (p. 378)
- Emily Dickinson, Poetry (p. 408)
- Walt Whitman, from "Song of Myself" (p. 428)
- Frederick Douglass, from *My Bondage and My Freedom* (p. 520)
- Abraham Lincoln, The Gettysburg Address (p. 538)
- Mark Twain, from *Life on the Mississippi* (p. 570)
- Kate Chopin, "The Story of an Hour" (p. 628)

Early-Twentieth-Century Foundational Works

- T.S. Eliot, "The Love Song of J. Alfred Prufrock" (p. 708)
- Ezra Pound, "In a Station of the Metro" (p. 722)
- William Carlos Williams, "The Red Wheelbarrow" (p. 723)
- H.D., "Pear Tree" (p. 725)
- Ernest Hemingway, "In Another Country" (p. 800)
- William Faulkner, "A Rose for Emily" (p. 816)

Reading Standards for Literature

Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>Range of Reading and Level of Text Complexity</p>	
<p>10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>Independent Reading, pp. 199, 451, 679, 955, 1267, 1459</p> <p>To address the standard, use the suggestions for independent reading on the pages cited. These suggested works include titles in the 11–CCR text complexity bands. Use the L1 (“for struggling readers”) through L4 (“above level”) reading level indicators as well as available readability measures in the <i>Prentice Hall Literature Teacher’s Edition</i> to help students choose independent readings of the appropriate complexity. (Note that, as the CCS require, the assessment of text complexity on the Independent Reading pages is based on both qualitative measures, such as concept-level and reader interest, and quantitative measures as available, such as Lexile score. For this reason, the readability score given for an Independent Reading title may not fully reflect its complexity; consult the L1 through L4 ratings for clarification. In addition, the CCS require that the match between reader and task be taken into account when assessing complexity. Assign independent reading tasks commensurate with the ability level of each student.)</p> <p>You may also address the standard by offering students a choice of selections in the <i>Prentice Hall Literature Student Edition</i> for independent reading. Use the Accessibility at a Glance charts in the Teacher’s Edition to assess text complexity and to identify “stretch” texts.</p> <p>To ensure students’ proficiency in reading independently, and to provide scaffolding for “stretch” texts, hold Literature Circles for the titles students choose to read, following the guidance for Literature Circles in the <i>Professional Development Guidebook</i> and using the Engaging the Essential Question discussion questions on the Independent Reading page in the <i>Prentice Hall Literature Teacher’s Edition</i>. You may also use the additional independent reading support in the <i>Professional Development Guidebook</i>, including the Response Journal, Save the Last Word for Me, and Reading Log pages.</p> <p>To support students’ fluency, you may wish to use the research-based strategies for practicing fluency, such as structured partner reading, found in section 1 of the <i>Professional Development Guidebook</i>.</p>

Reading Standards for Informational Texts

Common Core Standards

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Key Ideas and Details

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.

Reading Strategy, pp. 40, 376, 614; **Literary Analysis**, p. 982

To cover the standard, introduce the concepts of explicit and implicit ideas using the Reading Strategy instruction on pages 40, 376, and 614. Explain that ideas in literature are sometimes explicit, or stated directly, but are often implicit and must be inferred from details in the text. Have students apply the skills as they read and discuss the lesson selections. Ask students to provide textual evidence to support their statements about what each author says explicitly and their inferences about the implicit philosophical assumptions in each work. Guide students in determining what, if anything, the text leaves uncertain. For example, you might discuss this sentence from *Walden*: "But I retained the landscape, and I have since annually carried off what it yielded without a wheelbarrow" (p. 380). Discuss with students what Thoreau is referring to with the phrase "what it yielded" and why he may have left this reference uncertain. (Students may note that Thoreau may be referring to the beauty or promise of the landscape but that by leaving the reference uncertain he encourages the reader to explore the value of a landscape him- or herself.) Reinforce the skills by having students respond to the Reading Strategy questions on pages 45 and 390 and to the second Comparing Primary Sources question on page 623.

To further reinforce the standard, review the concept of implied theme using the Literary Analysis instruction on page 982. Have students read and discuss *Hiroshima*, presenting textual evidence to support their analysis of what the text says explicitly, what it implies, and what it leaves uncertain. Students will apply the standard as they respond to the marginal notes and the After You Read questions about *Hiroshima*.

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.

Reading Strategy, p. 168

To address the standard, review the concept of main idea using the Reading Strategy instruction on the page cited. Emphasize the fact that a text may contain two or more central ideas, and direct students to note all the main ideas as they read. Also, have them analyze how these ideas interact with one another. Students can use the "Scholar's Insight" side-column notes to help identify the central ideas of the text, as follows:

- Slavery is "inhuman." (p. 172)
- Slavery is "unprofitable," involving a waste of resources. (p. 172)
- The enslaved "heathen" Africans are more sympathetic and human than the "Christian Europeans" who are their masters. (pp. 173, 175)

Have students answer the first Reading Strategy question on the After You Read page, which asks them to provide an objective summary of the text that includes three main ideas. Then, guide them to understand that the three ideas cited above build on one another to depict slavery as a practice that is worthy of condemnation in every respect—morally, ethically, and economically. Point out to students that the narrator's voice—radiating liveliness, intelligence, and humanity, even under the worst conditions—reinforces these ideas.

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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.

Literary Analysis, pp. 364, 376; **Reading Strategy**, p. 376

To address the standard, have students use the marginal prompts accompanying the selections from Ralph Waldo Emerson's "Self-Reliance" and Henry David Thoreau's *Walden* to help them analyze how Transcendentalist ideas interact and are developed and refined by specific sentences, paragraphs, and larger sections of each text. Begin by directing students to read about Transcendentalism in the **Literary History feature on pages 360–361**. Tell students to jot down the main ideas of Transcendentalism, especially those mentioned in the last paragraph of the feature. Then, introduce key concepts for analysis using the Literary Analysis and Reading Strategy instruction on the pages cited. As students read the selections, have them respond to the marginal prompts, applying the lesson skills and analyzing the author's development of ideas. Encourage them to draw on their knowledge of Transcendentalism as they do so. Model the analysis of interacting ideas by enriching the Literary Analysis prompt on page 369, as follows: *Notice how two ideas characteristic of Transcendentalism interact in Emerson's metaphor of tilling the soil—the importance of the individual and the belief that the natural world mirrors human lives. Emerson is stressing the importance of tilling one's own plot, i.e. cultivating one's individuality, and using a metaphor from the natural world to express his view of human development.*

You may wish to extend the lesson and further reinforce the standard by having students outline each selection, noting the development and interaction of key ideas along with the strategies for explanation and refinement that the writer uses in each paragraph. Reinforce the standard by having students complete the Critical Reading questions that follow each selection and the After You Read skills questions.

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Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist No. 10*).

To address the standard, enrich student's reading of **Patrick Henry's "Speech in the Virginia Convention" (pp. 100–103)** by explaining that Henry employs several key terms to help express his views. Among them are the contrasting terms *freedom* and *slavery*, which appear in several forms throughout the speech. Have students read the speech and interpret how Henry uses and refines the meaning of these terms. Use these prompts to guide discussion:

1. Using your background knowledge, explain what decision Henry links in the first paragraph to freedom and slavery. In addition to using *freedom* in its general sense, what specific freedom does the paragraph mention?
2. What synonym for *freedom* does Henry use in the second paragraph? What new light does he shed in this paragraph on his views about freedom and the obstacles to it?
3. What is the meaning of the figurative language in the first sentence of the third paragraph. How does the figurative phrase "lamp of experience" contribute to Henry's argument?
4. What synonym for *slavery* appears near the end of the third paragraph? What behavior is associated with slavery? What impression of this behavior does the imagery at the end of the fourth paragraph convey? In what way is the term *rivet* both technical and figurative?
5. In the sixth paragraph, what does the phrase "holy cause" imply about freedom? How do the connotations of the word *holy* contribute to the argument? What feelings does Henry convey with this paragraph's final exclamations about slavery?
6. In his last sentence, what new insight does Henry give into his views about freedom? How does his use and refinement throughout the essay of the key terms *freedom* and *slavery* support his concluding cry?

To provide further support and reinforcement for the standard, enrich students' reading of the excerpts from **Jonathan Edwards's sermon "Sinners in the Hands of an Angry God" (pp. 86–91)** and from **Frederick Douglass's *My Bondage and My Freedom* (pp. 520–527)** using a similar strategy. Focus on Edwards's use and refinement of the meaning of *hell* and *wrath*, and Douglass's use and refinement of the meaning of *slaveholder*, *master*, *slave*, and *slavery*.

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<p>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>Reading Strategy, pp. 1094, 1408; Literary Analysis, p. 1102</p> <p>To cover the standard, introduce the concept of organizational structure using the Literary Analysis instruction on page 1102. Focus on the two broad organizational patterns, argument/support and lists, clarifying that support for an argument might consist of reasons, evidence, examples, or other information. Note that parallelism and antithesis are smaller aspects of a work's structure. Then, have students read and discuss the lesson selections, focusing on how Martin Luther King, Jr.'s argument/support structure and John F. Kennedy's list structure help shape the meaning of their respective texts. Reinforce the skills by having students respond to the After You Read questions on page 1113. Emphasize the evaluative question in the side-column prompt on page 1106. Also, point out to students that question number 4.b on page 1113 is asking them to support a positive evaluation of the effectiveness of the authors' structures. In their responses, have them detail how each author's use of parallelism and antithesis helps make points clear, convincing, and engaging.</p> <p>To further support and reinforce the standard, introduce the concepts of analyzing patterns of organization (p. 1094) and outlining (p. 1408) using the Reading Strategy instruction on the pages cited. Point out that when students outline a text, they are analyzing how its main ideas and supporting details are structured. Then, have students read and discuss the lesson selections, using the marginal prompts and Reading Strategy questions to help them analyze how each author's choices concerning structure help shape the meaning of the text.</p>
<p>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>Literary Analysis, p. 518</p> <p>To address the standard, introduce the concept of author's purpose with the Literary Analysis instruction on page 518. Then, have students apply the instruction as they read the selection that follows. Reinforce the standard and assess mastery by having students answer the Literary Analysis questions on the After You Read page. Enrich the instruction with the following questions on the author's style and rhetorical devices:</p> <ol style="list-style-type: none"> 1. In the first paragraph, what do words such as <i>attaining</i>, <i>indirection</i>, <i>congenial</i>, and <i>benevolent</i> suggest about Douglass's writing style? 2. What is the meaning of the simile Douglass uses in the first sentence of the selection? What tone does the simile create? 3. What examples of parallelism—the use of similar grammatical structures for similar ideas—can you find in the second paragraph? How do these examples stress the point that Douglass is making about equality? 4. In the third paragraph, what analogy does Douglass use to describe how Mrs. Auld rushed at him when she saw him reading? What is the effect of this analogy? 5. How do the style and content of Douglass's work contribute to its power and persuasiveness?

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Integration of Knowledge and Ideas

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.

To address the standard, enrich the **Literary Analysis instruction on page 110** and the **Primary Sources instruction on pages 178 and 242** as follows: Help students identify a question or problem that each group of sources addresses; for example: *Question: What was the early White House like?* or *Problem: Winning Support for the American Revolution*. Then, have students read and discuss the lesson selections, synthesizing information and resolving conflicting information, if necessary in order to answer their question or explain how the problem they identified was solved. As they discuss the selections, have students consider how the differing formats—letter, floor plan, and so on—shape or limit the information. Have students use the marginal prompts and the Critical Reading and After You Read or Comparing Primary Sources questions to help them synthesize information. Offer additional prompts to help guide students. For example, use these prompts for the Declaration of Independence and Thomas Paine’s essay (pp. 112–119):

1. What different audiences do the two sources address? Taken together, what do they show about the effort to win support for the Revolution?
2. To what emotions does the essay appeal? Does the Declaration make the same appeals? Explain.
3. Synthesizing the sources, what do you conclude about the reasons colonists supported the Revolution?

8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).

Literary Analysis, pp. 98, 110, 1102; **Reading Strategy**, p. 376

To address the standard, introduce the concepts of persuasion or persuasive speeches and rhetorical devices using the Literary Analysis instruction on pages 98, 110, and 1102—instruction that relates to seminal U.S. texts—and the skill of analyzing philosophical assumptions using the Reading Strategy instruction on page 376. Stress that appeals to reason, emotion, ethics, or authority and rhetorical devices such as parallelism and rhetorical questions are particularly common support when the author’s main purpose is to persuade. Have students read and discuss the lesson selections that follow the instruction, using the marginal prompts and the After You Read questions to help them evaluate the reasoning and rhetoric that support arguments or explanations. Use these additional prompts to guide discussion:

1. What main arguments or explanations are presented?
2. What reasoning or rhetorical devices support each argument or explanation?
3. What premises underlie the arguments and what purposes guide them?
4. How relevant and sufficient is the evidence used as support? (Consider whether the conclusion might be false even if the evidence presented is true.)
5. Overall, would you say the support is convincing or effective? Why or why not?

Reading Standards for Informational Texts

Common Core Standards

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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.

Literary Analysis: Comparing Literary Works, pp. 56, 110, 518

To address the standard, introduce the Literary Analysis instruction on page 56. Have students apply this instruction as they read the selection that follows. Then, have them answer Critical Reading question number three (p. 65) to determine the theme of the work. To reinforce the standard and assess mastery, have students answer the Literary Analysis questions on the After You Read page. Enrich the instruction with the following questions on the rhetorical features of the text:

1. What is the effect of Bradford's referring to the Pilgrims in the third person even though he was one of them? What does this effect contribute to Bradford's narrative?
2. What examples of parallelism are there in the paragraph beginning, "Being thus . . ." (page 60)? How do these examples support Bradford's message in this paragraph.

To support the standard, introduce key concepts using the instruction on the page 110. Anticipate question number two on the After You Read page by asking students to consider as they read not only the persuasive or rhetorical features the authors use, but also what they want readers to believe and do—in other words, their purpose in writing. After students have read the selections, have them analyze the authors' themes by answering the question in the sidebar (p. 114), and the Critical Reading questions (pp. 115, 119). To reinforce the standard and assess mastery, have students answer the questions on the After You Read page.

To further support the standard, introduce key concepts using the instruction on page 518. Point out to students that Douglass's purpose in writing, "to show through his own life that blacks are as intelligent, capable, and feeling as white," also reveals his theme: the equality and common humanity of blacks and whites. To analyze the rhetorical features Douglass employs, use the questions under item number six of this Teacher's Guide, on page 13.

Reading Standards for Informational Texts

Common Core Standards

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Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

Independent Reading, pp. 199, 451, 679, 955, 1267, 1459

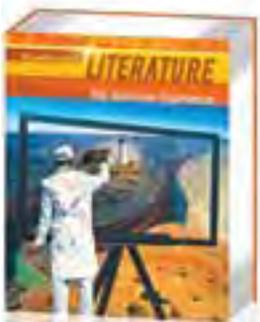
To address the standard, use the suggestions for independent reading on pages 199, 451, 679, 955, 1267, and 1459. These suggested works include informational text (literary nonfiction) titles of varying complexity. Use the L1 (“for struggling readers”) through L4 (“above level”) reading level indicators and readability scores as available in the Teacher’s Edition to help students choose independent readings of the appropriate complexity. (Note that, as the CCS require, the assessment of text complexity on the Independent Reading pages is based on both qualitative measures, such as concept level and reader interest, and quantitative measures as available, such as Lexile score. For this reason, the readability score given for an Independent Reading title may not fully reflect its complexity; consult the L1 through L4 ratings for clarification. In addition, the CCS require that the match between reader and task be taken into account when assessing complexity. Assign independent reading tasks commensurate with the ability level of each student.)

You may also address the standard by offering students a choice of literary nonfiction selections in the *Literature* student edition for independent reading. Use the Accessibility at a Glance charts in the Teacher’s Edition to assess text complexity and to identify “stretch” texts.

To ensure students’ proficiency in reading independently, hold Literature Circles for the titles students choose to read, following the guidance for Literature Circles in the *Professional Development Guidebook*. You may also use the additional independent reading support in the *Guidebook*, including the Response Journal, Save the Last Word for Me, and Reading Log pages.

To support students’ fluency, you may wish to use the research-based strategies for practicing fluency, such as structured partner reading, found in section 1 of the *Professional Development Guidebook*.

College and Career Readiness Standards for Writing



The College and Career Readiness (CCR) anchor standards in the Writing domain appear below. On the pages that follow, grade-specific standards define what students should understand and be able to do in grade 11 as they build toward the CCR Writing standards. The CCR and grade-specific standards are therefore necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

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.

Writing Standards

Common Core Standards

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Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

To satisfy the standard, have students complete the Writing Workshop on pages 1256–1263, Persuasion: Persuasive Essay, enriching the instruction as indicated in the teaching notes for each subparagraph of the standard, below. Use the additional opportunities cited in the teaching notes to provide further support and reinforcement.

1.a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

Writing Workshop, pp. 1256–1263; **Writing Lessons**, pp. 663, 1114, 1215

To cover the standard, have students complete the Writing Workshop, Persuasion: Persuasive Essay, on pages 1256–1263. Emphasize the strategies for creating an organization in which claims, reasons, and evidence are purposefully and logically sequenced and a substantive claim is introduced in a thesis statement (p. 1258). Explain to students that when they identify their topic or issue in their introductions, they should clearly show why it is significant. As students draft, they will address counterarguments (pp. 1257 and 1258), distinguishing their claims from opposing positions.

To provide additional support and reinforcement for the standard, assign the Writing Lessons on pages 663 (an editorial), 1114 (a letter to the editor), and 1215 (a legal brief). Enrich the assignments by emphasizing the importance of establishing the significance of a claim, of addressing opposing or alternate claims, and of creating a strong organization.

1.b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

Writing Workshop, pp. 1256–1263; **Writing Lessons**, pp. 391, 1215

To cover the standard, have students complete the Writing Workshop, Persuasion: Persuasive Essay on the pages cited, emphasizing the strategies for developing claims (arguments) and counterclaims (counterarguments) on pages 1257 and 1258. (You may cite the Writing Lesson model on page 391 to give students an example of how to anticipate counterclaims in their arguments.)

To ensure that students address counterclaims thoroughly and fairly, direct them to present the strongest evidence for each side of the argument. Remind students to support their own claims with the most relevant evidence, instructing them to eliminate weaknesses in their claims or arguments using the strategies on page 1260. They may also use these strategies to identify weaknesses in the counterclaim(s).

Direct students' attention to the next-to-last callout note for the Student Model on page 1262: "Steven appeals to his audience by citing activities that they are familiar with." Then, remind students that as they evaluate claims and counterclaims, they should take into account their audience's knowledge, concerns, and possible biases. Use these examples:

- If you are writing to persuade an audience of baseball fans that soccer is also an exciting sport to watch, you cannot assume that your readers will know very much about soccer. You should therefore incorporate simple explanations of the soccer terms you use.
- An audience of baseball fans may also be biased against soccer. You might therefore want to anticipate some of these biases—they might argue, for example, that professional soccer leagues have not done well in the U.S.—and think of ways to address them. Anticipating the previously mentioned argument, for example, you might say that almost 18 million people in the U.S. played soccer in 2002, while only 10 million played baseball.

To provide additional support and reinforcement for the standard, assign the Writing Lessons on pages 391 (an editorial) and 1215 (a legal brief), enriching the instruction as suggested above.

Writing Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>1.c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p>	<p>Writing Workshop, pp. 1256–1263; Writing Lesson, p. 1114</p> <p>To cover the standard, have students complete the Writing Workshop, Persuasion: Persuasive Essay on the pages cited, emphasizing the strategies for using transitional words and phrases to make explicit the relationships between ideas (p. 1260). Enrich the instruction by pointing out to students that complex syntax can also be used to show clearly the connection of one idea to another. Offer these examples:</p> <ul style="list-style-type: none"> • A complex sentence can clarify the relationship between claims and reasons: <i>The swamp will grow increasingly toxic because the town dump is polluting it.</i> • A compound sentence can clarify the relationship between reasons and evidence: <i>Some area businesses are also polluting the swamp; for example, Oakville Dynamics dumped ten tons of waste there last year.</i> • A complex sentence can clarify the relationship between claims and counterclaims by subordinating the counterclaim to the claim, putting the counterclaim in a subordinate clause: <i>Although some resent the high cost, dredging the swamp to remove pollutants will actually lower costs by lowering our medical bills.</i> <p>Once students have absorbed these strategies and completed the Writing Workshop, provide additional support and reinforcement for the standard using the Writing Lesson on page 1114 (a letter to the editor), enriching the instruction as suggested above.</p>
<p>1.d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>To address the standard, have students complete the Writing Workshop, Persuasion: Persuasive Essay, on pages 1256–1263, emphasizing the strategies for using a variety of audience appeals and effective arguing techniques (p. 1258). However, stress that even while using emotional appeals targeted to a specific audience, students should sustain a formal style and objective tone, which most readers will find more convincing than an informal style and subjective tone. Explain that to create a formal style and objective tone, students should choose words that show a reflective response to the issues—a response that others can share—rather than words that merely express a personal reaction. Use examples such as this one:</p> <p>Informal Style, Subjective Tone: I've never heard of anything so stupid and heartless.</p> <p>Formal Style, Objective Tone: With just a little more planning, the council could have avoided a needless tragedy.</p> <p>Point out to students that if they are writing an argument in a specific form, such as an editorial, or in a specific discipline, such as a persuasive science essay, they should attend to the norms and conventions of that form or discipline. For example, science writing generally requires support in the form of empirical data.</p> <p>To provide additional support and reinforcement for the standard, assign the Writing Lesson on page 1114 (a letter to the editor), using the suggestions above to enrich the instruction on shaping arguments for an audience.</p>

Writing Standards

Common Core Standards

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1.e. Provide a concluding statement or section that follows from and supports the argument presented.

Writing Workshop, pp. 1256–1263; **Writing Lessons**, pp. 391, 1215

To cover the standard, have students complete the Writing Workshop, Persuasion: Persuasive Essay, on the pages cited, emphasizing the strategy for writing an effective conclusion that includes a call to action, or recommendation (p. 1258). Clarify that a concluding statement should follow logically from and support the argument: If it does not, then either the argument needs strengthening or the conclusion needs to be adjusted.

To provide additional support and reinforcement for the standard, assign the Writing Lessons on pages 391 (an editorial) and 1215 (a legal brief), emphasizing the directions to incorporate a concluding statement. Remind students that their concluding statements should follow logically from and support their arguments.

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.

To satisfy the standard, have students complete the Writing Workshop, Research: Historical Investigation Report on pages 664–675, enriching the instruction as indicated in the teaching notes for each subparagraph of the standard, which follow. Use additional opportunities cited in the teaching notes to provide further support and reinforcement.

2.a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

Writing Workshop, pp. 664–675; **Writing Lessons**, pp. 154, 177

To address the standard, have students complete the Writing Workshop assignment on the pages cited, emphasizing strategies for introducing a complex topic and organizing information to create a unified whole on pages 666 and 667. Enrich the instruction by pointing out to students that by utilizing formatting techniques, such as headings and numbered paragraphs, they can help readers follow their organization of ideas. Encourage them to include graphics, such as tables or charts, to clarify and support their ideas, pointing out the oral report suggestion on page 675. Enrich the instruction further by suggesting that their oral report can also be a multimedia presentation, incorporating video and audio clips.

To provide additional support and reinforcement for the standard, use the Writing Lesson on page 154 (a cause-and-effect essay) and the one on page 177 (a museum placard). Emphasize the suggestions for introducing a complex topic on page 154 and the suggestions for visual aids on page 177.

Writing Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>2.b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	<p>Writing Workshop, pp. 664–675; Writing Lessons, pp. 177, 763</p> <p>To satisfy the standard, have students complete the Writing Workshop assignment on the pages cited, emphasizing strategies for purposeful selection of significant information using the instruction on pages 665 and 666. Enrich the instruction by reviewing concepts of relevance and the different types of support, making these points:</p> <ul style="list-style-type: none"> • Not all information is equal. To support a claim about the experience of enslaved Africans on the Middle Passage, you might quote a generalization about their suffering from a credible source and then elaborate by quoting an example from a firsthand account. Quoting numerous examples from the account, however, may distract from the main thrust of your argument. • Facts are the foundation of any research report, and specific examples or concrete details, such as the measurements of a building, can make your topic come to life for readers. At the same time, you should always clearly show the relationship of specific information to your larger conclusions, supported by quotations from experts where relevant. • Keep your likely reader in view as you write. If you use a technical term or historically specific reference, such as “the Roman Senate,” include an extended definition to help readers follow your discussion. An extended definition lays out the basic information a reader needs to understand the term and its connection to your larger topic and may take up a paragraph or two. Review the Professional Model on page 669 with the class to provide examples of the purposeful selection of significant and relevant support. <p>To provide additional support and reinforcement for the standard, use the Writing Lessons on pages 177 (a museum placard) and 763 (an essay about historical context), emphasizing the instruction on purposeful selection of support.</p>

Writing Standards

Common Core Standards

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2.c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

Writing Lesson, p. 154

To address the standard and reinforce the skill of using transitions, have students complete the Writing Lesson assignment, a cause and effect essay, on page 154. (To prepare students for applying varied transitional devices in their writing, you may wish to review the **Grammar and Style Lesson on transitions on page 1323**. To prepare students to clarify relations between ideas through sentence structure, review the **Grammar and Style Lessons on sentence combining on pages 31, 94, and 613**.)

To cover the standard with the **Writing Workshop: Historical Investigation Report on pages 664–675**, enrich the instruction on organization (p. 667), as follows:

- A good writer will cover different aspects of a complex topic in different sections of a report. To clearly signal the transition from one subtopic to the next and to clarify the connection, good writers write transitional sentences. For example, a writer might move from the subtopic of conditions on slave ships to the subtopic of the experience of enslaved people upon arrival in America. The following sentence makes the transition clear: *For those who survived the extreme conditions of the Middle Passage, arrival in America may have been a relief, but new hardships and indignities awaited them there.*
- Transitional devices are also necessary to create cohesion and maintain clarity within each section of a report. For each organizational pattern discussed on page 667, there are transitions that can be used for clarity and cohesion: for example, *first, previously, next, and then* for chronological order; *because, due to, consequently, despite, and if . . . then* for cause-and-effect and problem-solution organizations; and so on. (You may wish to refer students to the chart on page 154 for examples of transitional words and phrases.)
- Transitional devices create coherence and clarity by showing relationships between one section, paragraph, or sentence and the next. Writers also show the connection between ideas using appropriate sentence structure, as in the following examples:

Compound Sentence to Show Contrast: Benjamin Franklin supported the Constitution, but Patrick Henry at first opposed it.

Complex Sentence to Show Reasons: Although Franklin saw the imperfections of the document, he supported ratification because, in his view, political stability required it.

Writing Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>2.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, pp. 664–675; Writing Lesson, p. 177</p> <p>To address the standard, have students complete the Writing Workshop assignment on the pages cited, emphasizing strategies for incorporating precise, discipline-specific technical language while addressing the likely expertise of readers (p. 668). (To provide further assistance, you may refer to the model for assessing audience knowledge in the Writing Lesson on page 177.) Enrich the instruction on responding to readers' likely expertise by discussing the use of figures of speech, as follows:</p> <p>To help readers without special expertise understand a complex topic, good writers often use comparisons to familiar subjects. Such comparisons, which may take the form of metaphors, similes, or analogies, help readers quickly grasp the relationship between ideas, as in this example: <i>Under the Articles of Confederation, the states were like kids at a playground playing pick-up basketball. Friends stuck together, and if there was a serious conflict, the game fell apart. The Constitution was intended to turn the states into a professional team, with captains, coaches, and referees.</i> Have students incorporate figurative language to clarify ideas as they draft their reports.</p> <p>To provide additional support and reinforcement for the standard, assign the Writing Lesson (a museum placard) on page 177. (To provide further practice in using figurative language to clarify meaning, you may wish to have students complete the Writing Lesson assignment, an editorial, on p. 391.)</p>
<p>2.e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>Writing Workshop, pp. 664–675</p> <p>To address the standard, have students complete the Writing Workshop assignment on the pages cited, emphasizing strategies for incorporating precise, discipline-specific technical language while addressing the likely expertise of readers (p. 668). Enrich the instruction by pointing out that the use of such language demonstrates that they are observing the conventions of the discipline about which they are writing.</p> <p>Also point out the importance of maintaining a formal style and objective tone in writing informative/explanatory texts. Tell students that such a style and tone will enable them to examine and convey complex ideas, concepts, and information clearly and accurately, while an informal style and subjective tone will be more likely to distract readers. Use the following examples to demonstrate the truth of this statement (the example of a formal style and objective tone are taken from the Student Model, on pages 672–674):</p> <p>Formal Style, Objective Tone: The majority of Wheatley's poems adhere to the established patterns of the Neoclassical style.</p> <p>Informal Style, Subjective Tone: Most of Wheatley's stuff is kind of old-fashioned rhyming poetry.</p>

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2.f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Writing Workshop, pp. 664–675; **Writing Lesson**, p. 154

To meet the standard, have students complete the Writing Workshop assignment on the pages cited, emphasizing the instruction on writing a strong conclusion (“Write a Formal Outline,” p. 666). You may enrich the instruction by providing these tips for writing an effective conclusion:

DO	DO NOT
<ul style="list-style-type: none"> • Make strong, logical connections to the points developed in the essay, summarizing them briefly. 	<ul style="list-style-type: none"> • Introduce a new idea or subtopic.
<ul style="list-style-type: none"> • Include a relevant, thought-provoking quotation if appropriate. 	<ul style="list-style-type: none"> • Use unnecessary, hackneyed phrases, such as “in conclusion” or “in sum.”
<ul style="list-style-type: none"> • Extend the ideas in the essay in a logical manner, offering an answer to a question, a general observation, a lesson learned, a comparison of past to present, or questions for further study. 	<ul style="list-style-type: none"> • Simply reiterate your thesis statement without making palpable, meaningful connections.
<ul style="list-style-type: none"> • Focus on crafting your final sentence to ensure that it will leave an impression on the reader. 	

To provide additional practice in writing a conclusion for an expository or informative essay, have students complete the Writing Lesson assignment, a cause-and-effect essay, on page 154. Enrich the instruction by directing students to extend their ideas in their conclusions by offering a general insight or an observation.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

To address the standard, have students complete the following Writing Workshops: Narration: Autobiographical Narrative on pages 188–195; Narration: Reflective Essay on pages 440–447; and Narration: Short Story on pages 1448–1455. Enrich the instruction as indicated in the teaching notes for each subparagraph of the standard, below. Use the additional opportunities cited in the teaching notes to provide further support and reinforcement.

Writing Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>3.a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p>Writing Workshop, pp. 188–195, 440–447, 1448–1455; Writing Lesson, p. 529</p> <p>To cover the standard, have students complete the Writing Workshop: Autobiographical Narrative assignment on pages 188–195, emphasizing the instruction on establishing the significance of a situation and a smooth progression of events by focusing on a turning point (p. 189), by beginning with a strong lead, and by building to a climax (p. 190). Enrich the instruction by directing students to incorporate details in their narratives that clearly show the significance of their experience to themselves and others. Also, reinforce for students the instruction on purposefully organizing events and experiences in a plot (p. 190). Explain to students that the point of view in autobiographical writing is that of the first-person narrator who refers to himself or herself using the pronouns <i>I</i>, <i>me</i>, and <i>mine</i>. In emphasizing the instruction to “Begin with a strong lead” (p. 190), point out how each of the sample leads establishes that point of view immediately.</p> <p>You may also cover the standard by assigning the Writing Workshop: Reflective Essay on pages 440–447, focusing on the instruction on making connections to larger themes (p. 441), on beginning with a strong lead, on organizing ideas, and on building to a climax (p. 442). Enrich the instruction by directing students to incorporate details in their essays that clearly show the significance of their experience to themselves and in relation to a larger theme.</p> <p>To cover the standard using the Writing Workshop: Short Story assignment on pages 1448–1455, emphasize the instruction on purposefully organizing events by mapping out the story, including establishing the significance of events by setting up a conflict in the exposition and building to a climax (p. 1449). Also emphasize the instruction to “Establish a . . . point of view,” on page 1450. Extend this instruction by explaining that in a few cases, stories may be told from multiple points of view but that authors must help readers distinguish these points of view. For example, portions of the story told from an alternative point of view can be italicized or clearly separated from the previous text. Enrich the instruction by directing students to incorporate details in their stories that clearly show the significance of the situation to the characters in their narratives.</p> <p>To provide additional support and reinforcement for the standard, assign the Writing Lesson on page 529 (a college application essay).</p>

Writing Standards

Common Core Standards

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3.b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Writing Workshop, pp. 188–195, 440–447, 1448–1455; **Writing Lesson**, p. 1309

To cover the standard, have students complete the Writing Workshop assignments on the pages cited. For the Writing Workshop: Autobiographical Narrative (pp. 188–195), emphasize the instruction on including descriptive details (pp. 189, 190), pacing by ordering events (p. 190), and reflecting on lessons learned (p. 192). Also, point out to students the effective use of dialogue in the Professional Model (p. 191) and the Student Model (p. 194). However, advise them not to overuse dialogue but to evaluate each example of dialogue for its effectiveness in developing experiences, descriptions, or characters.

For the Writing Workshop: Short Story (pp. 1448–1455), emphasize the instruction on creating a story chart to pace a story (p. 1449), using dialogue or interior monologue (pp. 1450, 1451, 1452, 1453), and heightening description with figurative language (p. 1452). Enrich the instruction by explaining to students that a story does not necessarily have to end with a moral or lesson that is a reflection on the action. Point out that the resolution of a conflict can be a kind of unstated reflection. For example, if a young protagonist proves himself or herself by performing a difficult and dangerous feat, the unstated reflection may be that showing courage is a way of discovering one's abilities and values.

To provide additional support and reinforcement for the standard, assign the Writing Lesson on page 1309 (a retelling of a story from a different point of view), emphasizing the instruction to include sensory details and dialogue and to pace the action with plot devices such as flashbacks.

3.c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Writing Workshop, pp. 188–195, 440–447, 1448–1455; **Writing Lesson**, p. 529

To address the standard, have students complete the Writing Workshop assignments on the pages cited, emphasizing techniques for sequencing events so that they build on one another logically and coherently, creating a particular tone and outcome. For this purpose, use the instruction on building to a climax and flashback (pp. 190 and 1449), on foreshadowing (p. 1449), and on organizing ideas and employing a balanced approach to build toward a resolving insight (pp. 442 and 444). Enrich the instruction by discussing the importance of withholding information to create a tone of mystery or suspense in a narrative, using these examples:

Mystery: *An eerie blue light illuminated the interior of the cabin. Jed wasn't sure where it was coming from.* (withheld information: What is the source of the light?)

Suspense: *Twenty minutes until the race, and Sara had not yet arrived with the new tires.* (withheld information: Will Sara arrive in time?)

Review the annotated student model on page 446 for additional insight into techniques useful in building toward a resolving insight. To provide additional support and reinforcement for the standard, assign the Writing Lesson on page 529 (a college application essay), enriching the assignment by directing students to revise their work to ensure that the details they supply in the body of the essay build logically toward their concluding insight.

Writing Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>3.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>Writing Workshop, pp. 188–195, 440–447, 1448–1455</p> <p>To address the standard, have students complete the Writing Workshop: Autobiographical Narrative, on pages 188–195, and the Writing Workshop: Short Story, on pages 1448–1455, emphasizing the strategies for using precise language (pp. 193 and 1452). Also emphasize the strategies for using telling details and sensory language to paint a vivid picture, strategies highlighted in the Student Model call-out notes (first note on page 194, first two notes on page 446, and third note on page 1454). Enrich the instruction by explaining that precise language, telling details, and sensory language can bring to life the events, setting, and characters in a narrative and can also help reinforce a style. Discuss these examples:</p> <p>Imprecise Word Choice: <i>Sally got on the boat.</i></p> <p>Precise Word Choice, Reinforcing Humorous or Sardonic Style: <i>Sally sidled nervously onto the creaky dinghy Sid liked to call his launch.</i></p> <p>Precise Word Choice, Reinforcing Heroic Style: <i>Sally strode up the gangplank and boarded the merchant sailing ship that was to be her first command.</i></p> <p>To cover the standard using the Writing Workshop: Reflective Essay assignment on pages 440–447, emphasize the instruction for developing style through control of tone and diction (p. 445) and direct students to consider the precision of their word choices as they convey a vivid picture of experiences, settings, and characters. Discuss the examples given above.</p>
<p>3.e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>Writing Workshop, pp. 188–195, 440–447, 1448–1455; Writing Lesson, p. 529</p> <p>To cover the standard, assign the Writing Workshop assignments on the pages cited. Enrich the instruction on ordering events to lead to a resolution (pp. 190 and 1449) and on organizing ideas to end with a lesson (p. 442) by discussing the following points:</p> <ul style="list-style-type: none"> • A good conclusion follows logically from the events, experiences, and ideas in the narrative that precedes it. Readers will not be satisfied if the writer produces a solution or insight out of thin air in the last paragraph. The conclusion should describe a final outcome or lead to a central insight that is built on what has gone before. • A good conclusion “wraps up” the narrative rather than leaving off abruptly. In a story, the important questions raised for readers are generally answered; in a reflective or autobiographical essay, the significance of events to the writer is made clear or summed up. • A good conclusion offers readers a moment of reflection on the narrative, giving dramatic emphasis to its significance. For example, in a story narrating an unjustly imprisoned man’s attempts to escape prison, the final scene might show his jailers’ discovery that his cell is empty. The shift from his escape attempts to the jailers’ reactions to his escape emphasizes his success, inviting readers to reflect on the relationship between his struggles and his ultimate triumph. <p>Reinforce the instruction by discussing the conclusions of the student models on pages 194 and 446. Challenge students by distributing copies of each model on which the annotations have been covered up, and have students analyze the effectiveness of each conclusion and its logical relationship to the preceding narrative. To provide additional support and reinforcement for the standard, assign the Writing Lesson on page 529 (a college application essay).</p>

Writing Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

Production and Distribution of Writing

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.)

Writing Workshop, pp. 188–195, 440–447, 664–675, 1256–1263, 1448–1455

To cover the standard, have students complete the Writing Workshop assignments on the pages cited, emphasizing strategies for:

- organization (pp. 190, 442, 666–667, 1258, 1449),
- development (pp. 189, 441, 665–666, 1257, 1449–1450),
- substance (pp. 189–190, 441–443, 665–666, 669, 1257–1258, 1260, 1449–1450),
- style (pp. 191–193, 444–445, 668, 1260–1261, 1451–1453),

and the relationship of these elements to task, purpose, and audience.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)

Writing Workshop, pp. 188–195, 440–447, 664–675, 1256–1263, 1448–1455

To cover the standard, have students complete the Writing Workshop assignments on the pages cited, teaching strategies for:

- planning (pp. 189, 441, 665–666, 1257, 1449)
- revising (pp. 192, 444, 668, 1260, 1261, 1452)
- editing (pp. 193, 195, 445, 447, 675, 1263, 1453, 1455)

As you review students' writing, use your judgment to identify areas that need to be strengthened through rewriting or trying a new approach. For example, a student may select a topic that is too broad for an informative essay. Suggest that the student reassess how well questions of purpose have been addressed to aid him or her in narrowing the topic. Then, have the student rewrite the essay focusing on what is most significant for the specific purpose and audience based on the newly refined thesis. Arrange for guidance and support from peers as appropriate (see Peer Review, pp. 192, 444, 668, 1260, 1452).

If you find that the problems in a student's draft are structural, suggest that the student try a new approach, referring to options presented in the instruction. For example, if a student is having difficulty organizing his or her draft for the Writing Workshop: Persuasive Essay assignment, review with the student the options for essay organization as well as the definitions of various persuasive appeals (p. 1258). Suggest adopting a new organizational pattern or choosing different appeals to produce a stronger, more effective essay.

Writing Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>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, pp. 664–675, 944–951, 1256–1263; Writing Lesson, p. 421; Extend Your Learning, pp. 222, 702, 1363; Essential Questions Workshop: “Talk About It,” p. 453</p> <p>To address the standard, have students complete the assignments cited. Emphasize strategies for using technology (including the Internet) to produce and publish writing. (In the Writing Workshops cited, such instruction appears on pages 665, 675, 945, 948–949, and 1257.)</p> <p>To fully support and reinforce the standard, enrich the suggestions for publishing work on pages 421, 675, and 1263 by having students post work to a class blog, respond to one another’s work by posting comments, and then update their work in response to the feedback they receive. Use these tips:</p> <ul style="list-style-type: none"> • If possible, enlist tech-savvy student volunteers or school support staff to create a blog format for student postings on the school Web site. • Review blog format and etiquette with students, using page R48 in the student edition. • Have students post their essays, speeches, or presentations to the Web site. • Have them review postings at regular intervals to provide ongoing feedback. Students should write at least one constructive comment on another student’s work as well as respond to one about their own each time they visit the site. • Have students update their work in response to the ongoing peer reviews posted on the blog. When appropriate, they should include fresh arguments or new information. For example, commentators on students’ persuasive essays (pp. 1256–1263) may suggest counterarguments the writer has not considered or point out weaknesses in the writer’s claims. Students should respond by arguing against the counterargument or by providing additional evidence for their claims.
<p>Research to Build and Present Knowledge</p> <p>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. 664–675</p> <p>To satisfy the standard, assign the Writing Workshop cited, enriching the instruction on choosing a topic (p. 665) by having students pose a question they will answer through research. Emphasize strategies for synthesizing multiple sources (p. 666), and have students apply the skills as they draft and revise. Additional research assignments, including both short, focused projects and more sustained research, include the following:</p> <ul style="list-style-type: none"> • Writing Lesson, p. 177 • Extend Your Learning, p. 222 • Writing Lesson, p. 763 • Writing Workshop, pp. 944–951 • Essential Questions Workshop: “Research It,” p. 957 • Writing, p. 1381 <p>To provide additional support and reinforcement for the standard, enrich the instruction in each assignment cited by directing students to formulate their research topics as questions to answer or as problems to solve. Encourage students to use multiple sources, synthesizing information to provide a coherent picture or account of the topic.</p>

Writing Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

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.

Writing Workshop, pp. 664–675

To address the standard, assign the Writing Workshop: Historical Investigation Report on the pages cited, enriching the instruction as suggested below. As you teach the workshop, emphasize these strategies:

- analyzing evidence from multiple relevant print and digital sources and not over-relying on any one source (p. 666)
- assessing the credibility and accuracy of information (p. 666). (You may also wish to refer to p. R52 in the “Using the Internet for Research” feature.)
- integrating selected information into text (p. 668)
- following a standard citation format (pp. 670–671)
- avoiding plagiarism (p. 670)

Enrich the instruction by directing students to analyze the usefulness and relevance of the information they have gathered for their specific task, purpose, and audience. As students consider which information to include and which to omit in their drafts, encourage them to follow these tips:

- Not all information is equal. Consider relevance to your task and purpose: In a report explaining the causes of the Civil War, details on the kinds of weapons available at the time may be irrelevant, however interesting. In a report analyzing the extent of the injuries and deaths caused by the war, however, such details might be vital.
- Consider your reader’s needs and questions: The reader of a report about the drafting of the American Constitution may not know anything about the Framers’ basic motives or ideas. A brief explanation of the state of the nation before the Constitution was ratified would help such a reader understand what was at stake in their debate—answering the question, *What problems were the Framers trying to solve?* A summary of models available to the Framers, such as the British constitutional monarchy and the Roman Republic, might also help the reader—answering the question, *What ideas did they share and draw on?* A detailed discussion of the balance of powers in Rome might be less helpful, however relevant to the topic, because it probably will not address a reader’s questions.

9. Draw evidence form literary or informational texts to support analysis, reflection, and research.

Instruction in writing responses to literary and informational sources appears throughout the student edition and consistently includes directions for the use of textual evidence to support analysis, reflection, and research. In each unit, the following response to literature assignments appear: many of the Writing Lessons accompanying main selections, including both literary texts and informational sources; a Writing to Compare Literary Works assignment accompanying the work of a major author; an additional response to literature assignment in the Essential Questions Workshop; Timed Writing exercises for informational selections in the Primary Sources features. Examples of these writing opportunities in Unit 1 include:

- **Writing Lesson: Evaluation of Persuasion, p. 93**
- **Writing Lesson: Essay Analyzing Cause and Effect, p.154**
- **Writing: Interpretive Essay, p. 79**
- **Writing to Compare Literary Works, p. 165**
- **Essential Questions Workshop: Response to Literature, p. 200**
- **Timed Writing: Responding to the Essential Question, p. 187**

Writing Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>9.a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>	<p>Writing Lessons, pp. 491, 754</p> <p>To address the standard, have students complete the writing assignments on the pages cited. For these writing activities, students will apply a Grade 11 Common Core Reading Standard for Literature, as specified here:</p> <ul style="list-style-type: none"> • Students will apply Reading Standard for Literature 5 as they complete the Writing Lesson, a critical essay, on page 491. Ensure that they discuss how Bierce’s use of the structure of stream-of-consciousness narration shapes the meaning of his story. • Students will apply Reading Standard for Literature 3 as they complete the Writing Lesson, a character analysis, on page 754. Ensure that students analyze the impact of Fitzgerald’s choices in developing the character of Dexter. <p>In addition, you may lead students to apply in their writing any of the CCS Reading Standards for Literature by having them summarize insights and conclusions based on the lesson you provided to meet the Literature standard. For example, to cover Literature Standard 7, give the lesson suggested in the teaching note in this Guide for the standard. Then, have students write an essay, based on the lesson, in which they compare the 1980 and the 1996 film versions of <i>The Crucible</i>, analyzing the production techniques used in each film and distinguishing the interpretation each film gives of the play.</p>
<p>9.b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>	<p>Writing Lesson, p. 109; Timed Writing, p. 624</p> <p>To address the standard, have students complete the writing assignments on the pages cited. For these writing activities, students will apply a Grade 11 Reading Standard for Informational Text as follows:</p> <ul style="list-style-type: none"> • Students will apply Reading Standard for Informational Text 6 as they complete the Writing Lesson, a compare-and-contrast essay, on page 109. Ensure that students evaluate the two authors’ points of view and reasoning on political change in these two seminal documents from United States history. • Students will apply Informational Text Standard 7 as they complete the Timed Writing: Responding to the Essential Question prompt on page 624. They will synthesize two sources of information presented in different formats (a speech and a journal) in order to address questions of westward expansion. <p>In addition, you may lead students to apply any of the CCS Reading Standards for Informational Text in their writing by having them summarize their insights and conclusions based on the lesson you provided to meet the standard. For example, to cover Informational Text Standard 2, give the lesson suggested in the teaching note in this Guide for the standard. Then, have students write an essay, based on the lesson, in which they analyze how two or more central ideas in the text you have discussed relate to one another.</p>

Writing Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

Range of Writing

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.

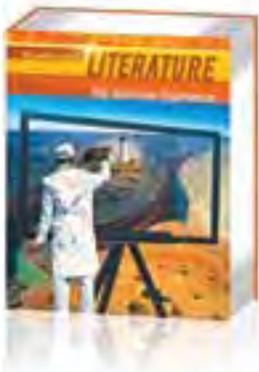
Students will write routinely over shorter time frames for a range of tasks, purposes, and audiences as they complete the Writing and Writing Lesson activities for regular selections, the Timed Writing activity at the end of each Informational Texts feature and in Test Preparation Workshops, and the Writing to Compare Literary Works activity at the end of each Comparing Literary Works feature. Writing activities for shorter time frames from Unit 1 include these:

- **Writing: Found Poem, p. 45**
- **Writing Lesson: Explorer's Journal Entry, p. 55**
- **Writing Lesson: Speaker Introduction, p. 67**
- **Writing Lesson: Persuasive Editorial, p. 121**
- **Timed Writing: Expository Essay, p. 133**
- **Writing Lesson: Essay Analyzing Cause and Effect, p. 154**
- **Writing to Compare Literary Works: Response to Literature, p. 165**
- **Writing Lesson: Museum Placard, p. 177**
- **Timed Writing: Responding to the Essential Question, p. 187**
- **Timed Writing: Position Statement, p. 207**

Students will write routinely over extended time frames for a range of tasks, purposes, and audiences as they complete the Writing Workshops in each unit, listed here:

- **Narration: Autobiographical Narrative, pp. 188–195**
- **Narration: Reflective Essay, pp. 440–447**
- **Research: Historical Investigation Report, pp. 664–675**
- **Research: Multimedia Presentation, pp. 944–951**
- **Persuasion: Persuasive Essay, pp. 1256–1263**
- **Narration: Short Story, pp. 1448–1455**

College and Career Readiness Standards for Speaking and Listening



The College and Career Readiness (CCR) anchor standards in the Speaking and Listening domain appear below. On the pages that follow, grade-specific standards define what students should understand and be able to do in grade 11 as they build toward the CCR Speaking and Listening standards. The CCR and grade-specific standards are therefore necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Speaking and Listening Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Essential Questions Workshop: The American Dream, p. 201

To satisfy the standard, have students complete the American Dream assignment (a survey) on page 201 of the Essential Questions Workshop, enriching the assignment by requiring students to include at least one survey question that refers specifically to a famous text in Unit 1, such as the Declaration of Independence or Patrick Henry's Speech in the Virginia Convention. Note that the assignment involves two steps, a small group project in which students prepare and conduct a survey, and a larger symposium in which the groups report and discuss their findings.

1.a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Essential Questions Workshop: The American Dream, p. 201

To cover this subparagraph of the standard, assign the Essential Questions Workshop activity on the page cited. After groups plan and conduct their surveys, have groups prepare for the symposium by carefully analyzing the data they gather in the survey. Then, have them explicitly draw on the data as they discuss their conclusions in the symposium.

For additional reinforcement, have students complete the **Impact of Blogs: Panel Discussion activity (p. 453)**. To provide additional practice, have them conduct research on the **Extend Your Learning** topics on **pages 1185 and 1292** and draw on that research explicitly during each Extend Your Learning discussion.

1.b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

To cover this subparagraph of the standard, assign the **Essential Questions Workshop: The American Dream** activity, **page 201**, enriching the assignment by requiring each group to set clear goals and deadlines for conducting the survey. Students can use the Survey Research Plan on page 201 for this purpose. Each phase of the project, as set forth in the plan, can serve as a separate goal. Students can then create a deadline for completing each goal based on a realistic assessment of the work it entails. In addition, different members can take on different roles in preparing the survey and tabulating the results. For example, one student might work on preparing the survey forms; two or three, on conducting the actual survey; and one or two, on tabulating the results.

To promote democratic discussions and decision-making rules, students may opt to work towards an informal consensus on how to conduct the surveys (by phone? In person? via e-mail?) but decide to vote on key issues, such as the type and number of people they should survey or the questions they should ask.

Speaking and Listening Standards

Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>1.c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>	<p>Essential Questions Workshop: The American Dream, p. 201</p> <p>To cover this subparagraph of the standard, assign the Essential Questions Workshop activity on the page cited. After groups have collected survey results, have all symposium participants compare and contrast the results of different groups' efforts. Students should share findings that verify those of other groups or that clarify common factors or trends. They should also ask questions about the evidence for each others' findings and challenge others' findings when survey results seem to conflict. Remind them to consider the reasons for discrepancies: Do the discrepancies arise from differences in survey questions or survey populations, or is there some other reason? Throughout, encourage students to consider a variety of perspectives.</p> <p>To provide additional reinforcement, have students complete the Impact of Blogs: Panel Discussion activity on page 453, directing them to ask questions testing the evidence presented by panelists. Have panelists offer their own findings to clarify, verify, or challenge the ideas of others.</p>
<p>1.d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>	<p>Essential Questions Workshop: The American Dream, p. 201</p> <p>To cover this subparagraph of the standard, assign the Essential Questions Workshop activity on the page cited. After groups discuss survey results, have group members sum up what they learned about different people's views of the American dream, focusing on capturing the multiple definitions and perspectives they have encountered. Then, have them draw on these summaries to synthesize different perspectives on an issue, attempting to resolve contradictions. For example, they might consider the influence of various social and cultural factors on people's views.</p> <p>Students should also discuss whether or not the information they have gathered is complete and, if not, whether they need to conduct further surveys or additional research to complete the task. For example, students may decide to validate their results by conducting research into reports on people's ideas about the American dream in print or online newspaper or magazine articles and to consider this information as they formulate their conclusions. Once students are satisfied with their summaries, they should choose one spokesperson to report the group's summarized findings at the start of the symposium.</p> <p>To provide additional reinforcement, have students complete the Extend Your Learning activities on pages 361 and 1185. As groups summarize their discussions, they should identify the research they might undertake to validate or complete their conclusions.</p>

Speaking and Listening Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

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.

Extend Your Learning, pp. 135, 702; **Writing Workshop**, pp. 944–951; **Essential Questions Workshop: The Life of a Place**, p. 1269

To address the standard, have students complete the media review in the Extend Your Learning feature on page 135, integrating multiple streams of data from print, radio, TV, Internet, and other news sources. Direct them to evaluate the reliability and credibility of each source, noting and trying to account for any discrepancies among the data. Students should focus on the bulleted questions as they compare and contrast the different sources, building knowledge to help them determine whether electronic sources have a greater or lesser impact on public opinion than print sources do. As a final step, have students share their findings and insights in a class discussion.

To reinforce the standard, enrich the multimedia presentation assignment in the Extend Your Learning feature on page 702, the Writing Workshop assignment on pages 944–951, or the documentary assignment on page 1269 of the Essential Questions Workshop by telling students to evaluate sources for reliability and credibility before integrating data from the sources into their presentations. Final presentations might include video and audio clips, photos, illustrations, and spoken words and should be followed by a question-and-answer discussion session with classmates.

3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Communications Workshops, pp. 196–197, 952–953

To cover the standard, have students complete the Communications Workshops on pages 196–197 and 952–953. As students perform the activities, they will evaluate a speaker’s point of view and the information conveyed by identifying types of persuasive language (fact, value, problem, or policy), rhetorical appeals (to authority, to emotion, or to logic), logical errors in reasoning (such as logical fallacies or false causality), and exaggerated or distorted evidence (such as overgeneralizations and wrong or incomplete facts).

Have students use the evaluation form at the end of each workshop to help them evaluate each speech or ad to which they listen. Enrich the instruction by adding these items to the form on page 197:

- **Premises:** What were the assumptions underlying the speaker’s argument? Were these stated outright or only suggested? Explain.
- **Word Choice:** What were some of the emotionally-charged words the speaker used? What feelings did these words convey? How did these feelings serve the speaker’s purpose?
- **Points of Emphasis:** Which points did the speaker stress? Did the speaker emphasize these points using gestures, body language, or qualities of voice such as volume, pacing, or pitch? Why did the speaker call out these points?
- **Tone:** How would you describe the speaker’s tone, or attitude toward the subject and the audience? Was it respectful, mocking, amused, serious, friendly? Did the speaker adopt more than one tone? How did the tone or tones help advance the speaker’s purpose?

Speaking and Listening Standards

Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>Presentation of Knowledge and Ideas</p> <p>4. 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.</p>	<p>Communications Workshop, pp. 448–449; Essential Questions Workshop: Historical Investigation, p. 681</p> <p>To cover the standard, have students complete the Communications Workshop on pages 448–449, writing and delivering a persuasive speech. Enrich the instruction by explaining to students that one way to gain an audience’s trust is to address alternative perspectives and show why they are wrong. For example, another perspective on the sample thesis on page 448 might be that Hillsboro Library cannot afford more computer workstations. A speaker could address this perspective with a counterargument: <i>While some may worry about the cost of more computer workstations, not providing them will mean a drop in library usage that will result in less state funding.</i> Then, have students apply the instruction as they complete both activities at the end of the workshop, planning, delivering, and further developing a focused and coherent speech with a clear line of reasoning and effective support for their thesis. Remind them to adapt their arguments and language to their particular audience.</p> <p>To further reinforce the standard, have students complete the Historical Investigation assignment on page 681. Enrich the instruction by telling them to focus on a thesis that conveys a clear and distinct perspective, to support that perspective with a clear line of reasoning and suitable evidence, to address alternative perspectives and explain why they are wrong, and to ensure that their presentation will appeal to their particular audience.</p>
<p>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>Extend Your Learning, pp. 222, 702; Writing Workshop, pp. 944–951</p> <p>To cover the standard, have students prepare and deliver the multimedia presentation in the Extend Your Learning feature on page 702 or in the Writing Workshop on pages 944–951, focusing on incorporating digital media elements and visual displays of data to enhance understanding. After students gather their materials and write scripts for their presentations, tell them to rehearse at home, using the information in the Oral and Visual Communication section on pages R54–R55 to help them improve their speaking skills. Have students make their final presentations to the class with a question-and-answer discussion session afterward.</p> <p>To reinforce the standard, have students prepare and deliver the slide presentation in the Extend Your Learning feature on page 222. Students should use a variety of print and electronic resources to research one of the inventions and then present their findings in an oral report enhanced by slides that combine images and text to display information. If students prefer, they might use digital cameras and display their photos on computers instead of using slides, presenting photos with text captions or labels to enhance the oral presentation of their subject.</p>

Speaking and Listening Standards

Common Core Standards

6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards on pages 40–47 for specific expectations.)

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

To cover the standard, have students complete a variety of speaking assignments covering a range of contexts and tasks, including those listed below, adapting their speech appropriately for each, based on your instruction and guidance in the student edition:

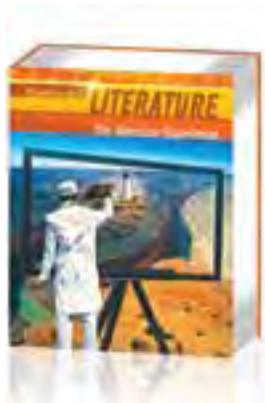
- **Communications Workshop: Write and Deliver a Persuasive Speech, pp. 448–449**
- **Communications Workshop: Oral Interpretation of a Literary Work, pp. 676–677**
- **Essential Questions Workshop: Press Conference, p. 201**
- **Essential Questions Workshop: Panel Discussion, p. 453**
- **Essential Questions Workshop: Talk Show Script, p. 1461**
- **Extend Your Learning: Interview, p. 16**
- **Extend Your Learning: Slide Presentation, p. 222**
- **Extend Your Learning: Small Group Discussion, p. 224**
- **Extend Your Learning: Formal Oral Presentation, 565**

As you make each assignment, have students identify

- the context, including the audience (e.g., a formal presentation in class or a group discussion with peers)
- the communicative task (e.g., to persuade, to share information, to elicit information, to entertain, or to solve a problem)
- ways to adapt their speech to the given context and task (e.g., use formal speech for a classroom presentation, informal for a group discussion, and casual but polite speech when working with a partner; speak expressively and use pauses, gestures, and facial expressions when seeking to entertain; or vary volume dramatically when attempting to persuade)

Monitor students' command of formal English in presentations that require them to use it, such as the formal oral presentation on page 565. Remind students to follow the appropriate conventions of grammar and usage. As necessary, identify one or two specific departures from formal usage for each student, such as the use of slang terms; common usage problems, including *like* used as a conjunction ("It's like he didn't care."); frequent use of temporizing words and phrases such as *like*, *you know*, and *I mean*; or the use of incomplete sentences. Assign students the goal of eliminating the problems you call out from their next formal presentation.

College and Career Readiness Standards for Language



The College and Career Readiness (CCR) anchor standards in the Language domain appear below. On the pages that follow, grade-specific standards define what students should understand and be able to do in grade 11 as they build toward the CCR Language standards. The CCR and grade-specific standards are therefore necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

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.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of word relationships and nuances in word meanings.
6. Acquire and use accurately a range of 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.

Language Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1.a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

To address the standard, have students read **The American Experience sidebar notes on pages 471, 701, and 1287**. Stress that English usage is a matter of convention that is sometimes contested and, like vocabulary, can change over time: words and structures considered slang, dialect, or incorrect today may be accepted as standard English some day. Note, for example, that in standard English future-tense verbs once used only the helping verb *shall* with first-person pronouns: *I shall see; we shall see*. When people used *will* instead of *shall* with those pronouns, it was considered incorrect. Today, however, using *I will* or *we will* in the future tense is accepted by most language authorities.

To have students apply their understanding that usage is a matter of convention and so may change or be contested, assign the **Grammar and Style Lesson on page 613**. Have students complete the exercises, applying the instruction and following the examples given on the student page. Then, have them read the guidance on commas after introductory phrases and clauses in the latest edition of a style manual such as *The Chicago Manual of Style* or the *MLA Style Manual*. Explain that the use of commas with introductory elements is a point on which usage has been shifting, and different authorities may give different rulings. Have students review their answers to the Practice items on 613 and give alternative versions for any items that may, according to the style manual, omit the comma. Then, have students discuss whether commas after introductory elements may one day be eliminated entirely and what the advantages and disadvantages of that convention might be.

Emphasize for students that the conventionality of usage has two sides. One side is reflected in the fact that the rules change and may be contested. They are “mere” conventions. The other side, however, is the importance of adopting and consistently applying an accepted convention. In this sense, a convention is an agreement, like a contract. Once a writer “signs up,” good style requires the writer to apply the convention consistently.

Language Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>1.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>Grammar and Style Lesson, p. 321</p> <p>To address the standard, teach the formation of comparative and superlative adjectives and adverbs using the Grammar and Style Lesson. Stress that usage changes over time and is sometimes contested. For example, some people may puzzle or argue over two-syllable modifiers that once used only <i>more</i> and <i>most</i> to form the comparative and superlative but now also have acceptable <i>-er</i> and <i>-est</i> forms. Have students respond to these questions.</p> <ol style="list-style-type: none"> 1. Are <i>narrower</i> and <i>narrowest</i> acceptable, or must one use <i>more</i> and <i>most narrow</i>? 2. If <i>narrower</i> is acceptable, is <i>yellower</i>? <p>Explain that students should consult reliable references such as a recent dictionary or <i>Merriam-Webster's Dictionary of English Usage</i> to resolve these and other complex usage issues. Have them check a dictionary to answer the questions about forms of <i>narrow</i> and <i>yellow</i>. Tell them to consult a dictionary if necessary as they complete the Practice.</p> <p>To reinforce the standard, have students read The American Experience sidebar note on slang (p. 701). Explain that most slang vanishes over time but some enters the language permanently and may even become part of standard English. Have students check a recent dictionary to learn the status of these slang or once slang words: <i>bling</i>, <i>grouch</i>, <i>movies</i>, and <i>phony</i>. (<i>Bling</i> is still slang, but the other words are acceptable as standard English.)</p>
<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>To address the punctuation requirement in the standard, assign the following Grammar and Style Lessons, emphasizing the Punctuation Tip in each:</p> <ul style="list-style-type: none"> • Coordinating Conjunctions, p. 31 • Subordinating Conjunctions, p. 155 • Participles, Gerunds, and Infinitives (Verbals), p. 358 • Introductory Phrases and Clauses, p. 613 • Using Transitional Expressions, p. 1323 <p>You will find additional supporting material in the Punctuation section of the Grammar, Usage, and Mechanics Handbook, on pages R61–R62. To address the spelling requirement of the standard, see the Spelling section on page R63 of the Grammar, Usage, and Mechanics Handbook and the citations and teacher's note for standard 2.b, on page 43.</p> <p>To address the capitalization portion of the standard, have students read the capitalization rules in the Capitalization section of the Grammar, Usage, and Mechanics Handbook, on page R61. As you go over the four categories of words requiring capitalization illustrated on page R61, have volunteers write their own examples at the board. Make sure students know that proper nouns and adjectives are words naming specific people, events, or things or adjectives derived from those names. Help them understand when academic courses and titles showing family relationships are and are not capitalized. Note that other titles and their abbreviations, such as <i>Senator</i>, <i>Chairwoman</i>, <i>Mr.</i>, and <i>Dr.</i>, are also capitalized when they precede someone's name. Clarify that in capitalizing titles of works, students should capitalize the first and last word and all other words except articles, coordinating conjunctions, short prepositions, and the infinitive <i>to</i>.</p>

Language Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

2.a. Observe hyphenation conventions.

To address the standard, enrich students' reading of "**Onomatopoeia**," (pp. 1379–1380), focusing on the use of hyphens. Using examples from the selection as well as the other examples suggested below, explain some of the conventions dictating hyphen use to join words in compounds; for example, use hyphens in

- temporarily formed compound adjectives before a noun: *hand-lotion mavers* (p. 1380)
- permanent compound adjectives before a noun (unless they are one word): *long-lost* clapperclaw (p. 1379)
- most compound nouns or adjectives formed from onomatopoeic syllables: *kickle-kackle*, *bow-wow theory* (p. 1379)
- compound nouns each part of which names an equally important function: *author-linguist William Safire*
- compound nouns including a prepositional phrase: *stick-in-the-mud*, *sister-in-law*
- compound nouns for great-relatives or with *year-old*: *great-grandfather*, *a badly behaved two-year-old*
- compound nouns using *self-* or *vice-*: *self-restraint*, *vice-president*
- many compound nouns or adjectives for numbers: *twenty-one*, *one hundred ninety-nine*

To reinforce the standard, have students cite their own examples of hyphenated compounds illustrating these conventions. Note that except for invented words or temporarily formed compound adjectives, most currently acceptable hyphenated compounds will be in a recent dictionary.

Language Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
2.b. Spell correctly.	<p>Focus on Spelling, pp. 195, 447, 675, 1263, 1455</p> <p>To address the standard, review with students the spelling rules in the Focus on Spelling features on the pages cited, using the teaching suggestions below. (You may also refer to the Spelling section of the Grammar, Usage, and Mechanics Handbook, on page R63.) Have students apply the rules as they complete the Writing Workshop in which each Focus appears. To help students master the rules taught on each page cited, say the following items to students, and have them write the requested words.</p> <ol style="list-style-type: none"> 1. Write the word <i>careful</i>. (p. 195) 2. Write the word <i>cohesion</i>. (p. 447) 3. Write the word <i>convenience</i>. (p. 675) 4. Write the word <i>infectious</i>. (p. 1263) 5. Add the suffix <i>-able</i> to the word <i>believe</i>. (pp. 1455 and R63) <p>To provide practice applying the rules for adding affixes and forming plurals taught on page R63, use item 5 above as well as these items:</p> <ol style="list-style-type: none"> 6. Add the suffix <i>-est</i> to the word <i>happy</i>. 7. Add the suffix <i>-ing</i> to the word <i>forget</i>. 8. Add the prefix <i>un-</i> to the word <i>necessary</i>. 9. Write the plural of <i>tomato</i>. 10. Write the word <i>photograph</i>. <p>Then, have volunteers come to the board and write the words as you go over the correct spellings. Have students indicate the spelling rule that was followed. To reinforce the standards, have students write other words that follow the spelling rules in Focus on Spelling activities and on page R63.</p>

Language Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

Knowledge of Language

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.

3.a. Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

Grammar and Style Lesson, pp. 31, 94, 613, 1441; **Writing Workshop**, pp. 188, 440, 444, 664, 1256, 1448

To cover the standard, have students complete the Grammar and Style Lessons on the pages cited. These assignments will provide practice in using coordinating conjunctions to combine choppy sentences (p. 31), using correlative conjunctions to combine choppy sentences (p. 94), varying sentence structure with introductory phrases and clauses (p. 613), and varying sentence beginnings (p. 1441). Guide students to understand that this practice will help them expand their syntactic repertoire and therefore their ability to vary syntax for effect in their writing. Suggest that in revising and editing all their writing assignments, they should ensure that they have included a variety of sentence lengths and structures so that their writing flows easily. They should also ensure that in passages where this is not the case, they have avoided sentence variety to achieve a desired effect.

To further cover the standard, guide students to be aware of syntax as they read and then apply what they learn to their own writing. Use the model passages quoted in the Reading/Writing Connections features at the beginning of Writing Workshops (pp. 188, 440, 664, 1256, 1448) to demonstrate professional writers' command of syntax. For example, use these questions on the excerpt from Alice Walker's "Everyday Use" (p. 1448):

1. Which is the shortest sentence in the excerpt? Which is the longest? How does Walker vary sentence length to create interest?
2. How do the varying sentence lengths create a rhythm that captures a reader's attention?

Also, encourage students to collect examples of especially artful sentences or sequences of sentences in a log as they read and to share their finds with classmates. Finally, refer students to references such as Tufte's *Artful Sentences* for additional instruction in varying syntax for effect.

Language Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
Vocabulary Acquisition and Use	
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.	
4.a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	<p>Reading Strategy, pp. 84, 1442</p> <p>To address the standard, use the Reading Strategy instruction on the pages cited to introduce the skill of determining or clarifying word meaning using semantic clues, the overall meaning of a sentence or passage. Then, have students apply the strategy as they read the following selections, using the side-column prompt on page 90 and answering the Reading Strategy questions on the After You Read page (p. 92).</p> <p>Enrich the instruction by explaining to students that they can also use syntactic clues—a word's position and function in a sentence—to determine the meaning of an unfamiliar word or phrase. For example, the position of the word <i>concatenated</i> in the sentence on page 1443, as well as its function (indicated by the <i>-ed</i> ending), show that the word is a verb linking the idea of an "entire name" to "a single continuous string." Syntax helps to clarify that <i>concatenated</i> means "combined."</p>
4.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>Vocabulary Lessons, pp. 67, 109, 153, 727, 1025, 1345</p> <p>To cover the standard, introduce the concepts of patterns of word changes that indicate different meanings or parts of speech using the Vocabulary Lessons on the pages cited. Discuss the interrelationships of the different words listed in each exercise. For instance, for the exercise on page 67, the selection vocabulary word <i>peril</i> is a noun; <i>perilous</i> is the related adjective form; <i>perilously</i>, the related adverb; <i>imperiled</i>, the related verb (or verbal). For the exercise on page 109, all of the listed words are related to the selection vocabulary word <i>unanimity</i> because they either contain the same root, <i>-anima-</i>, meaning "being; soul; mind," or the same Latin prefix, <i>uni-</i>, meaning "one." The multiple meanings and uses of <i>exhaust</i> (p. 1345) also form a network based on the extension of an original concept (<i>exhaust</i> from the concept of "drawing off" or "letting out"). Have students trace the patterns of word changes for each group of words by completing the associated exercise.</p>
4.c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.	<p>Vocabulary Workshop, p. 198; Life of the English Language, p. R14</p> <p>To cover the standard, use the instruction and activities in the Vocabulary Workshop: Using a Dictionary and Thesaurus, on page 198. Emphasize the instruction that calls on students to use these reference tools to determine a word's pronunciation, precise meaning, part of speech, and standard usage, and to trace its etymology. Also, emphasize the tips that students can find discipline-specific words in specialized dictionaries and that dictionaries are now available electronically. Enrich the instruction by explaining that a glossary is an alphabetical list of terms, with definitions, in a particular area of knowledge. Often, a glossary appears at the end of a book and defines terms related to the field covered in the book. For example, a book about the history of physics may have a glossary of relevant scientific terms at the back.</p> <p>To further support and reinforce the standard, have students read the information on using a dictionary and thesaurus on page R14. Then, have students complete the activity that follows.</p>

Language Standards

Common Core Standards

Meeting the Common Core Standards with *Prentice Hall Literature: Correlations with Teacher's Notes*

4.d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Reading Strategy, pp. 84, 1442

To cover the standard, introduce the concept of context clues using the Reading Strategy instruction on the pages cited. Explain to students that when they encounter an unfamiliar word, they should make a preliminary determination of its meaning by inferring the meaning from the context, or surrounding text. As they keep reading, they should use additional context clues to verify whether their preliminary determination was correct. They can confirm the meaning by looking up the word in a dictionary. Have students apply the skills as they read and discuss the lesson selections. Reinforce the skills and assess mastery by having students complete the Reading Strategy question on page 92.

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

5.a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Literary Analysis, pp. 364, 407, 784, 858, 1186

To cover the standard, introduce the concept of figurative language, or figures of speech, and discuss the different types explained in the Literary Analysis instruction on the pages cited: metaphor and synecdoche (p. 364); paradox (p. 407); personification and simile (p. 784); hyperbole, understatement, and idiom (p. 858); and verbal irony (p. 1186). Have students apply the concepts as they read and discuss the lesson selections, analyzing the role of figurative language in each text. Reinforce the skills and assess mastery by having students complete the Literary Analysis questions on the After You Read page for each lesson.

5.b. Analyze nuances in the meaning of words with similar denotations.

Vocabulary Workshop, p. 198; **Using Resources to Build Vocabulary**, p. 909; **Reading Strategy**, p. 1050

To cover the standard, introduce the concepts of denotation and connotation using the Reading Strategy instruction on page 1050. After students discuss the connotations of *acid*, *venom*, and *poison*, have them apply the skills as they read and discuss the poems in the lesson. Reinforce the skills and assess mastery by having students complete the Reading Strategy questions on page 1055.

To further support and reinforce the standard, have students complete the Vocabulary Workshop on page 198, focusing on the discussion of thesauruses. Go over the Sample Thesaurus Entry, pointing out the synonyms for *devout* and briefly discussing any differences in connotation. (For example, *fervent* has more negative connotations than the other synonyms, suggesting behavior that is somewhat excessive.) Ask students to complete Practice questions 2 and 4. To provide additional practice, have students read the poems by Langston Hughes on pages 902–907 and complete the Using Resources to Build Vocabulary feature at the bottom of page 909.

Language Standards	
Common Core Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>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>To address the standard, assign main selection groupings throughout the book and introduce the domain-specific vocabulary (such as <i>Puritan plain style</i>, <i>oratory</i>, and <i>archetypes</i>) taught in the accompanying Literary Analysis instruction. As students analyze the selections using these concepts, they will apply the domain-specific words and phrases in discussion and in written responses to questions. Here are some examples from Unit 1:</p> <ul style="list-style-type: none"> • Literary Analysis: Origin Myth; Archetypes, p. 18 • Literary Analysis: Symbol, p. 40 • Literary Analysis: Exploration Narratives, p. 46 • Literary Analysis: Author's Purpose; Audience, p. 56 • Literary Analysis: Puritan Plain Style, p. 74 • Literary Analysis: Metaphor; Conceit; Stanza, p. 80 • Literary Analysis: Sermon; Oratory; Archetypes, p. 84 • Literary Analysis: Rhetorical Devices, p. 98 • Literary Analysis: Persuasion, p. 110 • Literary Analysis: Heroic Couplets; Classical Mythology, p. 122 <p>To further support the standard, introduce the Essential Question Vocabulary, which includes grade-appropriate general academic vocabulary, featured on the Following Through page of each Unit Introduction. Students should use the vocabulary in the Connecting to the World activity on the Following Through page. Also encourage them to use the words in discussing selections throughout the unit.</p> <ul style="list-style-type: none"> • Essential Question Vocabulary, Unit 1, p. 14 • Essential Question Vocabulary, Unit 2, p. 222 • Essential Question Vocabulary, Unit 3, p. 474 • Essential Question Vocabulary, Unit 4, p. 702 • Essential Question Vocabulary, Unit 5, p. 978 • Essential Question Vocabulary, Unit 6, p. 1290

Standards Carried Through the Grades

The following skills require continued attention in higher grades (after their introduction in the grade listed below) as they are applied to increasingly sophisticated writing and speaking.

Conventions—Progressive Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
Grade 3	
1.f. Ensure subject-verb and pronoun-antecedent agreement.	755, 911, R59
3.a. Choose words and phrases for effect.	193, 445, 668, 1452
Grade 4	
1.f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.	1237
1.g. Correctly use frequently confused words (e.g., <i>to/too/two</i> ; <i>there/their</i>).	R60–R61
3.a. Choose words and phrases to convey ideas precisely.	154, 193, 727, 1260
3.b. Choose punctuation for effect.	1453, R61–R62
Grade 5	
1.d. Recognize and correct inappropriate shifts in verb tense.	1093
2.a. Use punctuation to separate items in a series.	1263, R61
Grade 6	
1.c. Recognize and correct inappropriate shifts in pronoun number and person.	911, R59
1.d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).	Teach students about pronoun reference using the instruction on page 911 . Explain that it is an error to use a pronoun with unclear or ambiguous antecedents. Give these examples: <i>The executive spoke to her assistant after she returned</i> (ambiguous), <i>The man helping to build the Empire State Building braced one leg on a wire as he smiled, stretched up to adjust a fastening, and enjoyed his perch high above the city. This was what the painter tried to capture</i> (unclear). Instruct students to review their written work for unclear and ambiguous antecedents and correct them.
1.e. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.	445, 1261, R60–R61

Standards Carried Through the Grades

The following skills require continued attention in higher grades (after their introduction in the grade listed below) as they are applied to increasingly sophisticated writing and speaking.

Conventions—Progressive Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
<p>2.a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.</p>	<p>Explain to students that they can use commas and dashes to set off nonrestrictive or parenthetical elements. Such elements are not essential to the meaning of the sentence.</p> <p>Commas: The magazine, which I unfortunately lost, had some great sports articles.</p> <p>Dashes: Dave—his dad calls him the Terminator—is definitely a power hitter.</p> <p>To further clarify the difference between restrictive and nonrestrictive elements, explain that a restrictive element often uniquely identifies a person or thing named by a noun or pronoun in the sentence. A nonrestrictive phrase or clause simply gives additional information. Give these examples:</p> <p>Restrictive Clause: The man who wore the green trousers robbed the bank.</p> <p>Nonrestrictive Clause: Jake, who was wearing green trousers, robbed the bank.</p> <p>Point out to students that commas are used to set off nonrestrictive elements but should not be used to set off restrictive elements.</p>
<p>3.a. Vary sentence patterns for meaning, reader/listener interest, and style.</p>	<p>31, 94, 192, 444, 613, 1441</p>
<p>3.b. Maintain consistency in style and tone.</p>	<p>67, 439, 445</p>
<p>Grade 7</p>	
<p>1.c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.</p>	<p>585, R59</p>
<p>3.a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.</p>	<p>193, 715, 727, 910</p>

Standards Carried Through the Grades

The following skills require continued attention in higher grades (after their introduction in the grade listed below) as they are applied to increasingly sophisticated writing and speaking.

Conventions—Progressive Standards	Meeting the Common Core Standards with <i>Prentice Hall Literature: Correlations with Teacher's Notes</i>
Grade 8	
<p>1.d. Recognize and correct inappropriate shifts in verb voice and mood.</p>	<p>Introduce the subject of active and passive voice using the instruction on page 1115. Emphasize that the passive voice is occasionally the appropriate voice to use, such as when the doer of the action is unknown or unimportant. Point out to students, however, that they should not shift arbitrarily between passive and active voice. Present these examples:</p> <p>Inappropriate Shift: High school students need to mail in their requests for concert tickets. Requests should be mailed in by next Tuesday. (<i>Better:</i> They should mail their requests by next Tuesday.)</p> <p>Review the concepts of verb tense and of shifts in verb tense using the instruction on page 1093. Enrich the instruction by explaining that in addition to tense, showing time, verbs have an attribute called <i>mood</i>, referring to the relationship of the actions or conditions they express to reality or to the speaker's will. Verbs in the <i>indicative mood</i> express an action that is occurring, has occurred, or will occur in reality. Verbs in the <i>imperative mood</i> express a command, or an action that is to be accomplished by the person addressed. Verbs in the <i>subjunctive mood</i> express an action or condition contrary to fact; they may also be used to express a request. Explain to students that they should use the moods in appropriate relation to one another, without inappropriate shifts. Use these examples:</p> <p>Logical Relationship of Moods: If I were to take karate lessons [subjunctive expressing what is not the case], I would be able to hold my head high [conditional tense expressing a condition that would follow from a given action].</p> <p>Inappropriate Relationship of Moods: If I were to take canoeing lessons [subjunctive expressing what is not the case], I will have no time for studying economics [indicative mood expressing what will be the case].</p>
Grades 9–10	
<p>1.a. Use parallel structure.</p>	<p>1114, 1423</p>

Model Responses to Teacher’s Guide Discussion Prompts

Grade 11

Reading: Literature—Standard 2, Teacher’s Guide, p. 4

1. The narrator says he has been awarded the medals simply for being an American wounded in battle, meaning that he did not perform acts of valor comparable to the acts that earned the three Italian officers their medals. The narrator feels inferior to the Italian officers and perhaps envious.
2. The contrast between the narrator’s experience and that of the officers suggests that there is real heroism in war but that there is also the false appearance of heroism—the narrator is awarded medals that he does not deserve—and disappointment at not having proven oneself. This contrast suggests the theme of a conflict between true heroism, which exists apart from its acknowledgment, and the false appearance of heroism, including the possibility of disillusionment with oneself. It also suggests a theme of the necessity of facing oneself and acknowledging the truth.
3. The major is upset at the end of the story because he has just learned that his wife has died. He feels his loss particularly keenly because he postponed marrying her until he was safe. The prudence he showed and the possible sacrifice he made in postponing his marriage have proven futile. Instead of protecting his wife’s happiness (by preventing her from becoming a widow should he die in action), his delay in marrying her shortened his time with her, diminishing his own happiness, and brutally reminded him of the powerlessness of people to control events. At the beginning of the story the major is a tough, disciplined, skeptical, and somewhat intolerant character who expresses himself directly and forcefully. At the end, he is withdrawn, no longer the self-assured, outspoken character he was at the beginning of the story.
4. The major’s loss suggests the theme of people’s powerlessness to control events and of the consequences to one’s own happiness when one invests too much in protecting oneself from the future. His loss also suggests the ultimate futility of the discipline and knowledge that the military depends on during war, suggesting a theme of disillusionment. The theme of powerlessness reinforces the theme of the conflict between heroic ideals and disappointment in oneself because both underscore the pitiless power of war to thwart good intentions. Both themes also concern the power of war to challenge one’s faith in ideals of conduct. The major has been robbed of his wife even though he followed his ethical and prudential ideals; the narrator has been diminished by a missed chance to prove himself.

Reading: Literature—Standard 3, Teacher’s Guide, p. 5

1. Details that establish the setting include “a dull, dark, and soundless day in the autumn of the year” (p. 293), “a singularly dreary tract of country” (p. 293), and “I looked . . . upon the bleak walls—upon the vacant eyelike windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul . . .” (p. 294). These details all convey the bleakness and remoteness of a Gothic setting.

(Grade 11 Model Responses, cont.)

2. Details other than setting that are characteristic of Gothic literature include these: *macabre incidents*—the story suggests that Roderick’s sister, mistakenly entombed because she is cataleptic, reappears after forcing her way out of her coffin and out of a family vault; upon her confronting her brother, both she and her brother, “a victim to the terrors he had anticipated” (p. 309), die; *characters in torment*—Roderick’s sister has been confined alive in a coffin; Roderick suffers from “an excessive nervous agitation” (p. 298) and after Madeline’s entombment has lived in dread of her condition and possible return for days (“I now tell you that I heard her first feeble movement in the hollow coffin. I heard them—many, many days ago—yet I dared not—I dared not speak! . . .” (p. 309); *otherworldly elements*: Madeline’s resurrection is suggestive of the mysteries of death or of supernatural forces; the physical collapse of the house of Usher after the demise of its owners seems due to supernatural forces; *strong language hinting at dangerous meanings*: examples of strong language hinting at danger include “Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste . . .” (p. 306); “a strange alteration had, during the last few minutes, taken place in his demeanor” p. 308); and “Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed” (p. 309). The details are characteristic of Gothic literature because they create an eerie tale filled with suspense and darkness.
3. Each of these elements adds to the dark, tense mood of the story, creating a single effect experienced by the reader—a feeling of dread and suspense that is resolved in the violence of the ending.

Reading: Literature—Standard 4, Teacher’s Guide, p. 5

1. In the first line, *sing* has both the meaning of “produce music with the voice” or “create a song, as by writing poetry” and the meaning of “celebrate,” as in the phrase “sing his virtues.”
2. *Assume* can mean “take on (a shape or a role),” “take on (a project),” “take an idea as true without proof,” “seize (power or control),” and “put on (an article of clothing or an appearance).” The first three meanings fit Whitman’s line; the fourth and fifth may fit it metaphorically. He is inviting the reader to join him as he celebrates himself and to *take on the role* of celebrator with him; he wishes the reader to *take on his project* of singing himself and the universe; he is inviting the reader to participate in his assumptions about the world; he is perhaps inviting the reader to share with him in what he (imaginatively) “seizes” from life; he is perhaps inviting the reader to metaphorically clothe him- or herself in Whitman’s identity, to “share the same skin” with him. The presence of all these meanings in the line suggests a number of possible relationships between Whitman and his reader, all of which tend to make Whitman and the reader share an identity or perspective. By multiplying these possibilities, the multiple meanings make the relationship seem deeper.
3. By using multiple-meaning words, Whitman provokes the reader to think. He also leads the reader to hear his language as distinctive, having an extra dimension of meaning, and so as a language apart from ordinary spoken English.

(Grade 11 Model Responses, cont.)

Reading: Literature—Standard 7, Teacher’s Guide, p. 7

1. Students should point out similarities and differences between the portrayal of the characters in each film version of the play and their portrayal in Miller’s play. They should explain whether the filmmaker remained faithful to Miller’s play, even when the characters in the film were not as students expected. In cases in which students believe the filmmaker has changed Miller’s characters, they should explain whether or not they believe the choice justified.
2. Students should describe examples of cinematic techniques used in each film, evaluating the effectiveness of each technique and explaining whether it enhances an aspect of Miller’s play or feels “added on” for effect.
3. Students should analyze differences between the narrative in each film and Miller’s narrative. For each difference, they should explain the filmmakers’ probable reasons for altering the story and evaluate the contribution of the change to the impact of the film.
4. Students should give a summary evaluation of the effectiveness of each film as a dramatic work and as an interpretation of Miller’s play, supporting their responses with details drawn from their answers to the previous prompts.

Reading: Informational Text—Standard 4, Teacher’s Guide, p. 12

1. The first paragraph associates freedom and slavery with the decision of the colonies to fight against British rule. It also specifically mentions “the freedom of the debate.”
2. Henry uses the synonym *liberty*. He shows that he recognizes that freedom is not easily achieved but instead requires arduous struggle. The illusions of hope are a main obstacle to freedom in this case.
3. In this metaphor, Henry is comparing the use of lessons learned from experience as a guide to the use of a “lamp” or lantern to guide one’s way in the dark. By calling up an image of someone walking with a lantern in the night, Henry makes his point more vividly. He also associates “experience” with the positive image of a lantern that guides one’s way.
4. The synonym for slavery is *subjugation*. Britain’s behavior toward the colonies is associated with slavery. The images of chains make the behavior seem especially harsh and cruel. The term *rivet* is a technical term from building and engineering that means “a metal bolt with a head on one end, used to fasten plates or beams together.” Used as a verb, it means to fasten with such a metal bolt. Henry uses the word as part of a figure of speech in which he imagines the British riveting chains of slavery to subjugate American colonists.
5. The phrase “holy cause” connotes that the struggle for freedom is a holy, or religious, struggle and the colonists’ fight has God’s blessing. Henry’s references to slavery convey strong anger and alarm about Britain’s treatment of the colonies.
6. Henry shows that he considers freedom a goal worth fighting and dying for. The association he has created between *freedom* and *holiness*, as well as the link he has forged between Britain’s actions and *slavery*, tend to justify his impassioned cry, showing that freedom is worth dying for.

(Grade 11 Model Responses, cont.)

Reading: Informational Text—Standard 6, Teacher’s Guide, p. 13

1. These sophisticated words attest to the precision and formality of Douglass’s writing.
2. The simile, which compares Douglass’s time living with Master Hugh’s family to changes in the weather, means that Douglass had good and bad experiences with the family. The word “variable” seems like a grimly humorous understatement suggesting that the unpleasant experiences were as unpredictable and severe as bad weather.
3. One notable example is as follows: “I could talk and sing; I could laugh and weep; I could reason and remember; I could love and hate.” In this passage, the grammatical equality of the phrases reflects the argument that Douglass is making, namely that he is equal to white people.
4. He says she rushed at him to snatch away reading material “with something of the wrath and consternation which a traitor might be supposed to feel on being discovered in a plot by some dangerous spy.” By comparing Mrs. Auld’s actions to a dramatic scene of espionage, he shows how ridiculous and inappropriate she was being.
5. Douglass writes about a powerful theme—his longing to educate himself and be free—and he adds to the persuasiveness of his account by skillfully using rhetorical devices such as figures of speech, parallelism, and analogy.

Reading: Informational Text—Standard 7, Teacher’s Guide, p. 14

1. Paine is writing primarily to American colonists; Jefferson writes not only for them but for all humankind. Taken together, the sources show that the war effort was far reaching and those supporting it had a sense of history.
2. Paine’s essay is meant to inspire patriotism, anger, and the desire for freedom. The Declaration appeals to the intellect as well as the emotions.
3. The colonists supported the Revolution both out of passions such as anger and patriotism and for ideals such as freedom and basic rights.

Reading: Informational Text—Standard 8, Teacher’s Guide, p. 14

1. Students should identify the main arguments or explanations in the selection. For example, they should identify the main argument in Patrick Henry’s Speech in the Virginia Convention as follows: the colonists must declare independence immediately because Britain is not responsive to their just complaints, they have exhausted all peaceful means of redress, and in the meantime, the British military presence is growing.
2. Students should accurately cite examples of the reasoning or rhetorical devices used in support. For example, students may note that Henry’s reasoning includes an inductive argument based on British behavior over the last ten years: Britain has done nothing to justify the hopes of those colonists opposed to declaring independence. He supports his point rhetorically using the metaphor of slavery and the binding and riveting of chains to describe Britain’s relationship to the colonies.
3. Jefferson states his premises, or underlying assumptions, directly in the paragraph beginning, “We hold these truths to be self-evident . . .” His purpose is to defend the colonists’ right to independence in the court of public opinion. In effect, he is speaking to the whole world. Paine’s premise is that freedom is worth fighting for. His purpose is to persuade the colonists to continue their struggle for independence, despite the difficulties.

(Grade 11 Model Responses, cont.)

4. Students should make an evaluation of the evidence presented in the selection, noting particularly compelling evidence as well as any instances of weak, insufficient, or irrelevant evidence.
5. Students should provide an overall evaluation of the writer’s effectiveness in supporting his argument in the selection, based on their answers to the previous questions.

Reading: Informational Text—Standard 9, Teacher’s Guide, p. 15

1. The effect of referring to the Pilgrims in the third person is to make the account seem objective and authoritative.
2. In this paragraph, Bradford uses parallel pairs of adjectives: “vast and furious ocean”; “firm and stable earth.” The balance of these pairs suggests that the journey was part of a design worked out by God—a design in which danger leads to rescue.

Language—Standard 1.b, Teacher’s Guide, p. 41

1. *Narrower* and *narrowest* are acceptable.
2. Most dictionaries will not list *yellower* as an acceptable form.

Language—Standard 2.b, Teacher’s Guide, p. 43

1. *careful*, spelling suffix *-ful*, p. 195
2. *cohesion*, spelling sound of *zhun*, p. 447
3. *convenience*, spelling noun form of an adjective ending in *-ent*, p. 675
4. *infectious*, spelling sound of *sb*, p. 1263
5. *believable*, adding suffix that begins with vowel to base word ending in silent *e*, pp. 1455 and R63
6. *happiest*, adding suffix to base word ending in *y* preceded by consonant, p. R63
7. *forgetting*, adding suffix to base word ending consonant + vowel + consonant in a stressed syllable, p. R63
8. *unnecessary*, adding prefix to base word, p. R63
9. *tomatoes*, spelling plurals of most words ending in *o* preceded by a consonant, p. R63
10. *photograph*, understanding orthographic patterns, p. R63.

Language—Standard 3.a, Teacher’s Guide, p. 44

1. The shortest sentence is “It is not just a yard.” The longest sentence is the one beginning, “When the hard clay is swept . . .” Walker includes sentences of varying lengths—brief, long, and in the middle—to maintain reader interest and avoid the choppiness that can result from a series of brief sentences.
2. The varying sentence lengths create a rhythm. The excerpt begins with a moderately long sentence, followed by sentences of diminishing size, until we arrive at the briefest sentence. At that point, sentence size expands slightly in the next sentence and then the passage concludes with the longest sentence. This rhythm of decrease/increase is almost like that of breathing. The extended final sentence almost seems to reflect the thought, in the previous sentence, that the yard “is like an extended living room.” The final sentence, the largest, seems to take us into that “extended” space.