

# A Correlation of



**Grade 9, ©2017**

To the

**Iowa Core  
English Language Arts Standards  
Grade 9**



# A Correlation of myPerspectives, Grade 9, ©2017 to the Iowa Core English Language Arts Standards

## Introduction

This document demonstrates how *myPerspectives™ English Language Arts* meets the objectives of the **Iowa Core English Language Arts Standards**. Correlation page references are to the print and interactive Student Edition and Teacher’s Edition and are cited by selection or feature title, unit and page number.

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

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

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

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**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

**Table of Contents**

<b>Reading Standards for Literature.....</b>	<b>4</b>
<b>Reading Standards for Informational Text.....</b>	<b>7</b>
<b>Writing Standards .....</b>	<b>10</b>
<b>Speaking and Listening Standards .....</b>	<b>15</b>
<b>Language Standards .....</b>	<b>17</b>

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
<b>Reading Standards for Literature</b>	
<b>Key Ideas and Details</b>	
<p>RL.9-10.IA.1 Employ the full range of research-based comprehension strategies, including making connections, determining importance, questioning, visualizing, making inferences, summarizing, and monitoring for comprehension.</p>	<p><b>SE/TE:</b> <i>American History: 45-47, Morning Talk; Immigrant Picnic: 105-106, First Read Guide: 114, 242, 348, 534, 686, 786, Close Read Guide: 115, 243, 349, 535, 687, 787, The Seventh Man: 145-147, Life of Pi: 211-212, I Am Offering This Poem; The Writer; Hugging the Jukebox: 232-235, For My People; Incident: 317-318, Romeo and Juliet: 396-397, 420-421, 446-447, 462-463, 479-480, Pyramus and Thisbe: 490-491, The Odyssey, Part 1: 590-591, The Odyssey, Part 2: 617-618 The Odyssey: A Graphic Novel: 630-631, The Return: 655-656, Courage; Ithaka; The Narrow Road of the Interior: 676-678, By the Waters of Babylon: 715-716, There Will Come Soft Rains: 729-730, the beginning of the end of the world; The Powwow at the End of the World; A Song on the End of the World: 765-767; Using the Close Read questions throughout the text, students employ the full range of research-based comprehension strategies.</i></p>
<p>RL.9-10.IA.2 Read on-level text, both silently and orally, at an appropriate rate with accuracy and fluency to support comprehension.</p>	<p><b>SE/TE:</b> <i>American History: 36, Morning Talk; Immigrant Picnic: 98, First Read Guide: 114, 242, 348, 534, 686, 786, Close Read Guide: 115, 243, 349, 535, 687, 787, The Seventh Man: 132, Life of Pi: 202, I Am Offering This Poem; The Writer; Hugging the Jukebox: 224, For My People; Incident: 312, Romeo and Juliet: 374, 400, 424, 450, 466, Pyramus and Thisbe: 486, The Odyssey, Part 1: 558, The Odyssey, Part 2: 594, The Odyssey: A Graphic Novel: 624, The Return: 650, Courage; Ithaka; The Narrow Road of the Interior: 668, By the Waters of Babylon: 704, There Will Come Soft Rains: 722, the beginning of the end of the world; The Powwow at the End of the World; A Song on the End of the World: 758</i></p>

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
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Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
RL.9–10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SE/TE:</b> <i>The Immigrant Contribution</i> : 30, <i>The Moral Logic of Survivor Guilt</i> : 158, <i>The Endurance and the James Caird in Images</i> : 199, “ <i>I Have a Dream</i> ”: 266, <i>Letter from Birmingham Jail</i> : 288, <i>Whole Class Performance Task</i> : Unit 4: 496, <i>Application for a Mariner’s License</i> : 638, <i>By the Waters of Babylon</i> : 704, <i>The Nuclear Tourist</i> : 754, Students will address this standard in <i>Analyze the Text</i> features which appear with every literature selection.
RL.9–10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<b>SE/TE:</b> <i>I Am Offering This Poem</i> ; <i>The Writer</i> ; <i>Hugging the Jukebox</i> : 234, <i>the beginning of the end of the world</i> ; <i>The Powwow at the End of the World</i> ; <i>A Song on the End of the World</i> : 766
RL.9–10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	<b>SE/TE:</b> <i>American History</i> : 46, <i>Rules of the Game</i> : 74, <i>Life of Pi</i> : 212, <i>Romeo and Juliet</i> : 398, 480, <i>The Odyssey, Part 1</i> : 592, <i>By the Waters of Babylon</i> : 718
<b>Craft and Structure</b>	
RL.9–10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	<b>SE/TE:</b> <i>I Am Offering This Poem</i> ; <i>The Writer</i> ; <i>Hugging the Jukebox</i> : 236, <i>Courage</i> ; <i>Ithaka</i> ; <i>The Narrow Road of the Interior</i> : 680, <i>There Will Come Soft Rains</i> : 730
RL.9–10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	<b>SE/TE:</b> <i>Morning Talk</i> ; <i>Immigrant Picnic</i> : 106, <i>The Seventh Man</i> : 146, <i>For My People</i> ; <i>Incident</i> : 318, <i>Romeo and Juliet</i> : 398, 448, 464, 480, <i>The Odyssey, Part 1</i> : 592, <i>The Return</i> : 656, <i>By the Waters of Babylon</i> : 716, <i>There Will Come Soft Rains</i> : 730, <i>the beginning of the end of the world</i> ; <i>The Powwow at the End of the World</i> ; <i>A Song on the End of the World</i> : 768

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

<b>Iowa Core English Language Arts Standards</b>	<b>myPerspectives Grade 9, ©2017</b>
RL.9–10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	<b>SE/TE:</b> <i>The Life of Pi</i> : 212, <i>The Odyssey, Part 1</i> : 592, <i>The Odyssey, Part 2</i> : 618, <i>The Return</i> : 656
<b>Integration of Knowledge and Ideas</b>	
RL.9–10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).	<b>SE/TE:</b> <i>Romeo and Juliet</i> : 485, <i>The Odyssey</i> ; <i>The Odyssey: A Graphic Novel</i> : 632
RL.9–10.8 (Not applicable to literature)	Not applicable according to the Iowa Core English Language Arts Standards
RL.9–10.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	<b>SE/TE:</b> <i>Pyramus and Thisbe</i> : 492, <i>The Odyssey</i> ; <i>The Odyssey: A Graphic Novel</i> : 632
<b>Range of Reading and Level of Text Complexity</b>	
RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SE/TE:</b> <i>American History</i> : 36, <i>Morning Talk</i> ; <i>Immigrant Picnic</i> : 98, <i>First Read Guide</i> : 114, 242, 348, 534, 686, 786, <i>Close Read Guide</i> : 115, 243, 349, 535, 687, 787, <i>The Seventh Man</i> : 132, <i>Life of Pi</i> : 202, <i>I Am Offering This Poem</i> ; <i>The Writer</i> ; <i>Hugging the Jukebox</i> : 224, <i>For My People</i> ; <i>Incident</i> : 312, <i>Romeo and Juliet</i> : 374, 400, 424, 450, 466, <i>Pyramus and Thisbe</i> : 486, <i>The Odyssey, Part 1</i> : 558, <i>The Odyssey, Part 2</i> : 594, <i>The Odyssey: A Graphic Novel</i> : 624, <i>The Return</i> : 650, <i>Courage</i> ; <i>Ithaka</i> ; <i>The Narrow Road of the Interior</i> : 668, <i>By the Waters of Babylon</i> : 704, <i>There Will Come Soft Rains</i> : 722, <i>the beginning of the end of the world</i> ; <i>The Powwow at the End of the World</i> ; <i>A Song on the End of the World</i> : 758

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
<b>Reading Standards for Informational Text</b>	
<b>Key Ideas and Details</b>	
RI.9-10.IA.1 Employ the full range of research-based comprehension strategies, including making connections, determining importance, questioning, visualizing, making inferences, summarizing, and monitoring for comprehension.	<b>SE/TE:</b> <i>A Quilt of a Country</i> : 17-18, <i>The Writing on the Wall</i> : 83-84, <i>With a Little Help From My Friends</i> : 93-94, <i>First Read Guide</i> : 114, 242, 348, 534, 686, 786, <i>Close Read Guide</i> : 115, 243, 349, 535, 687, 787, <i>The Moral Logic of Survivor Guilt</i> : 157-159, <i>The Voyage of the James Caird</i> : 190-192, <i>The Value of a Sherpa Life</i> : 219-220, <i>I Have a Dream</i> : 265-266, <i>Letter From Birmingham Jail</i> : 287-288, <i>Remarks on the Assassination of Martin Luther King, Jr.</i> : 296, <i>Lessons of MLK, Jr.</i> : 329-331, <i>Traveling</i> : 339-341, <i>Romeo and Juliet Is a Terrible Play</i> ; <i>In Defense of Romeo and Juliet</i> : 511-512, <i>Twenty Years On</i> : 520-521, <i>The Hero's Adventure</i> : 663-664, <i>The Nuclear Tourist</i> : 753-754, <i>The Myth of the War of the Worlds Panic</i> : 778-779; Using the Close Read questions throughout the text, students employ the full range of research-based comprehension strategies.
RI.9-10.IA.2 Read on-level text, both silently and orally, at an appropriate rate with accuracy and fluency to support comprehension.	<b>SE/TE:</b> <i>A Quilt of a Country</i> : 12, <i>The Writing on the Wall</i> : 78, <i>With a Little Help From My Friends</i> : 88, <i>First Read Guide</i> : 114, 242, 348, 534, 686, 786, <i>Close Read Guide</i> : 115, 243, 349, 535, 687, 787, <i>The Moral Logic of Survivor Guilt</i> : 152, <i>The Voyage of the James Caird</i> : 178, <i>The Value of a Sherpa Life</i> : 216, <i>I Have a Dream</i> : 260, <i>Letter From Birmingham Jail</i> : 270, <i>Remarks on the Assassination of Martin Luther King, Jr.</i> : 294, <i>Lessons of MLK, Jr.</i> : 322, <i>Traveling</i> : 334, <i>Romeo and Juliet Is a Terrible Play</i> ; <i>In Defense of Romeo and Juliet</i> : 504, <i>Twenty Years On</i> : 516, <i>The Hero's Adventure</i> : 660, <i>The Nuclear Tourist</i> : 746, <i>The Myth of the War of the Worlds Panic</i> : 774

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

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RI.9–10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<b>SE/TE:</b> <i>The Immigrant Contribution</i> : 30, <i>The Moral Logic of Survivor Guilt</i> : 158, <i>The Endurance and the James Caird in Images</i> : 199, <i>I Have a Dream</i> : 266, <i>Letter From Birmingham Jail</i> : 288, <i>Application for a Mariner’s License</i> : 638, <i>Radiolab: War of the Worlds</i> : 773, Students will address this standard in <i>Analyze the Text</i> features which appear with every informational text selection.
RI.9–10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<b>SE/TE:</b> <i>The Writing on the Wall</i> : 84, <i>The Moral Logic of Survivor Guilt</i> : 158, <i>Radiolab: War of the Worlds</i> : 773
RI.9–10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	<b>SE/TE:</b> <i>With a Little Help From My Friends</i> : 94, <i>The Voyage of the James Caird</i> : 192, <i>Letter From Birmingham Jail</i> : 288, <i>Lessons of MLK, Jr.</i> : 330, <i>Traveling</i> : 340, <i>Romeo and Juliet Is a Terrible Play; In Defense of Romeo and Juliet</i> : 514, <i>The Hero’s Adventure</i> : 664, <i>Radiolab: War of the Worlds</i> : 773
<b>Craft and Structure</b>	
RI.9–10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	<b>SE/TE:</b> <i>A Quilt of a Country</i> : 20, <i>A Quilt of a Country</i> : 34, <i>The Writing on the Wall</i> : 86, <i>The Voyage of the James Caird</i> : 192
RI.9–10.5 Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	<b>SE/TE:</b> <i>A Quilt of a Country</i> : 18, <i>The Immigrant Contribution</i> : 30, <i>The Value of a Sherpa Life</i> : 220, <i>Traveling</i> : 340, <i>Twenty Years On</i> : 522, <i>Application for a Mariner’s License</i> : 638
RI.9–10.6 Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	<b>SE/TE:</b> <i>A Quilt of a Country</i> : 18, <i>The Immigrant Contribution</i> : 30, <i>The Value of a Sherpa Life</i> : 222, <i>I Have a Dream</i> : 266



**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

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<b>Integration of Knowledge and Ideas</b>	
RI.9–10.7 Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.	<b>SE/TE:</b> <i>The Endurance and the James Caird in Images:</i> 194, <i>The Voyage of the James Caird;</i> <i>The Endurance and the James Caird in Images:</i> 201, <i>Tragic Romeo and Juliet Offers Bosnia Hope:</i> 524, 528, <i>Radiolab: War of the Worlds;</i> <i>The Myth of the War of the Worlds Panic:</i> 780
RI.9–10.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	<b>SE/TE:</b> <i>The Moral Logic of Survivor Guilt:</i> 158, “ <i>I Have a Dream</i> ”; <i>Letter From Birmingham Jail:</i> 292–293, <i>Romeo and Juliet Is a Terrible Play;</i> <i>In Defense of Romeo and Juliet:</i> 512, 515
RI.9–10.9 Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.	<b>SE/TE:</b> <i>I Have a Dream:</i> 266, <i>Letter From Birmingham Jail:</i> 288
<b>Range of Reading and Level of Text Complexity</b>	
RI.9–10.10 By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<b>SE/TE:</b> <i>A Quilt of a Country:</i> 12, <i>The Writing on the Wall:</i> 78, <i>With a Little Help From My Friends:</i> 88, <i>First Read Guide:</i> 114, 242, 348, 534, 686, 786, <i>Close Read Guide:</i> 115, 243, 349, 535, 687, 787, <i>The Moral Logic of Survivor Guilt:</i> 152, <i>The Voyage of the James Caird:</i> 178, <i>The Value of a Sherpa Life:</i> 216, <i>I Have a Dream:</i> 260, <i>Letter From Birmingham Jail:</i> 270, <i>Remarks on the Assassination of Martin Luther King, Jr.:</i> 294, <i>Remembering Civil Rights History, When “Words Meant Everything”:</i> 308, <i>Lessons of MLK, Jr.:</i> 322, <i>Traveling:</i> 334, <i>Romeo and Juliet Is a Terrible Play;</i> <i>In Defense of Romeo and Juliet:</i> 504, <i>Twenty Years On:</i> 516, <i>The Hero’s Adventure:</i> 660, <i>The Nuclear Tourist:</i> 746, <i>The Myth of the War of the Worlds Panic:</i> 774

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
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<b>Writing Standards</b>	
<b>Text Types and Purposes</b>	
W.9–10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 2: 168, Unit 4: 494, <i>Life of Pi:</i> 214, <i>Performance-Based Assessment:</i> Unit 2: 246, <i>Romeo and Juliet:</i> 465, 484, <i>Tragic Romeo and Juliet Offers Bosnia Hope:</i> 528, <i>Radiolab: War of the Worlds; The Myth of the War of the Worlds Panic:</i> 781
a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.	<b>SE/TE:</b> <i>The Seventh Man:</i> 150, <i>Whole Class Performance Task:</i> Unit 2: 168–169, Unit 4: 494–495, <i>Life of Pi:</i> 214, <i>Performance-Based Assessment:</i> Unit 2: 245, Unit 4: 537–538, <i>Romeo and Juliet Is a Terrible Play; In Defense of Romeo and Juliet:</i> 515, <i>The Odyssey; The Odyssey: A Graphic Novel:</i> 632
b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 2: 169, Unit 4: 496, 497, <i>Performance-Based Assessment:</i> Unit 2: 246, Unit 4: 538
c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 2: 171, Unit 4: 497, <i>Performance-Based Assessment:</i> Unit 2: 246
d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 2: 172, Unit 3: 303, Unit 4: 498, Unit 5: 644, <i>Performance-Based Assessment:</i> Unit 2: 246, <i>Remarks on the Assassination of Martin Luther King, Jr.:</i> 297, <i>Performance-Based Assessment:</i> 246
e. Provide a concluding statement or section that follows from and supports the argument presented.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 2: 170, Unit 4: 494, 498, <i>Performance-Based Assessment:</i> 246

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Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
W.9–10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	<b>SE/TE:</b> <i>A Quilt of a Country; The Immigrant Contribution: 34, With a Little Help From My Friends: 97, I Have a Dream; Letter From Birmingham Jail: 292, Performance-Based Assessment: Unit 3: 351, Romeo and Juliet: 449, Pyramus and Thisbe: 492, 689, 690, Whole Class Performance Task: Unit 3: 298, Unit 5: 640, The Return: 658</i>
a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.	<b>SE/TE:</b> <i>The Moral Logic of Survivor Guilt: 162, Letter From a Birmingham Jail: 292, Whole Class Performance Task: Unit 3: 300, Unit 5: 641, 642, Performance-Based Assessment: Unit 3: 352</i>
b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.	<b>SE/TE:</b> <i>With a Little Help From My Friends: 97, Remarks on the Assassination of Martin Luther King, Jr.: 297, Whole Class Performance Task: Unit 3: 300, Unit 5: 641, Performance-Based Assessment: Unit 3: 352</i>
c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.	<b>SE/TE:</b> <i>Whole Class Performance Task: Unit 3: 302, Unit 5: 644, Lessons of MLK, Jr.: 332, Romeo and Juliet Is a Terrible Play; In Defense of Romeo and Juliet: 514</i>
d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.	<b>SE/TE:</b> <i>Whole Class Performance Task: Unit 3: 300, 302, Unit 5: 643</i>
e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.	<b>SE/TE:</b> <i>Remarks on the Assassination of Martin Luther King, Jr.: 297, Whole Class Performance Task: Unit 2: 172, Unit 3: 302, Unit 4: 498, Unit 5: 644</i>

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 3: 302, Unit 5: 640–645, <i>Performance- Based Assessment:</i> Unit 3: 353, Unit 5: 691
W.9–10.3 Write narratives to develop real or imagined experiences or events using effective technique, well–chosen details, and well–structured event sequences.	<b>SE/TE:</b> <i>American History:</i> 50, <i>Whole Class Performance Task:</i> Unit 1: 52, Unit 6: 736, <i>Performance-Based Assessment:</i> Unit 1: 118, Unit 6: 790, <i>By the Waters of Babylon:</i> 720, <i>There Will Come Soft Rains:</i> 734, <i>the beginning of the end of the world;</i> <i>The Powwow on the End of the World;</i> <i>A Song on the End of the World:</i> 769
a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 1: 52–57, Unit 6: 736–741, <i>Performance- Based Assessment:</i> 790–791
b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 1: 53–55, Unit 6: 738, <i>By the Waters of Babylon:</i> 720
c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 1: 52–57, Unit 6: 736–741, <i>Performance- Based Assessment:</i> 790–791
d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 1: 56, Unit 6: 739, <i>There Will Come Soft Rains:</i> 734
e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	<b>SE/TE:</b> <i>American History:</i> 50, <i>Whole Class Performance Task:</i> Unit 1: 56

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

<b>Iowa Core English Language Arts Standards</b>	<b>myPerspectives Grade 9, ©2017</b>
<b>Production and Distribution of Writing</b>	
W.9–10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6, <i>I Have a Dream; Letter From Birmingham Jail:</i> 292, <i>The Odyssey, Part 2:</i> 622
W.9–10.5 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 9–10.)	<b>SE/TE:</b> <i>Whole Class Performance Task:</i> Unit 1, Unit 2, Unit 3, Unit 4, Unit 5, Unit 6
W.9–10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	<b>SE/TE:</b> <i>The Writing on the Wall:</i> 87, <i>Small Group Performance Task:</i> Unit 1: 110, Unit 3: 334–345, Unit 5: 682–683, Unit 6: 782–783, <i>The Voyage of the James Caird, The Endurance and the James Caird in Images:</i> 200–201, <i>The Hero's Adventure:</i> 667, <i>By the Waters of Babylon:</i> 721, <i>Radiolab: War of the Worlds;</i> <i>The Myth of the War of the Worlds Panic:</i> 780–781, <i>Performance-Based Assessment:</i> Unit 3: 354, Unit 4: 540, Unit 6: 792
<b>Research to Build and Present Knowledge</b>	
W.9–10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	<b>SE/TE:</b> <i>The Writing on the Wall:</i> 86, <i>Whole Class Performance Task:</i> Unit 3: 298, <i>Remembering Civil Rights History, When "Words Meant Everything":</i> 311, <i>Lessons of MLK, Jr.:</i> 332, <i>Performance-Based Assessment:</i> Unit 3: 352, <i>The Hero's Adventure:</i> 666, <i>The Nuclear Tourist:</i> 757

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Iowa Core English Language Arts Standards**

<b>Iowa Core English Language Arts Standards</b>	<b>myPerspectives Grade 9, ©2017</b>
W.9–10.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	<b>SE/TE:</b> <i>Whole Group Performance Task</i> : Unit 3: 299, 301, <i>Performance-Based Assessment</i> : Unit 3: 352, <i>The Nuclear Tourist</i> : 757
W.9–10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.	<b>SE/TE:</b> <i>Performance-Based Assessment</i> : Unit 1: 118, Unit 2: 246, Unit 3: 352, Unit 4: 538, <i>The Hero's Adventure</i> : 666, <i>The Nuclear Tourist</i> : 757, <i>Radiolab: War of the Worlds</i> ; <i>The Myth of the War of the Worlds Panic</i> : 781
a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").	<b>SE/TE:</b> <i>Pyramus and Thisbe</i> : 492, <i>The Odyssey</i> ; <i>The Odyssey: A Graphic Novel</i> : 632
b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").	<b>SE/TE:</b> <i>A Quilt of a Country</i> ; <i>The Immigrant Contribution</i> : 34, <i>I Have a Dream</i> ; <i>Letter From Birmingham Jail</i> : 292, <i>Radiolab: War of the Worlds</i> ; <i>The Myth of the War of the Worlds Panic</i> : 780
<b>Range of Writing</b>	
W.9–10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	<b>SE/TE:</b> <i>Whole Class Performance Task</i> : Unit 1: 52, Unit 2: 168, Unit 4: 494, Unit 5: 640, Unit 6: 736, <i>Performance-Based Assessment</i> : Unit 2: 246, Unit 3: 298, Unit 3: 352, Unit 4: 538, Unit 5: 690

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

<b>Iowa Core English Language Arts Standards</b>	<b>myPerspectives Grade 9, ©2017</b>
<b>Speaking and Listening Standards</b>	
<b>Comprehension and Collaboration</b>	
SL.9–10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.	<b>SE/TE:</b> <i>Share Your Independent Learning</i> : 116, 244, 350, 688, 788, <i>The Odyssey, Part 1</i> : 593, <i>The Odyssey, Part 2</i> : 622, <i>Courage; Ithaka; The Narrow Road of the Interior</i> : 681
a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	<b>SE/TE:</b> <i>Small Group Performance Task</i> : Unit 1: 110–111, <i>I Am Offering This Poem; The Writer; Hugging the Jukebox</i> : 237, <i>The Odyssey, Part 1</i> : 593
b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.	<b>SE/TE:</b> <i>I Am Offering This Poem; The Writer; Hugging the Jukebox</i> : 237, <i>The Odyssey, Part 1</i> : 593, Students will address this standard in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons.
c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.	<b>SE/TE:</b> <i>Morning Talk; Immigrant Picnic</i> : 109, <i>Traveling</i> : 343, Students will address this standard in <i>Launch Activity</i> features which appear in the Unit Introduction and in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons.
d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	<b>SE/TE:</b> <i>Morning Talk; Immigrant Picnic</i> : 109, Students will address this standard in <i>Launch Activity</i> features which appear in the Unit Introduction, in <i>Working as a Team</i> features which appear in the Small Group Learning Overview lessons, and <i>Group Discussion Tips</i> which appear throughout the program.

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
SL.9–10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	<b>SE/TE:</b> <i>Remembering Civil Rights History, When “Words Meant Everything”</i> : 310, <i>By the Waters of Babylon</i> : 720, <i>the beginning of the end of the world</i> ; <i>The Powwow at the End of the World</i> ; <i>A Song on the End of the World</i> : 769
SL.9–10.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	<b>SE/TE:</b> <i>The Key to Disaster Survival? Friends and Neighbors</i> : 166, <i>Remarks on the Assassination of Martin Luther King, Jr.</i> : 296, <i>The Odyssey, Part 2</i> : 622
<b>Presentation of Knowledge and Ideas</b>	
SL.9-10.IA.5 Prepare and conduct interviews.	<b>SE/TE:</b> Performance Task: Speaking and Listening Focus, Gather Evidence and Media Examples: 110, Fine-Tune the Content: 111, Writing Focus, Focus Your Research: 299, Effective Expression, Speaking and Listening: 639 TE only: Personalize for Learning: Challenge, Interview: 189, 303, 499
SL.9-10.IA.6 Participate in public performances.	<b>SE/TE:</b> Small Group Performance Task, Unit 1: 110, Unit 2: 238, Unit 3: 344, Unit 4: 530, Unit 5: 682, Unit 6: 782, Performance-Based Assessment, Unit 1: 120, Unit 2: 248, Unit 3: 354, Unit 4: 540, Unit 5: 692, Unit 6: 792
SL.9–10.IA.7 Debate an issue from either side.	<b>SE/TE:</b> Unit 2 Introduction: Launch Activity, Conduct a Four-Corner Debate: 128, Effective Expression, Speaking and Listening: 343, 465, 623, 681 TE only: Personalize for Learning, Strategic Support, Plot: 141, Challenge, Classroom Debate: 420, Cross-Curricular Perspectives, Science: 160, Social Studies: 180, 370, Facilitating Small-Group Close Reading, Close Read: Poetry: 228, 669



**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
SL.9–10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	<b>SE/TE:</b> <i>Rules of the Game:</i> 77, <i>Small Group Performance Task:</i> Unit 1: 110, Unit 2: 238, Unit 3: 344, Unit 4: 530, Unit 5: 682, Unit 6: 782, <i>Performance-Based Assessment:</i> Unit 1: 120, Unit 2: 248, Unit 3: 354, Unit 4: 540, Unit 5: 692, 693, <i>The Seventh Man:</i> 150, <i>The Moral Logic of Survivor Guilt:</i> 162, <i>Remarks on the Assassination of Martin Luther King, Jr.:</i> 297, <i>For My People; Incident:</i> 321, <i>Romeo and Juliet:</i> 423, 465, 484, <i>By the Waters of Babylon:</i> 720, <i>There Will Come Soft Rains:</i> 734, <i>the beginning of the end of the world; The Powwow at the End of the World; A Song on the End of the World:</i> 769, <i>Radiolab: War of the Worlds; The Myth of the War of the Worlds Panic:</i> 781
SL.9–10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	<b>SE/TE:</b> <i>The Writing on the Wall:</i> 86, <i>Small Group Performance Task:</i> Unit 1: 110, Unit 2: 239, Unit 3: 345, Unit 4: 531, Unit 5: 683, Unit 6: 783, <i>The Voyage of the James Caird &amp; The Endurance and the James Caird in Images:</i> 201, <i>The Value of a Sherpa Life:</i> 222, <i>Performance-Based Assessment:</i> Unit 3: 354, Unit 4: 540, Unit 6: 792, <i>By the Waters of Babylon:</i> 720, <i>Radiolab: War of the Worlds; The Myth of the War of the Worlds Panic:</i> 780, 781
SL.9–10.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)	<b>SE/TE:</b> <i>Small Group Performance Task:</i> Unit 1: 110, Unit 3: 345, Unit 5: 683, Unit 6: 783, <i>I Am Offering This Poem; The Writer; Hugging the Jukebox:</i> 237, <i>Performance- Based Assessment:</i> Unit 3: 352, Unit 4: 540, <i>Romeo and Juliet:</i> 423
<b>Language Standards</b>	
<b>Conventions of Standard English</b>	
L.9–10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	<b>SE/TE:</b> <i>Rules of the Game:</i> 76, <i>Life of Pi:</i> 214, <i>I Have a Dream:</i> 268, <i>Romeo and Juliet:</i> 482, <i>The Odyssey, Part 2:</i> 620, <i>The Return:</i> 658, <i>The Hero's Adventure:</i> 666, <i>Courage; Ithaka; The Narrow Road of the Interior:</i> 680, <i>Whole Class Performance Task:</i> Unit 6: 740

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
Iowa Core English Language Arts Standards**

<b>Iowa Core English Language Arts Standards</b>	<b>myPerspectives Grade 9, ©2017</b>
a. Use parallel structure.*	<b>SE/TE:</b> <i>I Have a Dream</i> : 268, <i>Romeo and Juliet</i> : 482, <i>There Will Come Soft Rains</i> : 732
b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.	<b>SE/TE:</b> <i>The Immigrant Contribution</i> : 32, <i>American History</i> : 48, <i>Rules of the Game</i> : 76, <i>The Seventh Man</i> : 148, <i>Whole Class Performance Task</i> : Unit 6: 739, <i>The Voyage of the James Caird</i> : 192, <i>The Life of Pi</i> : 214, <i>Letter From Birmingham Jail</i> : 290, <i>Twenty Years On</i> : 523, <i>The Hero's Adventure</i> : 666
L.9–10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	<b>SE/TE:</b> <i>The Moral Logic of Survivor Guilt</i> : 160, <i>For My People</i> ; <i>Incident</i> : 320, <i>Traveling</i> : 342, <i>By the Waters of Babylon</i> : 718, <i>There Will Come Soft Rains</i> : 732
a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.	<b>SE/TE:</b> <i>The Moral Logic of Survivor Guilt</i> : 160, <i>For My People</i> ; <i>Incident</i> : 320, <i>Lessons of MLK, Jr.</i> : 332
b. Use a colon to introduce a list or quotation.	<b>SE/TE:</b> <i>The Moral Logic of Survivor Guilt</i> : 160, <i>Whole Class Performance Task</i> : Unit 4: 497
c. Spell correctly.	<b>SE/TE:</b> <i>I Have a Dream</i> : 268, <i>Whole Class Performance Task</i> : Unit 5: 643, 645, Unit 6: 740
<b>Knowledge of Language</b>	
L.9–10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	<b>SE/TE:</b> <i>A Quilt of a Country</i> ; <i>The Immigrant Contribution</i> : 34, <i>Morning Talk</i> ; <i>Immigrant Picnic</i> : 108, <i>Whole Class Performance Task</i> : Unit 2: 168, 172, <i>The Odyssey, Part 2</i> : 620, <i>The Nuclear Tourist</i> : 756
a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i> , <i>Turabian's Manual for Writers</i> ) appropriate for the discipline and writing type.	<b>SE/TE:</b> <i>Research</i> : R30–33

**A Correlation of myPerspectives, Grade 9, ©2017 to the  
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Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
<b>Vocabulary Acquisition and Use</b>	
L.9–10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies.	<b>SE/TE:</b> <i>Morning Talk; Immigrant Picnic:</i> 98, 106, <i>The Voyage of the James Caird:</i> 191, <i>Life of Pi:</i> 202, <i>I Am Offering This Poem; The Writer; Hugging the Jukebox:</i> 224, <i>The Return:</i> 650
a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	<b>SE/TE:</b> <i>Rules of the Game:</i> 62, <i>The Writing on the Wall:</i> 78, <i>With a Little Help From My Friends:</i> 88, <i>The Voyage of the James Caird:</i> 178, <i>The Value of a Sherpa Life:</i> 216, <i>For My People; Incident:</i> 312, <i>Lessons of MLK, Jr.:</i> 322, <i>Traveling:</i> 334, <i>Romeo and Juliet Is a Terrible Play; In Defense of Romeo and Juliet:</i> 504, <i>The Hero's Adventure:</i> 660, <i>Courage; Ithaka; The Narrow Road of the Interior:</i> 668, <i>The Nuclear Tourist:</i> 746, <i>The Myth of the War of the Worlds Panic:</i> 774
b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i> ).	<b>SE/TE:</b> <i>A Quilt of a Country:</i> 20, <i>The Immigrant Contribution:</i> 32, <i>The Writing on the Wall:</i> 84, <i>With a Little Help From My Friends:</i> 94, <i>The Seventh Man:</i> 148, <i>The Moral Logic of Survivor Guilt:</i> 160, <i>Life of Pi:</i> 212, <i>The Value of a Sherpa Life:</i> 220, <i>I Am Offering This Poem; The Writer; Hugging the Jukebox:</i> 224, 234, <i>I Have a Dream:</i> 268, <i>Letter From Birmingham Jail:</i> 290, <i>For My People; Incident:</i> 318, <i>Lessons of MLK, Jr.:</i> 330, <i>Traveling:</i> 340, <i>Romeo and Juliet:</i> 397, 421, 447, 463, <i>Romeo and Juliet Is a Terrible Play; In Defense of Romeo and Juliet:</i> 512, <i>Twenty Years On:</i> 516, 521, <i>The Odyssey, Part 1:</i> 591, <i>The Odyssey, Part 2:</i> 620, <i>The Return:</i> 650, 656, <i>Courage; Ithaka; The Narrow Road of the Interior:</i> 678, <i>By the Waters of Babylon:</i> 718, <i>There Will Come Soft Rains:</i> 732, <i>The Nuclear Tourist:</i> 754, <i>the beginning of the end of the world; The Powwow on the End of the World; A Song on the End of the World:</i> 758, 766

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Iowa Core English Language Arts Standards	myPerspectives Grade 9, ©2017
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, or its etymology.	<b>SE/TE:</b> <i>American History: 48, The Moral Logic of Survivor Guilt: 160, For My People; Incident: 318, The Hero's Adventure: 664, Whole Class Performance Task: Unit 5: 643, 645, The Nuclear Tourist: 754, the beginning of the end of the world; The Powwow at the End of the World; A Song on the End of the World: 766</i>
d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	<b>SE/TE:</b> <i>The Immigrant Contribution: 22, Rules of the Game: 74, Traveling: 334, Twenty Years On: 521, Courage; Ithaka; The Narrow Road of the Interior: 668, There Will Come Soft Rains: 732</i>
L.9–10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	<b>SE/TE:</b> <i>American History: 48, I Am Offering This Poem; The Writer; Hugging the Jukebox: 236, Letter From Birmingham Jail: 290, Romeo and Juliet: 463, 482, Pyramus and Thisbe: 491, The Odyssey, Part 1: 591, The Return: 656, The Hero's Adventure: 664, Courage; Ithaka; The Narrow Road of the Interior: 678, By the Waters of Babylon: 718, There Will Come Soft Rains: 730</i>
a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.	<b>SE/TE:</b> <i>With a Little Help From My Friends: 96, Morning Talk; Immigrant Picnic: 108, I Am Offering This Poem; The Writer; Hugging the Jukebox: 237, Romeo and Juliet: 399, 464</i>
b. Analyze nuances in the meaning of words with similar denotations.	<b>SE/TE:</b> <i>Rules of the Game: 74, The Seventh Man: 148, Letter From Birmingham Jail: 290, Romeo and Juliet: 482</i>
L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	<b>SE/TE:</b> <i>Unit Goals: Unit 1: 4, Unit 2: 124, Unit 3: 252, Unit 4: 358, Unit 5: 544, Unit 6: 696, The Key to Disaster Survival? Friends and Neighbors: 164, The Endurance and the James Caird in Images: 194, Tragic Romeo and Juliet Offers Bosnia Hope: 524, 527, The Odyssey: A Graphic Novel: 624, 631, Application for a Mariner's License: 634, By the Waters of Babylon: 716, The Nuclear Tourist: 756, Radiolab: War of the Worlds: 770, 772</i>