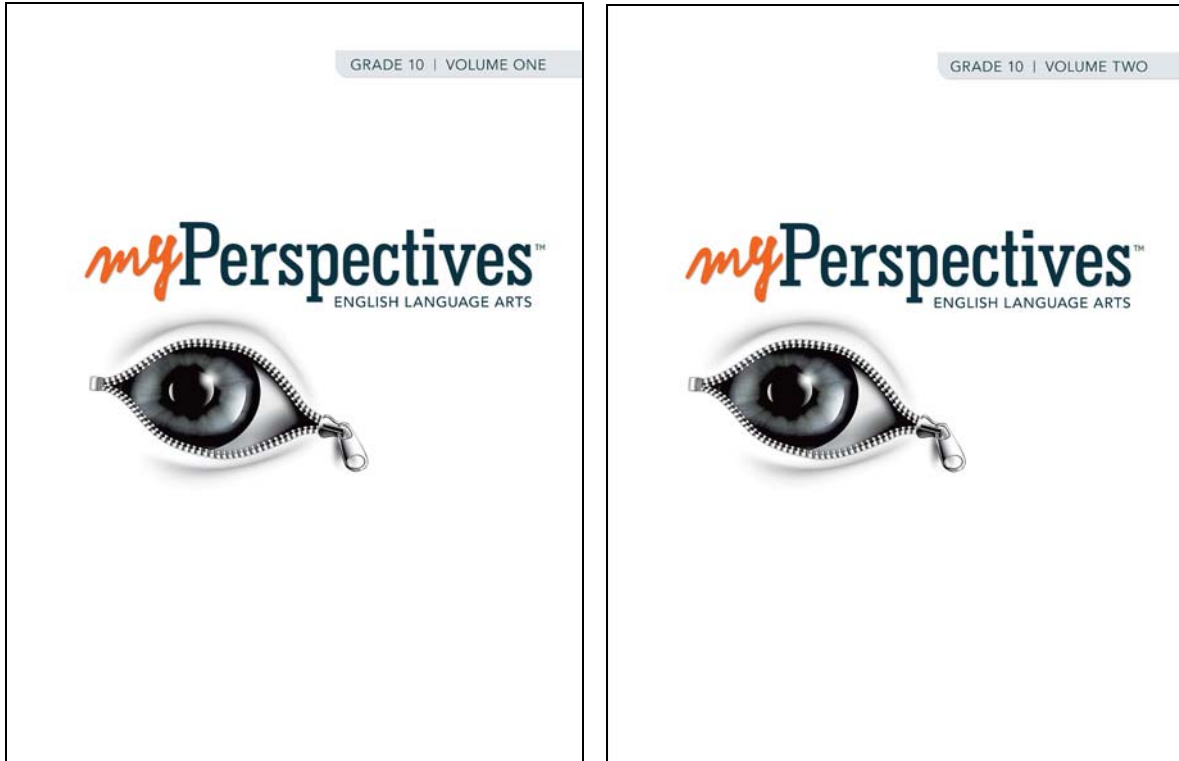


A Correlation of

myPerspectives

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To the

Indiana Academic Standards for English/Language Arts

Grade 10



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Introduction

This document demonstrates how *myPerspectives™ English Language Arts* meets the objectives of the *Indiana Academic Standards for English/Language Arts*. Correlation page references are to the Student Edition and Teacher’s Edition and are cited by selection title or feature title.

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

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

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

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| Indiana Academic Standards for English/Language Arts, Grade 10 | myPerspectives, Grade 10 ©2017 |
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| Indiana Academic Standards | |
| GRADES 9-10 | |
| READING | |
| RL.1: LEARNING OUTCOME FOR READING LITERATURE | |
| Read and comprehend a variety of literature independently and proficiently | |
| 9-10.RL.1: Read a variety of literature within a range of complexity appropriate for grades 9-10. By the end of grade 9, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 10, students interact with texts proficiently and independently. | SE/TE: <i>The Fall of the House of Usher</i> : 12, <i>House Taken Over</i> : 36, <i>Where Is Here?</i> : 68, <i>beware: do not read this poem</i> ; <i>The Raven</i> ; <i>Windigo</i> : 100, <i>First-Read Guide</i> : 118, 250, 354, 484, 648, 806, <i>Close-Read Guide</i> : 119, 251, 355, 485, 649, 807, <i>The Metamorphosis</i> : 136, <i>The Doll's House</i> : 200, <i>Sonnet, With Bird</i> ; <i>Elliptical</i> ; <i>Fences</i> : 212, <i>Caged Bird</i> ; <i>Some Advice to Those Who Will Serve Time in Prison</i> : 324, 334, <i>The Censors</i> : 336, 342, <i>The Necklace</i> : 372, <i>Civil Peace</i> : 388, <i>Material World</i> : 402, <i>Avarice</i> ; <i>The Good Life</i> ; <i>Money</i> : 430, <i>The Golden Touch</i> : 442, <i>King Midas</i> : 460, <i>The Tempest</i> : 510, 534, 554, 572, 586, <i>En El Jardín de los Espejos Quebrados</i> , <i>Caliban Catches a Glimpse of His Reflection</i> ; <i>Caliban</i> : 604, <i>They are hostile nations</i> ; <i>Under a Certain Little Star</i> : 624, <i>Oedipus the King</i> : 672, 702, <i>Blind</i> ; <i>The Blind Seer of Ambon</i> ; <i>On His Blindness</i> : 746, <i>The Country of the Blind</i> : 758 |
| RL.2: KEY IDEAS AND TEXTUAL SUPPORT | |
| Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas | |
| 9-10.RL.2.1: Cite strong and thorough textual evidence to support analysis of what a text says explicitly as well as inferences and interpretations drawn from the text. | SE/TE: <i>The Fall of the House of Usher</i> : 32, <i>Where Is Here?</i> : 78, <i>Diane Sawyer Interviews Malala Yousafzai</i> : 321, <i>Caged Bird</i> ; <i>Some Advice to Those Who Will Serve Time in Prison</i> : 324, <i>Civil Peace</i> : 396, <i>En El Jardín de los Espejos Quebrados</i> , <i>Caliban Catches a Glimpse of His Reflection</i> ; <i>Caliban</i> : 611 |
| 9-10.RL.2.2: Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details. | SE/TE: <i>beware: do not read this poem</i> ; <i>The Raven</i> ; <i>Windigo</i> : 111, <i>The Doll's House</i> : 209, <i>Civil Peace</i> : 396, 398, <i>The Tempest</i> : 570, <i>They are hostile nations</i> ; <i>Under a Certain Little Star</i> : 631, <i>Blind</i> ; <i>The Blind Seer of Ambon</i> ; <i>On His Blindness</i> : 755-756 |

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| 9-10.RL.2.3: Analyze how dynamic 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. | SE/TE: <i>Where Is Here?:</i> 80, <i>The Doll's House:</i> 210, <i>Civil Peace:</i> 396, 398, <i>King Midas:</i> 469, <i>The Tempest:</i> 553, <i>En El Jardín de los Espejos Quebrados,</i> <i>Caliban Catches a Glimpse of His Reflection;</i> <i>Caliban:</i> 612 |
| 9-10.RL.2.4: <i>Students are expected to build upon and continue applying concepts learned previously.</i> | <i>Students build upon and continue applying concepts learned previously.</i> |
| RL.3: STRUCTURAL ELEMENTS AND ORGANIZATION Build comprehension and appreciation of literature, using knowledge of literary structure and point of view | |
| 9-10.RL.3.1: Analyze and evaluate how an author's choices concerning how to structure a work of literature, order events within it (e.g., parallel episodes), and manipulate time (e.g., <i>pacing, flashbacks</i>) create such effects as mystery, tension, or surprise. | SE/TE: <i>House Taken Over:</i> 45, <i>Where Is Here?:</i> 78, <i>beware: do not read this poem;</i> <i>The Raven;</i> <i>Windigo:</i> 112, <i>The Metamorphosis:</i> 180, <i>Sonnet, With Bird;</i> <i>Elliptical;</i> <i>Fences:</i> 220, 222, <i>The Necklace:</i> 382, <i>Avarice;</i> <i>The Good Life;</i> <i>Money:</i> 440, <i>The Golden Touch:</i> 458, <i>King Midas:</i> 466–467, <i>The Tempest:</i> 532, 570, 584, 598–599, <i>Oedipus the King:</i> 700–701, 722, <i>The Country of the Blind:</i> 783–784 |
| 9-10.RL.3.2: Analyze how the author creates such effects as suspense or humor through differences in the points of view of the characters and the reader (e.g., <i>created through the use of dramatic irony</i>). | SE/TE: <i>Outsiders and Outcasts:</i> 224A, <i>Extending Freedom's Reach,</i> 336C, <i>All That Glitters,</i> 380 |
| RL.4: SYNTHESIS AND CONNECTION OF IDEAS Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning | |
| 9-10.RL.4.1: Analyze multiple interpretations of a story, play, or poem, evaluating how each version interprets the source text. | SE/TE: <i>House Taken Over:</i> 48, <i>The Golden Touch:</i> 458, <i>King Midas:</i> 468, <i>Oedipus the King:</i> 727, <i>Avarice;</i> <i>The Good Life;</i> <i>Money:</i> 439 |
| 9-10.RL.4.2: Analyze and evaluate how works of literary or cultural significance (American, English, or world) draw on themes, patterns of events, or character types from myths, traditional stories, or religious works, including describing how the material is rendered new. | SE/TE: <i>Sonnet, With Bird;</i> <i>Elliptical;</i> <i>Fences:</i> 222, <i>King Midas:</i> 468, <i>En El Jardín de los Espejos Quebrados,</i> <i>Caliban Catches a Glimpse of His Reflection;</i> <i>Caliban:</i> 612, <i>They are hostile nations;</i> <i>Under a Certain Little Star:</i> 632 |

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|--|---|
| READING: Nonfiction | |
| RN.1: LEARNING OUTCOME FOR READING NONFICTION | |
| Read and comprehend a variety of nonfiction independently and proficiently | |
| 9-10.RN.1: Read a variety of nonfiction within a range of complexity appropriate for grades 9-10. By the end of grade 9, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 10, students interact with texts proficiently and independently. | SE/TE: <i>How to Tell You're Reading a Graphic Novel—In Pictures: 50, The Dream Collector: 82, Why Do Some Brains Enjoy Fear?: 90, First-Read Guide: 118, 250, 354, 484, 648, 806, Close-Read Guide: 119, 251, 355, 485, 649, 807, Franz Kafka and Metamorphosis: 186, Revenge of the Geeks: 224, Encountering the Other: 232, The "Four Freedoms Speech": 268, Inaugural Address: 282, 288, Speech at the United Nations: 308, In La Rinconada, Peru, Searching for Beauty in Ugliness: 418, The Thrill of the Chase: 470, Let South Africa Show the World How to Forgive: 634, View From the Empire State Building: 738, The Neglected Senses: 786</i> |
| RN.2: KEY IDEAS AND TEXTUAL SUPPORT | |
| Extract and construct meaning from nonfiction texts using a range of comprehension skills | |
| 9-10.RN.2.1: Cite strong and thorough textual evidence to support analysis of what a text says explicitly as well as inferences and interpretations drawn from the text. | SE/TE: <i>How to Tell You're Reading a Graphic Novel—In Pictures: 57, Encountering the Other: 243, Inaugural Address: 291, Speech at the United Nations: 315, The Thrill of the Chase: 476</i> |
| 9-10.RN.2.2: Analyze in detail the development of two or more central ideas over the course of a text, including how they interact and build on one another to provide a complex analysis. | SE/TE: <i>Encountering the Other: 242, The "Four Freedoms Speech": 278, Inaugural Address: 288, Speech at the United Nations: 315, Let South Africa Show the World How to Forgive: 641, The Thrill of the Chase: 476</i> |
| 9-10.RN.2.3: 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. | SE/TE: <i>Why Do Some Brains Enjoy Fear?: 96–97, Revenge of the Geeks: 230, Encountering the Other: 242, The "Four Freedoms Speech": 278, Speech at the United Nations: 315, Material World: 406, The Thrill of the Chase: 477</i> |

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| RN.3: STRUCTURAL ELEMENTS AND ORGANIZATION Build understanding of nonfiction text, using knowledge of structural organization and author’s purpose and message | |
| 9-10.RN.3.1: <i>Students are expected to build upon and continue applying concepts learned previously.</i> | <i>Students build upon and continue applying concepts learned previously.</i> |
| 9-10.RN.3.2: Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text. | SE/TE: <i>Revenge of the Geeks: 229–230, The “Four Freedoms Speech”: 279, Inaugural Address: 288, In La Rinconada, Peru, Searching for Beauty in Ugliness: 428, The Thrill of the Chase: 478, The Neglected Senses: 799</i> |
| 9-10.RN.3.3: Determine an author’s perspective or purpose in a text, and analyze how an author uses rhetoric to advance that perspective or purpose. | SE/TE: <i>The “Four Freedoms Speech”: 278, Inaugural Address: 288, 290, Speech at the United Nations: 316, In La Rinconada, Peru, Searching for Beauty in Ugliness: 427, Let South Africa Show the World How to Forgive: 641</i> |
| RN.4: SYNTHESIS AND CONNECTION OF IDEAS Build understanding of nonfiction texts by evaluating specific claims and synthesizing and connecting ideas | |
| 9-10.RN.4.1: 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. | SE/TE: <i>Why Do Some Brains Enjoy Fear: 97, Revenge of the Geeks: 229, Encountering the Other: 242, The “Four Freedoms Speech”: 279, Speech at the United Nations: 316</i> |
| 9-10.RN.4.2: 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. | SE/TE: <i>Inaugural Address: 288, 296, Diane Sawyer Interviews Malala Yousafzai: 318, 323</i> |
| 9-10.RN.4.3: Analyze seminal U.S. and world documents of historical and literary significance, including how they address related themes and concepts. | SE/TE: <i>The “Four Freedoms Speech”: 279, Inaugural Address: 289</i> |

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| READING: Vocabulary | |
| RV.1: LEARNING OUTCOME FOR READING VOCABULARY | |
| Acquire, refine, and apply vocabulary using various strategies and sources | |
| 9-10.RV.1: Acquire and use accurately general academic and content-specific words and phrases at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. | SE/TE: <i>The Dream Collector: 82, 89, Why Do Some Brains Enjoy Fear?: 96, Unit Goals: 128, 260, 364, 494, 658, The Metamorphosis: 180, Franz Kafka and Metamorphosis: 186, Inaugural Address: 294, 296, Speech at the United Nations: 315, Diane Sawyer Interviews Malala Yousafzai: 318, 321, The Censors: 340, Freedom of the Press 2015: 344, 348, Material World: 406, They are hostile nations; Under a Certain Little Star: 630, Oedipus the King: 722–723</i> |
| RV.2: VOCABULARY BUILDING | |
| Build and refine vocabulary by using strategies to determine and clarify words and understand their relationships | |
| 9-10.RV.2.1: Use context to determine or clarify the meaning of words and phrases. | SE/TE: <i>The Doll's House: 200, Sonnet, With Bird; Elliptical; Fences: 212, Caged Bird; Some Advice to Those Who Will Serve Time in Prison: 324, Avarice; The Good Life; Money: 430, King Midas: 460, The Thrill of the Chase: 470, They are hostile nations; Under a Certain Little Star: 624, Blind; The Blind Seer of Ambon; On His Blindness: 746, The Neglected Senses: 786</i> |
| 9-10.RV.2.2: <i>Students are expected to build upon and continue applying concepts learned previously.</i> | <i>Students build upon and continue applying concepts learned previously.</i> |
| 9-10.RV.2.3: Analyze nuances in the meaning of words with similar denotations. | SE/TE: <i>The Fall of the House of Usher: 34, Where is Here?: 68, The Metamorphosis: 182, Revenge of the Geeks: 228, Avarice; The Good Life; Money: 430, The Golden Touch: 457</i> |

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| <p>9-10.RV.2.4: Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p> | <p>SE/TE: <i>House Taken Over: 46, Why Do Some Brains Enjoy Fear?: 96, beware: do not read this poem; The Raven; Windigo: 100, 110, The Doll’s House: 208, Sonnet, With Bird; Elliptical; Fences: 220, The “Four Freedoms Speech”:</i> 268, 279, <i>Speech at the United Nations: 308, Diane Sawyer Interviews Malala Yousafzai: 318, The Censors: 340, The Necklace: 384, Civil Peace: 398, In La Rinconada, Peru, Searching for Beauty in Ugliness: 418, 426, King Midas: 465, Let South Africa Show the World How to Forgive: 640, 642, Oedipus the King: 699, View From the Empire State Building: 742, The Country of the Blind: 782, The Neglected Senses: 798</i></p> |
| <p>9-10.RV.2.5: Select appropriate general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, part of speech, or etymology.</p> | <p>SE/TE: <i>The “Four Freedoms Speech”:</i> 280, <i>Caged Bird; Some Advice to Those Who Will Serve Time in Prison: 332, The Necklace: 384, They are hostile nations; Under a Certain Little Star: 30, Whole Class Performance Task: 732</i></p> |
| <p>RV.3: VOCABULARY IN LITERATURE AND NONFICTION TEXTS Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings</p> | |
| <p>9-10.RV.3.1: Analyze the meaning of words and phrases as they are used in works of literature, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings.</p> | <p>SE/TE: <i>House Taken Over: 44, The Metamorphosis: 182, The Doll’s House: 210, Caged Bird; Some Advice to Those Who Will Serve Time in Prison: 324, 334, Avarice; The Good Life; Money: 438, The Golden Touch: 457, The Tempest: 553, 585, View From the Empire State Building: 743, Blind; The Blind Seer of Ambon; On His Blindness: 755–756</i></p> |
| <p>9-10.RV.3.2: Determine the meaning of words and phrases as they are used in a nonfiction text, including figurative, connotative, and technical meanings; evaluate the effectiveness of specific word choices on meaning and tone (e.g., <i>how the language of a court opinion differs from that of a newspaper</i>).</p> | <p>SE/TE: <i>How to Tell You’re Reading a Graphic Novel—In Pictures: 50, Revenge of the Geeks: 230, The “Four Freedoms Speech”:</i> 280, <i>Inaugural Address: 291, In La Rinconada, Peru, Searching for Beauty in Ugliness: 428</i></p> |

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| 9-10.RV.3.3: Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. | SE/TE: <i>Caged Bird</i> ; <i>Some Advice to Those Who Will Serve Time in Prison</i> : 333, <i>The Censors</i> : 342, <i>Avarice</i> ; <i>The Good Life</i> ; <i>Money</i> : 439, <i>The Tempest</i> : 533 |
| WRITING | |
| W.1: LEARNING OUTCOME FOR WRITING | |
| Write effectively for a variety of tasks, purposes, and audiences | |
| 9-10.W.1: Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts. | SE/TE: <i>House Taken Over</i> : 49, <i>The Metamorphosis</i> : 184, 189, <i>Whole Class Performance Task</i> : 190–195, 299–302, 412–413, <i>Diane Sawyer’s Interview with Malala Yousafzai</i> : 323, <i>The Censors</i> : 342, <i>Performance-Based Assessment</i> : 358, <i>Civil Peace</i> : 400 |
| W.2: HANDWRITING | |
| Demonstrate the ability to write legibly | |
| 9-10.W.2: <i>Students are expected to build upon and continue applying concepts learned previously.</i> | <i>Students build upon and continue applying concepts learned previously.</i> |
| W.3: WRITING GENRES: | |
| Develop and refine writing skills by writing for different purposes and to specific audiences or people | |
| ARGUMENTATIVE | |
| 9-10.W.3.1 Write arguments in a variety of forms that – | SE/TE: <i>The Metamorphosis</i> : 182, <i>Franz Kafka and Metamorphosis</i> : 186, <i>The Doll’s House</i> : 211, <i>Speech at the United Nations</i> : 316 |
| <ul style="list-style-type: none"> ● 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. | SE/TE: <i>Why Do Some Brains Enjoy Fear?:</i> 97, <i>The Doll’s House</i> : 211, <i>Whole Class Performance Task</i> : 190–191, 614–615, <i>Performance-Based Assessment</i> : 253, 254, 652 |
| <ul style="list-style-type: none"> ● 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. | SE/TE: <i>Whole Class Performance Task</i> : 190–191, 614, 616, <i>The Doll’s House</i> : 211, <i>Performance-Based Assessment</i> : 254, 652 |
| <ul style="list-style-type: none"> ● Use effective transitions 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. | SE/TE: <i>Whole Class Performance Task</i> : 190, 193, 614, 617, <i>The Doll’s House</i> : 211, <i>Performance-Based Assessment</i> : 254, 652 |

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| <ul style="list-style-type: none"> Establish and maintain a consistent style and tone appropriate to purpose and audience. | SE/TE: <i>Whole Class Performance Task: 190, 194, 614, 618, The Doll’s House: 211, Performance-Based Assessment: 254, 652</i> |
| <ul style="list-style-type: none"> Provide a concluding statement or section that follows from and supports the argument presented. | SE/TE: <i>Inside the Nightmare: 62, Outsiders and Outcasts: 190</i> |
| INFORMATIVE | |
| 9-10.W.3.2: Write informative compositions on a variety of topics that – | SE/TE: <i>House Taken Over: 49, Performance-Based Assessment: 121–122, 488, 651, Whole Class Performance Task: 298, 408, The Necklace: 386, Civil Peace: 400, The Tempest: 533, En El Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection; Caliban: 613</i> |
| <ul style="list-style-type: none"> Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., <i>headings</i>), graphics (e.g., <i>figures, tables</i>), and multimedia when useful to aiding comprehension. | SE/TE: <i>Whole Class Performance Task: 58–59, 299–300, 408–409, The Metamorphosis: 184, Performance-Based Assessment: 357–358, 487</i> |
| <ul style="list-style-type: none"> 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. | SE/TE: <i>Whole Class Performance Task: 58–59, 62, 299–300, 408–409, The Metamorphosis: 184, Inaugural Address: 293, Civil Peace: 400, Performance-Based Assessment: 358</i> |
| <ul style="list-style-type: none"> Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. | SE/TE: <i>Whole Class Performance Task: 59, 60, 301, 412, The Metamorphosis: 184, Inaugural Address: 293, Performance-Based Assessment: 358, Civil Peace: 400</i> |
| <ul style="list-style-type: none"> Choose language and content-specific vocabulary that express ideas precisely and concisely to manage the complexity of the topic, recognizing and eliminating wordiness and redundancy. | SE/TE: <i>Why Do Some Brains Enjoy Fear?: 98, Whole Class Performance Task: 59–60, 302–303, 408–409, Inaugural Address: 293, Civil Peace: 400</i> |
| <ul style="list-style-type: none"> Establish and maintain a style appropriate to the purpose and audience. | SE/TE: <i>Whole Class Performance Task: 59–60, 302–303, 412, Inaugural Address: 293, Performance-Based Assessment: 358, Civil Peace: 400</i> |

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| <ul style="list-style-type: none"> • Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., <i>articulating implications or the significance of the topic</i>). | SE/TE: <i>Inaugural Address: 293, Whole Class Performance Task: 59, 62, 300, 410, Performance-Based Assessment: 358, Civil Peace: 400</i> |
| NARRATIVE | |
| 9-10.W.3.3: Write narrative compositions in a variety of forms that – | SE/TE: <i>Whole Class Performance Task: 59, 60, Where Is Here?: 81, Caged Bird; Some Advice to Those Who Will Serve Time in Prison: 335, Avarice; The Good Life; Money: 441, The Tempest: 602, Oedipus the King: 726, Performance-Based Assessment: 809</i> |
| <ul style="list-style-type: none"> • 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. | SE/TE: <i>Caged Bird; Some Advice to Those Who Will Serve Time in Prison: 335, Avarice; The Good Life; Money: 441, Whole Class Performance Task: 728, 730, Performance-Based Assessment: 809</i> |
| <ul style="list-style-type: none"> • Create a smooth progression of experiences or events. | SE/TE: <i>Personalize for Learning: 44, Inside the Nightmare: 60</i> |
| <ul style="list-style-type: none"> • Use narrative techniques, (e.g., <i>dialogue, pacing, description, reflection, and multiple plot lines</i>), to develop experiences, events, and/or characters. | SE/TE: <i>Where Is Here?: 81, Caged Bird; Some Advice to Those Who Will Serve Time in Prison: 335, Avarice; The Good Life; Money: 441, Whole Class Performance Task: 728–729</i> |
| <ul style="list-style-type: none"> • Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. | SE/TE: <i>Caged Bird; Advice to Those Who Will Spend Time in Prison: 335, Avarice; The Good Life; Money: 441, Whole Class Performance Task: 728, 731</i> |
| <ul style="list-style-type: none"> • Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. | SE/TE: <i>Whole Class Performance Task: 61, Caged Bird; Some Advice to Those Who Will Serve Time in Prison: 335, Avarice; The Good Life; Money: 441, Whole Class Performance Task: 728, 730</i> |
| <ul style="list-style-type: none"> • Provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. | SE/TE: <i>Caged Bird; Some Advice to Those Who Will Serve Time in Prison: 335, Avarice; The Good Life; Money: 441, Whole Class Performance Task: 728</i> |

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| W.4: THE WRITING PROCESS | |
| Produce coherent and legible documents by planning, drafting, revising, editing, and collaborating with others | |
| 9-10.W.4: Apply the writing process to – | |
| <ul style="list-style-type: none"> Plan and develop; draft; revise using appropriate reference materials; rewrite; try a new approach, focusing on addressing what is most significant for a specific purpose and audience; and edit to produce and strengthen writing that is clear and coherent. | SE/TE: <i>Whole Class Performance Task: 62–63, 195, They are hostile nations; Under a Certain Little Star: 633, Performance-Based Assessment: 654</i> |
| <ul style="list-style-type: none"> Use technology to generate, 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 (e.g., use of publishing programs, integration of multimedia). | SE/TE: <i>Why Do Some Brains Enjoy Fear?: 99, Encountering the Other: 245, Freedom of the Press 2015: 349, Let South Africa Show the World How to Forgive: 643, View From the Empire State Building: 745</i> |
| W.5: THE RESEARCH PROCESS | |
| Build knowledge about the research process and the topic under study by conducting research | |
| FINDING, ASSESSING, SYNTHESIZING, AND REPORTING INFORMATION | |
| 9-10.W.5: Conduct short as well as more sustained research assignments and tasks to build knowledge about the research process and the topic under study. | SE/TE: <i>Why Do Some Brains Enjoy Fear?: 99, Franz Kafka and Metamorphosis: 188, Encountering the Other: 245, Whole Class Performance Task: 298, Let South Africa Show the World How to Forgive: 634, View From the Empire State Building: 745</i> |
| <ul style="list-style-type: none"> Formulate an inquiry question, and refine and narrow the focus as research evolves. | SE/TE: <i>Why Do Some Brains Enjoy Fear?: 99, Franz Kafka and Metamorphosis: 188, Encountering the Other: 245, Whole Class Performance Task: 298, Let South Africa Show the World How to Forgive: 634, View From the Empire State Building: 745</i> |
| <ul style="list-style-type: none"> Gather relevant information from multiple authoritative sources, using advanced searches effectively, and annotate sources. | SE/TE: <i>Franz Kafka and Metamorphosis: 188, Encountering the Other: 245, Whole Class Performance Task: 301–302, Freedom of the Press 2015: 349, Performance-Based Assessment: 358, In La Rinconada, Peru, Searching for Beauty in Ugliness: 429</i> |

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| <ul style="list-style-type: none"> Assess the usefulness of each source in answering the research question. | SE/TE: <i>Franz Kafka and Metamorphosis:</i> 188, <i>Encountering the Other:</i> 245, <i>Whole Class Performance Task:</i> 301–302, <i>Freedom of the Press 2015:</i> 349, <i>Performance-Based Assessment:</i> 358, <i>In La Rinconada, Peru, Searching for Beauty in Ugliness:</i> 429 |
| <ul style="list-style-type: none"> Synthesize and integrate information into the text selectively to maintain the flow of ideas. | SE/TE: <i>Why Do Some Brains Enjoy Fear?:</i> 99, <i>Franz Kafka and Metamorphosis:</i> 188, <i>Encountering the Other:</i> 245, <i>Whole Class Performance Task:</i> 298, <i>Let South Africa Show the World How to Forgive:</i> 634, <i>View From the Empire State Building:</i> 745 |
| <ul style="list-style-type: none"> Avoid plagiarism and overreliance on any one source and follow a standard format (e.g., <i>MLA, APA</i>) for citation. | SE/TE: <i>Franz Kafka and Metamorphosis:</i> 188, <i>Encountering the Other:</i> 245, <i>Whole Class Performance Task:</i> 301–302, <i>Freedom of the Press 2015:</i> 349, <i>Performance-Based Assessment:</i> 358, <i>In La Rinconada, Peru, Searching for Beauty in Ugliness:</i> 429 |
| <ul style="list-style-type: none"> Present information, choosing from a variety of formats. | SE/TE: <i>Franz Kafka and Metamorphosis:</i> 188, <i>Encountering the Other:</i> 245, <i>Whole Class Performance Task:</i> 301–302, <i>Freedom of the Press 2015:</i> 349, <i>Performance-Based Assessment:</i> 358, <i>In La Rinconada, Peru, Searching for Beauty in Ugliness:</i> 429 |
| W.6: CONVENTIONS OF STANDARD ENGLISH | |
| Demonstrate command of the conventions of standard English | |
| GRAMMAR AND USAGE | |
| 9-10.W.6.1: Demonstrate command of English grammar and usage, focusing on: | SE/TE: <i>beware: do not read this poem; The Raven; Windigo:</i> 110, <i>The Necklace:</i> 387, <i>The Neglected Senses:</i> 800, <i>Whole Class Performance Task:</i> 302, <i>The Tempest:</i> 533 |
| 9-10.W.6.1a: Pronouns – <i>Students are expected to build upon and continue applying conventions learned previously.</i> | SE/TE: Students build upon and continue applying conventions learned previously. For example: <i>Outside and Outcasts:</i> 146, 212C |
| 9-10.W.6.1b: Verbs – Forming and using verbs in the indicative, imperative, interrogative, conditional, and subjunctive moods. | SE/TE: <i>Outsiders and Outcasts:</i> 183, |

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| 9-10.W.6.1c: Adjectives and Adverbs – <i>Students are expected to build upon and continue applying conventions learned previously.</i> | SE/TE: Students build upon and continue applying conventions learned previously. For example: <i>Outsiders and Outcasts:</i> 244, 140, 158, <i>Blindness and Sight:</i> 800 |
| 9-10.W.6.1d: Phrases and Clauses – <i>Students are expected to build upon and continue applying conventions learned previously.</i> | SE/TE: <i>The Fall of the House of Usher:</i> 35, <i>House Taken Over:</i> 47, <i>Whole Class Performance Task:</i> 61, 731, <i>The Metamorphosis:</i> 182, <i>Encountering the Other:</i> 244, <i>The “Four Freedoms Speech”:</i> 280, <i>Speech at the United Nations:</i> 317, <i>The Golden Touch:</i> 459, <i>View From the Empire State Building:</i> 744 |
| 9-10.W.6.1e: Usage – Identifying and using parallelism in all writing to present items in a series and items juxtaposed for emphasis. | SE/TE: <i>Revenge of the Geeks:</i> 230, <i>Inaugural Address:</i> 291 |
| CAPITALIZATION, PUNCTUATION, AND SPELLING | |
| 9-10.W.6.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling focusing on: | SE/TE: <i>beware: do not read this poem; The Raven; Windigo:</i> 110, 113, <i>The “Four Freedoms Speech”:</i> 281, <i>Speech at the United Nations:</i> 317 |
| 9-10.W.6.2a: Capitalization – <i>Students are expected to build upon and continue applying conventions learned previously.</i> | SE/TE: Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>Performance Task:</i> 63, 195, <i>Outsiders and Outcasts:</i> 194 |
| 9-10.W.6.2b: Punctuation – ● Using a semicolon and a conjunctive adverb to link two or more closely related independent clauses. | SE/TE: <i>The Fall of the House of Usher:</i> 35, <i>The Necklace:</i> 385, <i>Whole Class Performance Task:</i> 411 |
| 9-10.W.6.2c: Spelling – <i>Students are expected to build upon and continue applying conventions learned previously.</i> | SE/TE: Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>Whole Class Performance Task:</i> 302, 413, 619, 732 |

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| SPEAKING AND LISTENING | |
| SL.1: LEARNING OUTCOME FOR SPEAKING AND LISTENING Refine and apply effective communication skills through speaking and active listening | |
| 9-10.SL.1: Listen actively and adjust the use of spoken language (e.g., <i>conventions, style, vocabulary</i>) to communicate effectively with a variety of audiences and for different purposes. | SE/TE: <i>The Dream Collector: 89, beware: do not read this poem; The Raven; Windigo: 113, Small Group Performance Task: 115, 350–351, The Metamorphosis: 185, Freedom of the Press 2015: 349, Performance-Based Assessment: 360, The Tempest: 571, The Tempest: 602</i> |
| SL.2: DISCUSSION AND COLLABORATION Refine and apply reciprocal communication skills by participating in a range of collaborative discussions | |
| 9-10.SL.2.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics, texts, and issues, building on others' ideas and expressing personal ideas clearly and persuasively. | SE/TE: <i>beware: do not read this poem; The Raven; Windigo: 113, Share Your Independent Learning: 120, 356, 486, 650, 808, The Metamorphosis: 185, Franz Kafka and Metamorphosis: 189, The Censors: 343, Oedipus the King: 727, Blind; The Blind Seer of Ambon; On His Blindness: 757, The Neglected Senses: 801</i> |
| 9-10.SL.2.2: Examine, analyze, and reflect on ideas and support or refute points under discussion, by providing specific evidence from materials under study and other resources. | SE/TE: <i>Where Is Here?: 79, beware: do not read this poem; The Raven; Windigo: 113, The Metamorphosis: 180, Franz Kafka and Metamorphosis: 189, Sonnet, With Bird; Elliptical; Fences: 220, The Thrill of the Chase: 479, Small Group Performance Task: 644</i> |
| 9-10.SL.2.3: Work with peers to set rules for collegial discussions and decision-making (eg. <i>Informal consensus, taking votes on key issues, presentation of alternate views</i>), clear goals and deadlines, and individual roles as needed. | SE/TE: <i>beware: do not read this poem; The Raven; Windigo: 113, The Metamorphosis: 185, Franz Kafka and Metamorphosis: 189, A View from the Empire State Building: 745, Blind; The Blind Seer of Ambon; On His Blindness, 757</i> |
| 9-10.SL.2.4: 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. | SE/TE: <i>The Metamorphosis: 185, Franz Kafka and Metamorphosis: 189, The Censors: 343, In La Rinconada, Peru, Searching for Beauty in Ugliness: 426, A View from the Empire State Building: 745, Blind; The Blind Seer of Ambon; On His Blindness, 757</i> |

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| 9-10.SL.2.5: Respond thoughtfully to multiple perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify personal views and understanding and make new connections in reference to the evidence and reasoning presented. | SE/TE: <i>The Dream Collector</i> : 88, <i>The Metamorphosis</i> : 185, <i>Franz Kafka and Metamorphosis</i> : 189, <i>Encountering the Other</i> : 242, <i>The Thrill of the Chase</i> : 479, <i>Small Group Performance Task</i> : 645 |
| SL.3: COMPREHENSION Refine and apply active listening and interpretation skills using various strategies | |
| 9-10.SL.3.1: Integrate multiple sources of information presented in diverse media and formats (e.g., <i>visually, quantitatively, orally</i>) evaluating the credibility and accuracy of each source. | SE/TE: <i>How to Tell You're Reading a Graphic Novel—In Pictures</i> : 57, <i>The Dream Collector</i> : 88, <i>Why Do Some Brains Enjoy Fear?</i> : 99, <i>Material World</i> : 407, <i>Oedipus the King</i> : 727, <i>View From the Empire State Building</i> : 745 |
| 9-10.SL.3.2: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence. | SE/TE: <i>beware: do not read this poem</i> ; <i>The Raven</i> ; <i>Windigo</i> : 112, <i>The Metamorphosis</i> : 185, <i>Revenge of the Geeks</i> : 231, <i>The Tempest</i> : 602, <i>Blind</i> ; <i>The Blind Seer of Ambon</i> ; <i>On His Blindness</i> : 757, <i>The Neglected Senses</i> : 801 |
| SL.4: PRESENTATION OF KNOWLEDGE AND IDEAS Refine and apply speaking skills to communicate ideas effectively in a variety of situations | |
| 9-10.SL.4.1: 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. | SE/TE: <i>How to Tell You're Reading a Graphic Novel—In Pictures</i> : 57, <i>Small Group Performance Task</i> : 114-115, 246-247, 350-351, 480, 644, 802, <i>Reflect on the Unit</i> : 125, 257, <i>Franz Kafka and Metamorphosis</i> : 188, <i>Revenge of the Geeks</i> : 231, <i>Freedom of the Press 2015</i> : 349, <i>Performance-Based Assessment</i> : 360, 490, 812, <i>Civil Peace</i> : 400, <i>Blind</i> ; <i>The Blind Seer of Ambon</i> ; <i>On His Blindness</i> : 757 |
| 9-10.SL.4.2: Create engaging presentations that make strategic and creative use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) to add interest and enhance understanding of findings, reasoning, and evidence. | SE/TE: <i>How to Tell You're Reading a Graphic Novel—In Pictures</i> : 57, <i>The Dream Collector</i> : 89, <i>Small Group Performance Task</i> : 114-115, 246-247, 350-351, 481, <i>Revenge of the Geeks</i> : 231, <i>Freedom of the Press 2015</i> : 349, <i>Performance-Based Assessment</i> : 360, <i>In La Rinconada, Peru, Searching for Beauty in Ugliness</i> : 428, 429, <i>The Neglected Senses</i> : 801, 803 |

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| 9-10.SL.4.3: <i>Students are expected to build upon and continue applying concepts learned previously.</i> | <i>Students build upon and continue applying concepts learned previously.</i> |
| MEDIA LITERACY | |
| ML.1: LEARNING OUTCOME FOR MEDIA LITERACY Develop and enhance understanding of the roles of media and techniques and strategies used to achieve various purposes | |
| 9-10.ML.1: Critically analyze information found in electronic, print, and mass media used to inform, persuade, entertain, and transmit culture. | SE/TE: <i>Inside the Nightmare, 88, Outsiders and Outcasts: 246, Extending Freedom's Reach, 348, All That Glitters, 406</i> |
| ML.2: MEDIA LITERACY Analyze the purposes of media and the ways in which media can have influences | |
| 9-10.ML.2.1: Analyze how media include or exclude information from visual and verbal messages to achieve a desired result. | SE/TE: <i>Small Group Learning: 231, All That Glitters: 406</i> |
| 9-10.ML.2.2: Analyze and interpret the changing role of the media over time in focusing the public's attention on events and in forming their opinions on issues. | SE/TE: <i>Revenge of the Geeks: 231, Extending Freedom's Reach, 296</i> |