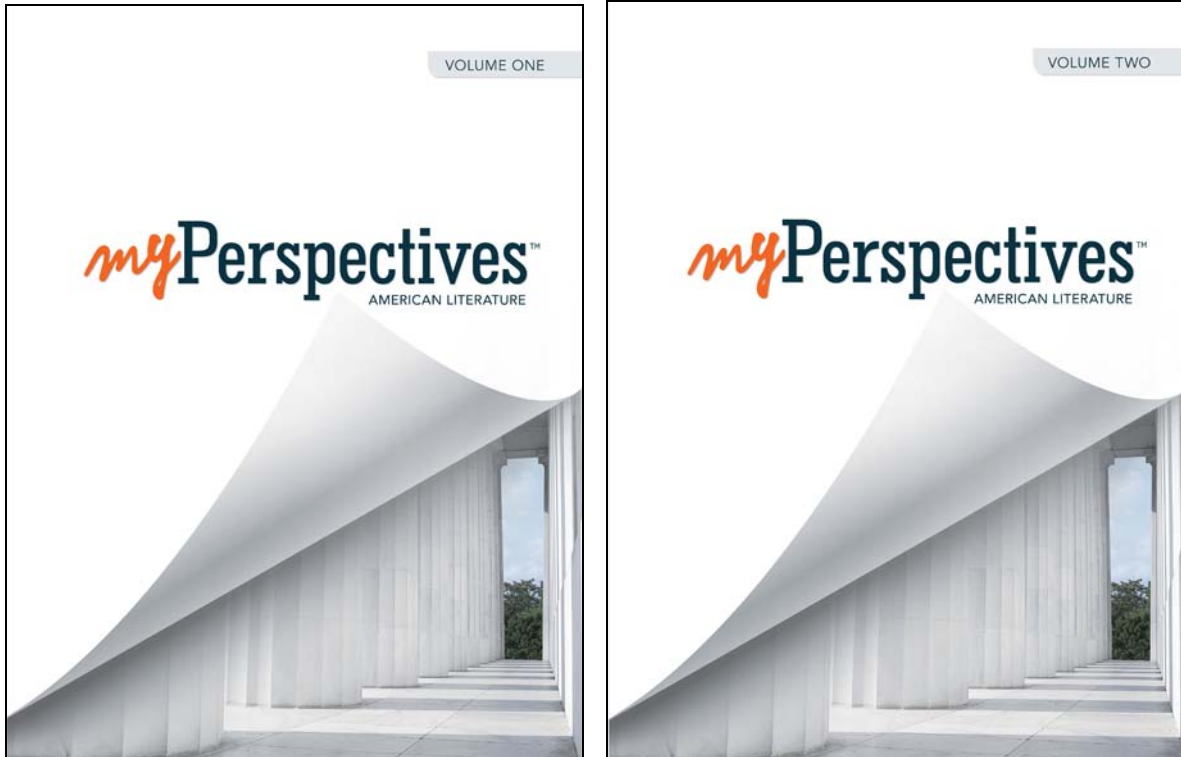


A Correlation of  
**myPerspectives**  
Grade 11, ©2017



To the  
**Indiana Academic Standards for  
English/Language Arts  
Grade 11**



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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 11	myPerspectives, Grade 11 © 2017
<b>Indiana Academic Standards</b>	
<b>GRADES 11-12</b>	
<b>READING</b>	
<b>RL.1: LEARNING OUTCOME FOR READING LITERATURE</b>	
<b>Read and comprehend a variety of literature independently and proficiently</b>	
11-12.RL.1: Read a variety of literature within a range of complexity appropriate for grades 11-CCR. By the end of grade 11, 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 12, students interact with texts proficiently and independently.	<b>SE/TE:</b> <i>The Writing of Walt Whitman:</i> 152; <i>The Poetry of Emily Dickinson:</i> 170; from <i>Nature</i> /from <i>Self-Reliance:</i> 204; from <i>Walden</i> /from <i>Civil Disobedience:</i> 214; <i>The Love Song of J. Alfred Prufrock:</i> 236; <i>A Wagner Matinée:</i> 248; <i>The Story of an Hour:</i> 352; <i>The Notorious Jumping Frog of Calaveras County:</i> 418; <i>A White Heron:</i> 432; <i>The Poetry of Carl Sandburg:</i> 492; <i>In the Longhouse, Oneida Museum/Cloudy Day:</i> 510; <i>The Crucible:</i> 560, 600, 628, 660; from <i>Farewell to Manzanar:</i> 704; <i>Everyday Use:</i> 764; <i>Everything Stuck to Him:</i> 780; <i>The Leap:</i> 794; ; <i>The Jilting of Granny Weatherall:</i> 842; First-Read Guide: 130, 266, 384, 536, 742, 862; Close-Read Guide: 131, 267, 385, 537, 743, 863
<b>RL.2: KEY IDEAS AND TEXTUAL SUPPORT</b>	
<b>Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas</b>	
11-12.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, including determining where the text leaves matters uncertain.	<b>SE/TE:</b> <i>Everyday Use:</i> 774
11-12.RL.2.2: Compare and contrast the development of similar themes or central ideas across two or more works of literature and analyze how they emerge and are shaped and refined by specific details.	<b>SE/TE:</b> <i>The Crucible:</i> 680, 681
11-12.RL.2.3: 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).	<b>SE/TE:</b> <i>A Wagner Matinée:</i> 258, 259; <i>The Crucible:</i> 597, 598, 626, 658, 683; <i>Antojos:</i> 735; <i>Everyday Use:</i> 775; <i>Everything Stuck to Him:</i> 792; <i>The Leap:</i> 802, 803
11-12.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>

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<p><b>RL.3: STRUCTURAL ELEMENTS AND ORGANIZATION</b>  <b>Build comprehension and appreciation of literature, using knowledge of literary structure and point of view</b></p>	
<p>11-12.RL.3.1: Analyze and evaluate how an author’s choices concerning how to structure specific parts of a work of literature (e.g., <i>the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution</i>) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	<p><b>SE/TE:</b> <i>The Writing of Walt Whitman:</i> 164, 165; <i>The Poetry of Emily Dickinson:</i> 181; <i>The Love Song of J. Alfred Prufrock:</i> 244, 245; <i>The Poetry of Carl Sandburg:</i> 501; <i>In the Longhouse, Oneida Museum/Cloudy Day:</i> 511; <i>In the Longhouse, Oneida Museum/Cloudy Day:</i> 517, 519; <i>The Crucible:</i> 597, 598, 599, 626; <i>Antojos:</i> 735; <i>Everything Stuck to Him:</i> 789; <i>An Occurrence at Owl Creek Bridge:</i> 840</p>
<p>11-12.RL.3.2: Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., <i>satire, sarcasm, irony, or understatement</i>) in order to understand the point of view.</p>	<p><b>SE/TE:</b> <i>The Love Song of J. Alfred Prufrock:</i> 244, 245; <i>The Story of an Hour:</i> 358; <i>The Notorious Jumping Frog of Calaveras County:</i> 426, 427; <i>The Crucible:</i> 658, 659; <i>The Jilting of Granny Weatherall:</i> 854</p>
<p><b>RL.4: SYNTHESIS AND CONNECTION OF IDEAS</b>  <b>Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning</b></p>	
<p>11-12.RL.4.1: Analyze multiple interpretations of a story, play, or poem, evaluating how each version interprets the source text and the impact of the interpretations on the audience.</p>	<p><b>SE/TE:</b> from <i>Great Lives: Emily Dickenson:</i> 190; <i>The Crucible</i> (L.A. TheaterWorks): 690, 691</p>
<p>11-12.RL.4.2: Analyze and evaluate works of literary or cultural significance in history (American, English, or world) and the way in which these works have used archetypes drawn from myths, traditional stories, or religious works, as well as how two or more of the works treat similar themes, conflicts, issues, or topics.</p>	<p><b>SE/TE:</b> <i>The Writing of Walt Whitman:</i> 164</p>

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<b>READING: Nonfiction</b>	
<b>RN.1: LEARNING OUTCOME FOR READING NONFICTION</b>	
<b>Read and comprehend a variety of nonfiction independently and proficiently</b>	
<p>11-12.RN.1: Read a variety of nonfiction within a range of complexity appropriate for grades 11-CCR. By the end of grade 11, 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 12, students interact with texts proficiently and independently.</p>	<p><b>SE/TE:</b> <i>Declaration of Independence</i>: 16; <i>Preamble to the Constitution/The Bill of Rights</i>: 30; <i>Speech in the Convention</i>: 40; <i>The American Revolution: Visual Propaganda</i>: 52; from <i>America’s Constitution: A Biography</i>: 72; from <i>The United States Constitution: A Graphic Adaptation</i>: 82; from <i>The Interesting Narrative of the Life of Olaudah Equiano</i>: 92; <i>Letter to John Adams/from Dear Abigail</i>: 102; <i>The Gettysburg Address</i>: 118; <i>The Writing of Walt Whitman</i>: 152; <i>Innovators and Their Inventions</i>: 230; from <i>What to the Slave Is the Fourth of July?</i>: 288; <i>Second Inaugural Address</i>: 300; <i>Ain’t I a Woman?</i>: 330; from <i>Life on the Mississippi</i>: 406; <i>A Literature of Place</i>: 462; from <i>Dust Tracks on a Road</i>: 480; from <i>The Way to Rainy Mountain</i>: 520, 528; <i>Antojos</i>: 722; <i>A Brief History of the Short Story</i>: 820; <i>An Occurrence at Owl Creek Bridge</i>: 828; <i>First-Read Guide</i>: 130, 266, 384, 536, 742, 862; <i>Close-Read Guide</i>: 131, 267, 385, 537, 743, 863</p>
<b>RN.2: KEY IDEAS AND TEXTUAL SUPPORT</b>	
<b>Extract and construct meaning from nonfiction texts using a range of comprehension skills</b>	
<p>11-12.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, including determining where the text leaves matters uncertain.</p>	<p><b>SE/TE:</b> <i>Speech in the Convention</i>: 46; from <i>Walden/from Civil Disobedience</i>: 226, 227; from <i>What to the Slave Is the Fourth of July?</i>: 294, 295</p>
<p>11-12.RN.2.2: Compare and contrast the development of similar central ideas across two or more texts and analyze how they emerge and are shaped and refined by specific details.</p>	<p><b>SE/TE:</b> <i>Declaration of Independence</i>: 24, 25; from <i>Nature/from Self-Reliance</i>: 211; <i>Second Inaugural Address</i>: 304, 305; <i>Ain’t I a Woman?</i>: 334; <i>Was “Brown v. Board” a Failure?</i>: 370; <i>A White Heron</i>: 444, 445</p>

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<b>Indiana Academic Standards for English/Language Arts, Grade 11</b>	<b>myPerspectives, Grade 11 © 2017</b>
11-12.RN.2.3: 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 a text.	<b>SE/TE:</b> from <i>America’s Constitution: A Biography</i> : 81; from <i>The United States Constitution: A Graphic Adaptation</i> : 89; <i>The Story of an Hour</i> : 356, 357; <i>A Literature of Place</i> : 469, 470; from <i>Farewell to Manzanar</i> : 714; <i>A Brief History of the Short Story</i> : 824, 825
<b>RN.3: STRUCTURAL ELEMENTS AND ORGANIZATION</b> <b>Build understanding of nonfiction text, using knowledge of structural organization and author’s purpose and message</b>	
11-12.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>
11-12.RN.3.2: 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.	<b>SE/TE:</b> from <i>America’s Constitution: A Biography</i> : 80; from <i>The United States Constitution: A Graphic Adaptation</i> : 89; from <i>Nature</i> /from <i>Self-Reliance</i> : 212; from <i>What to the Slave Is the Fourth of July?</i> : 295; <i>Second Inaugural Address</i> : 305; <i>Perspectives on Lincoln</i> : 310; <i>Was “Brown v. Board” a Failure?</i> : 378, 379; <i>A White Heron</i> : 448; <i>A Brief History of the Short Story</i> : 825
11-12.RN.3.3: Determine an author’s perspective or purpose in a text in which the rhetoric is particularly effective (e.g., <i>appeals to both friendly and hostile audiences, anticipates and addresses reader concerns and counterclaims</i> ), analyzing how style and content contribute to the power, persuasiveness or beauty of the text.	<b>SE/TE:</b> <i>Speech in the Convention</i> : 47, 49; from <i>America’s Constitution: A Biography</i> : 79; from <i>The Interesting Narrative of the Life of Olaudah Equiano</i> : 99; <i>Letter to John Adams</i> /from <i>Dear Abigail</i> : 116; <i>The Gettysburg Address</i> : 123; from <i>Walden</i> /from <i>Civil Disobedience</i> : 228; <i>Second Inaugural Address</i> : 304, 305; <i>Ain’t I a Woman?</i> : 335; <i>Giving Women the Vote</i> : 350, 351; from <i>Life on the Mississippi</i> : 414, 415; from <i>Dust Tracks on a Road</i> : 488, 489; <i>Sandburg’s Chicago</i> : 502; from <i>The Way to Rainy Mountain</i> : 527; from <i>Farewell to Manzanar</i> : 715

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<p><b>RN.4: SYNTHESIS AND CONNECTION OF IDEAS</b>  <b>Build understanding of nonfiction texts by evaluating specific claims and synthesizing and connecting ideas</b></p>	
<p>11-12.RN.4.1: Delineate and evaluate the arguments and specific claims in seminal U.S. and world texts, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning</p>	<p><b>SE/TE:</b> from <i>What to the Slave Is the Fourth of July?</i>: 294, 295; <i>Brown v. Board of Education: Opinion of the Court</i>: 360</p>
<p>11-12.RN.4.2: Synthesize and evaluate multiple sources of information presented in different media or formats as well as in words in order to address a question or solve a problem.</p>	<p><b>SE/TE:</b> <i>The American Revolution: Visual Propaganda</i>: 58; from <i>The United States Constitution: A Graphic Adaptation</i>: 90; <i>Perspectives on Lincoln</i>: 316, 317; <i>Giving Women the Vote</i>: 349; <i>American Regional Art</i>: 472; <i>Sandburg's Chicago</i>: 502, 507; <i>Interview With George Takei</i>: 716, 720</p>
<p>11-12.RN.4.3: Analyze and synthesize foundational U.S. and world documents of historical and literary significance for their themes, purposes, and rhetorical features.</p>	<p><b>SE/TE:</b> <i>Declaration of Independence</i>: 24-25; <i>Preamble to the Constitution/The Bill of Rights</i>: 34, 35; <i>Letter to John Adams/from Dear Abigail</i>: 114, 115; from <i>Nature</i>/from <i>Self-Reliance</i>: 213; <i>Second Inaugural Address</i>: 304, 305; <i>Declaration of Sentiments</i>: 338, 343; <i>The Notorious Jumping Frog of Calaveras County</i>: 431</p>



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<b>READING: Vocabulary</b>	
<b>RV.1: LEARNING OUTCOME FOR READING VOCABULARY</b>	
<b>Acquire, refine, and apply vocabulary using various strategies and sources</b>	
11-12.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.	<b>SE/TE:</b> <i>Speech in the Convention: 48; from America's Constitution: A Biography: 79; from The United States Constitution: A Graphic Adaptation: 82; from What to the Slave Is the Fourth of July?: 296; Second Inaugural Address: 306; Declaration of Sentiments: 343; Brown v. Board of Education: Opinion of the Court: 367; The Crucible: 597, 625, 657, 680; Interview With George Takei: 719; Academic Vocabulary: 5, 141, 277, 395, 547, 753; Small-Group Performance Task: 533</i>
<b>RV.2: VOCABULARY BUILDING</b>	
<b>Build and refine vocabulary by using strategies to determine and clarify words and understand their relationships</b>	
11-12.RV.2.1: Use context to determine or clarify the meaning of words and phrases.	<b>SE/TE:</b> <i>from America's Constitution: A Biography: 72; Letter to John Adams/from Dear Abigail: 102; from Nature/from Self-Reliance: 204; The Love Song of J. Alfred Prufrock: 236; Ain't I a Woman?: 330; Declaration of Sentiments: 338; A Literature of Place: 462; The Poetry of Carl Sandburg: 492; In the Longhouse, Oneida Museum/Cloudy Day: 510; from The Way to Rainy Mountain: 520; Antojos: 734</i>
11-12.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>
11-12.RV.2.3: Analyze nuances in the meaning of words with similar denotations.	<b>SE/TE:</b> <i>The Gettysburg Address: 118, 122; Second Inaugural Address: 306; The Story of an Hour: 356; The Notorious Jumping Frog of Calaveras County: 428; The Crucible: 657</i>

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<p>11-12.RV.2.4: Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>	<p><b>SE/TE:</b> <i>Declaration of Independence</i>: 26; from <i>The Interesting Narrative of the Life of Olaudah Equiano</i>: 92; <i>Letter to John Adams</i>/from <i>Dear Abigail</i>: 114; <i>The Gettysburg Address</i>: 118; <i>The Writing of Walt Whitman</i>: 166, 167; <i>The Poetry of Emily Dickinson</i>: 182, 183; from <i>Walden</i>/from <i>Civil Disobedience</i>: 214, 226; <i>The Love Song of J. Alfred Prufrock</i>: 244; <i>A Wagner Matinée</i>: 248; <i>Giving Women the Vote</i>: 352; <i>Brown v. Board of Education: Opinion of the Court</i>: 360; from <i>Life on the Mississippi</i>: 417; from <i>Dust Tracks on a Road</i>: 480; <i>The Poetry of Carl Sandburg</i>: 499; <i>The Crucible</i>: 597; from <i>Farewell to Manzanar</i>: 704; <i>The Leap</i>: 804; <i>A Brief History of the Short Story</i>: 824; <i>An Occurrence at Owl Creek Bridge</i>: 839; <i>The Jilting of Granny Weatherall</i>: 842, 853</p>
<p>11-12.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, etymology, or standard usage.</p>	<p><b>SE/TE:</b> <i>Declaration of Independence</i>: 26; <i>Preamble to the Constitution/The Bill of Rights</i>: 37; <i>Speech in the Convention</i>: 48; from <i>America's Constitution: A Biography</i>: 79; from <i>The Interesting Narrative of the Life of Olaudah Equiano</i>: 98; <i>The Poetry of Emily Dickinson</i>: 182, 183; from <i>Nature</i>/from <i>Self-Reliance</i>: 210; <i>A Wagner Matinée</i>: 258; from <i>What to the Slave Is the Fourth of July?</i>: 296; <i>Declaration of Sentiments</i>: 343; <i>Was "Brown v. Board" a Failure?</i>: 375; <i>The Crucible</i>: 625, 680; <i>Antojos</i>: 735; <i>Whole-Class Performance Task</i>: 814</p>

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<b>RV.3: VOCABULARY IN LITERATURE AND NONFICTION TEXTS</b> <b>Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings</b>	
11-12.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 cumulative impact of specific word choices (e.g., <i>imagery, allegory, and symbolism</i> ) on meaning and tone (e.g., <i>how the language evokes a sense of time and place; how it sets a formal or informal tone</i> ).	<b>SE/TE:</b> <i>A Wagner Matinée</i> : 260; <i>The Notorious Jumping Frog of Calaveras County</i> : 428, 429, 430; <i>The Poetry of Carl Sandburg</i> : 499, 500; <i>In the Longhouse, Oneida Museum/Cloudy Day</i> : 510, 517, 518; <i>The Crucible</i> : 682; <i>The Leap</i> : 804, 805; <i>An Occurrence at Owl Creek Bridge</i> : 828; <i>The Jilting of Granny Weatherall</i> : 855
11-12.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 cumulative impact of how an author uses and refines the meaning of a key term or terms over the course of a text.	<b>SE/TE:</b> <i>Brown v. Board of Education: Opinion of the Court</i> : 367; <i>Was “Brown v. Board” a Failure?</i> : 375; from <i>Life on the Mississippi</i> : 416, 417; <i>A Literature of Place</i> : 469, 470; from <i>Dust Tracks on a Road</i> : 490; from <i>The Way to Rainy Mountain</i> : 529
11-12.RV.3.3: Interpret figures of speech (e.g., paradox) in context and analyze their role in the text.	<b>SE/TE:</b> <i>A Wagner Matinée</i> : 260; from <i>Dust Tracks on a Road</i> : 490; <i>The Poetry of Carl Sandburg</i> : 500

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<b>WRITING</b>	
<b>W.1: LEARNING OUTCOME FOR WRITING</b> <b>Write effectively for a variety of tasks, purposes, and audiences</b>	
11-12.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.	<b>SE/TE:</b> Whole-Class Performance Task: 192, 318, 692
<b>W.2: HANDWRITING</b> <b>Demonstrate the ability to write legibly</b>	
11-12.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>
<b>W.3: WRITING GENRES:</b> <b>Develop and refine writing skills by writing for different purposes and to specific audiences or people</b>	
<b>ARGUMENTATIVE</b>	
11-12.W.3.1: Write arguments in a variety of forms that –	<b>SE/TE:</b> <i>Speech in the Convention:</i> 50
<ul style="list-style-type: none"> <li>• 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.</li> </ul>	<b>SE/TE:</b> <i>Declaration of Independence:</i> 28; <i>The Crucible:</i> 684; Whole-Class Performance Task: 60, 61, 64, 318, 692, 693; Performance-Based Assessment: 133, 134, 135, 270, 271, 745, 746, 747, 866, 867
<ul style="list-style-type: none"> <li>• 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.</li> </ul>	<b>SE/TE:</b> <i>Declaration of Independence:</i> 28; <i>The Crucible:</i> 684; Whole-Class Performance Task: 60, 61, 62, 63, 318, 694; Performance-Based Assessment: 134,135, 270, 271, 746, 747, 866, 867
<ul style="list-style-type: none"> <li>• Use effective transitions 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.</li> </ul>	<b>SE/TE:</b> <i>Declaration of Independence:</i> 28; <i>The Crucible:</i> 684; Whole-Class Performance Task: 60, 65, 318, 696, 698; Performance-Based Assessment: 134, 135, 270, 271, 746, 747, 866, 867

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<ul style="list-style-type: none"> <li>Establish and maintain a consistent style and tone appropriate to purpose and audience.</li> </ul>	<b>SE/TE:</b> <i>Declaration of Independence:</i> 28; <i>The Crucible:</i> 684; Whole-Class Performance Task: 60, 66, 318, 698; Performance-Based Assessment: 134, 135, 270, 271, 746, 747, 866, 867
<ul style="list-style-type: none"> <li>Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	<b>W1e SE/TE:</b> <i>Declaration of Independence:</i> 28; <i>The Crucible:</i> 684; Whole-Class Performance Task: 60, 64, 318, 695; Performance-Based Assessment: 134, 135, 270, 271, 746, 747, 866, 867
<b>INFORMATIVE</b>	
11-12.W.3.2: Write informative compositions on a variety of topics that –	<b>SE/TE:</b> from <i>The United States Constitution: A Graphic Adaptation:</i> 91; <i>The Gettysburg Address:</i> 125; <i>A Wagner Matinée:</i> 261; from <i>What to the Slave Is the Fourth of July?:</i> 298; <i>Second Inaugural Address:</i> 308; <i>Ain't I a Woman?:</i> 337; <i>Interview With George Takei:</i> 720; <i>The Jilting of Granny Weatherall:</i> 857
<ul style="list-style-type: none"> <li>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., <i>headings</i>), graphics (e.g., <i>figures, tables</i>), and multimedia when useful to aiding comprehension.</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 319, 450, 451, 454; Performance-Based Assessment: 387, 388, 389, 539, 540, 541
<ul style="list-style-type: none"> <li>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.</li> </ul>	<b>SE/TE:</b> <i>Preamble to the Constitution/The Bill of Rights:</i> 38; Whole-Class Performance Task: 319, 322, 450, 452, 453; Performance-Based Assessment: 388, 389, 540, 541
<ul style="list-style-type: none"> <li>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.</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 323, 450, 455; Performance-Based Assessment: 388, 389, 540, 541
<ul style="list-style-type: none"> <li>Choose language, content-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic, recognizing and eliminating wordiness and redundancy.</li> </ul>	<b>SE/TE:</b> <i>The Individual and Society:</i> 168, 184, 260, <i>Small Group Learning:</i> 261

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<ul style="list-style-type: none"> <li>Establish and maintain a style appropriate to the purpose and audience.</li> </ul>	<b>SE/TE:</b> from <i>What to the Slave Is the Fourth of July?</i> : 298; Whole-Class Performance Task: 450, 456; Performance-Based Assessment: 388, 389, 540, 541
<ul style="list-style-type: none"> <li>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).</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 322, 324, 454; Performance-Based Assessment: 388, 389, 540, 541
<b>NARRATIVE</b>	
11-12.W.3.3: Write narrative compositions in a variety of forms that –	<b>SE/TE:</b> <i>The Individual and Society</i> : 168, 184, 192, from <i>Self-Reliance</i> : 213
<ul style="list-style-type: none"> <li>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.</li> </ul>	<b>SE/TE:</b> <i>Everyday Use</i> : 778; <i>Everything Stuck to Him</i> : 792; <i>The Leap</i> : 806; Whole-Class Performance Task: 192, 193, 194, 455, 808, 809, 810; Performance-Based Assessment: 269, 865
<ul style="list-style-type: none"> <li>Create a smooth progression of experiences or events.</li> </ul>	<b>SE/TE:</b> <i>The Individual and Society</i> , 192
<ul style="list-style-type: none"> <li>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> </ul>	<b>SE/TE:</b> <i>The Poetry of Emily Dickinson</i> : 184; <i>Everyday Use</i> : 778; <i>Everything Stuck to Him</i> : 792; <i>The Leap</i> : 806; Whole-Class Performance Task: 192, 198, 808, 811, 812, 813
<ul style="list-style-type: none"> <li>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).</li> </ul>	<b>SE/TE:</b> <i>Everyday Use</i> : 778; <i>Everything Stuck to Him</i> : 792; <i>The Leap</i> : 806; Whole-Class Performance Task: 192, 194, 808, 810
<ul style="list-style-type: none"> <li>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> </ul>	<b>SE/TE:</b> <i>The Writing of Walt Whitman</i> : 168; <i>The Poetry of Emily Dickinson</i> : 184; <i>Everyday Use</i> : 778; <i>Everything Stuck to Him</i> : 792; <i>The Leap</i> : 806; Whole-Class Performance Task: 192, 195, 196, 808, 814
<ul style="list-style-type: none"> <li>Provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative</li> </ul>	<b>SE/TE:</b> <i>Everyday Use</i> : 778; <i>Everything Stuck to Him</i> : 792; <i>The Leap</i> : 806; Whole-Class Performance Task: 192, 194, 198, 808, 810, 812

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<b>W.4: THE WRITING PROCESS</b>	
<b>Produce coherent and legible documents by planning, drafting, revising, editing, and collaborating with others</b>	
11-12.W.4: Apply the writing process to –	
<ul style="list-style-type: none"> <li>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.</li> </ul>	<b>SE/TE:</b> <i>The Notorious Jumping Frog of Calaveras County:</i> 430; Whole-Class Performance Task: 66, 67, 199, 324, 325, 457, 699, 815; <i>The Jilting of Granny Weatherall:</i> 857
<ul style="list-style-type: none"> <li>Use technology to generate, produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</li> </ul>	<b>SE/TE:</b> Whole-Class Performance Task: 324; Small-Group Performance Task: 739; <i>Declaration of Sentiments:</i> 345
<b>W.5: THE RESEARCH PROCESS</b>	
<b>Build knowledge about the research process and the topic under study by conducting research</b>	
<b>FINDING, ASSESSING, SYNTHESIZING, AND REPORTING INFORMATION</b>	
11-12.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.	
<ul style="list-style-type: none"> <li>Formulate an inquiry question, and refine and narrow the focus as research evolves.</li> </ul>	<b>SE/TE:</b> <i>The Gettysburg Address:</i> 125; <i>A Wagner Matinée:</i> 261; Whole-Class Performance Task: 318; <i>Declaration of Sentiments:</i> 345; <i>Antojos:</i> 737; <i>A Brief History of the Short Story:</i> 827
<ul style="list-style-type: none"> <li>Gather relevant information from multiple types of authoritative sources, using advanced searches effectively, and annotate sources.</li> </ul>	<b>SE/TE:</b> <i>Declaration of Sentiments:</i> 344; Whole-Class Performance Task: 62, 320, 321, 452, 453, 695
<ul style="list-style-type: none"> <li>Assess the strengths and limitations of each source in terms of the task, purpose, and audience.</li> </ul>	<b>SE/TE:</b> <i>Declaration of Sentiments:</i> 344; Whole-Class Performance Task: 62, 320, 321, 452, 453, 695
<ul style="list-style-type: none"> <li>Synthesize and integrate information into the text selectively to maintain the flow of ideas.</li> </ul>	<b>SE/TE:</b> <i>The Gettysburg Address:</i> 125; <i>A Wagner Matinée:</i> 261; Whole-Class Performance Task: 318; <i>Declaration of Sentiments:</i> 345; <i>Antojos:</i> 737; <i>A Brief History of the Short Story:</i> 827

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<ul style="list-style-type: none"> <li>● Avoid plagiarism and overreliance on any one source and follow a standard format (e.g., <i>MLA</i>, <i>APA</i>) for citation.</li> </ul>	<b>SE/TE:</b> <i>Declaration of Sentiments</i> : 344; Whole-Class Performance Task: 62, 320, 321, 452, 453, 695
<ul style="list-style-type: none"> <li>● Present information, choosing from a variety of formats.</li> </ul>	<b>SE/TE:</b> <i>Declaration of Sentiments</i> : 344; Whole-Class Performance Task: 62, 320, 321, 452, 453, 695
<b>W.6: CONVENTIONS OF STANDARD ENGLISH</b>	
<b>Demonstrate command of the conventions of standard English</b>	
<b>GRAMMAR AND USAGE</b>	
11-12.W.6.1: Demonstrate command of English grammar and usage, focusing on:	<b>SE/TE:</b> from <i>The Interesting Narrative of the Life of Olaudah Equiano</i> : 100; <i>The Gettysburg Address</i> : 124; <i>The Love Song of J. Alfred Prufrock</i> : 246; from <i>What to the Slave Is the Fourth of July?</i> : 297; <i>Second Inaugural Address</i> : 307; <i>Declaration of Sentiments</i> : 345; <i>Brown v. Board of Education: Opinion of the Court</i> : 360, 369; <i>Was "Brown v. Board" a Failure?</i> : 377 Whole-Class Performance Task: 60, 195, 197, 697; <i>Antojos</i> : 736; <i>Everything Stuck to Him</i> : 790; Whole-Class Performance Task: 811
11-12.W.6.1a: <b>Pronouns</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>The Individual and Society</i> : 196
11-12.W.6.1b: <b>Verbs</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>Writing Freedom</i> : 20, 36
11-12.W.6.1c: <b>Adjectives and Adverbs</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students are expected to build upon and continue applying conventions learned previously. For example, see: from <i>America's Constitution: A Biography</i> : 81, <i>Power, Protest, and Change</i> : 280, <i>Second Inaugural Address</i> : 307
11-12.W.6.1d: <b>Phrases and Clauses</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>Second Inaugural Address</i> : 307, <i>Declaration of Sentiments</i> : 345



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11-12.W.6.1e: <b>Usage</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>Writing Freedom: 12, 26</i>
<b>CAPITALIZATION, PUNCTUATION, AND SPELLING</b>	
11-12.W.6.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling focusing on:	<b>SE/TE:</b> <i>Preamble to the Constitution/The Bill of Rights: 37; Speech in the Convention: 49</i>
11-12.W.6.2a: <b>Capitalization</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>Writing Freedom: 12</i>
11-12.W.6.2b: <b>Punctuation</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>Preamble to the Constitution, 37, Performance Task: 67</i>
11-12.W.6.2d: <b>Spelling</b> – <i>Students are expected to build upon and continue applying conventions learned previously.</i>	<b>SE/TE:</b> Students are expected to build upon and continue applying conventions learned previously. For example, see: <i>The Notorious Jumping Frog of Calaveras County: 431, Performance Task: 457</i>

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<b>SPEAKING AND LISTENING</b>	
<b>SL.1: LEARNING OUTCOME FOR SPEAKING AND LISTENING</b> <b>Refine and apply effective communication skills through speaking and active listening</b>	
11-12.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.	<b>SE/TE:</b> <i>The Writing of Walt Whitman</i> : 169; from <i>Dust Tracks on a Road</i> : 491; <i>Everything Stuck to Him</i> : 793; Small-Group Performance Task: 381
<b>SL.2: DISCUSSION AND COLLABORATION</b> <b>Refine and apply reciprocal communication skills by participating in a range of collaborative discussions</b>	
11-12.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.	<b>SE/TE:</b> <i>Was "Brown v. Board" a Failure?</i> : 378; <i>Everyday Use</i> : 779; Share Your Independent Learning: 132, 268, 386, 538, 744, 864
11-12.SL.2.2: Stimulate a thoughtful, well-reasoned debate and exchange of ideas by referring to specific evidence from materials under study and additional research and resources.	<b>SE/TE:</b> <i>Was "Brown v. Board" a Failure?</i> : 378; <i>The Crucible</i> : 627; <i>Everyday Use</i> : 779; Small-Group Performance Task: 380; Performance-Based Assessment: 869
11-12.SL.2.3: Work with peers to promote collegial discussions and decision-making, set clear goals and deadlines, and individual roles as needed.	<b>SE/TE:</b> from <i>Walden</i> /from <i>Civil Disobedience</i> : 229; Small-Group Performance Task: 126, 127, 262, 263, 532
11-12.SL.2.4: 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.	<b>SE/TE:</b> <i>Declaration of Independence</i> : 29; from <i>Walden</i> /from <i>Civil Disobedience</i> : 229; <i>The Story of an Hour</i> : 359; <i>Was "Brown v. Board" a Failure?</i> : 378; <i>A White Heron</i> : 449; Small-Group Performance Task: 738, 858
11-12.SL.2.5: Conduct debate and discussion to allow all views to be presented; allow for a dissenting view, in addition to group compromise; and determine what additional information or research is required to deepen the investigation or complete the task.	<b>SE/TE:</b> from <i>Walden</i> /from <i>Civil Disobedience</i> : 229; <i>The Story of an Hour</i> : 359

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<p><b>SL.3: COMPREHENSION</b>  <b>Refine and apply active listening and interpretation skills using various strategies</b></p>	
<p>11-12.SL.3.1: Integrate multiple sources of information presented in diverse media and formats (e.g., <i>visually, quantitatively, orally</i>) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	<p><b>SE/TE:</b> <i>The Crucible</i> (L.A. Theater Works): 686, 689</p>
<p>11-12.SL.3.2: 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.</p>	<p><b>SE/TE:</b> <i>Speech in the Convention</i>: 51; <i>Letter to John Adams/from Dear Abigail</i>: 117; <i>The Poetry of Emily Dickinson</i>: 185; from <i>Great Lives: Emily Dickenson</i>: 186, 189, 190, 191; <i>Second Inaugural Address</i>: 309; <i>Giving Women the Vote</i>: 346, 349; Small-Group Performance Task: 263</p>
<p><b>SL.4: PRESENTATION OF KNOWLEDGE AND IDEAS</b>  <b>Refine and apply speaking skills to communicate ideas effectively in a variety of situations</b></p>	
<p>11-12.SL.4.1: 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><b>SE/TE:</b> <i>Preamble to the Constitution/The Bill of Rights</i>: 39; <i>Letter to John Adams/from Dear Abigail</i>: 117; <i>The Poetry of Emily Dickinson</i>: 185; <i>The Leap</i>: 807; Small-Group Performance Task: 127, 381, 739, 859; Performance-Based Assessment: 136, 137, 390, 391, 533, 542, 543</p>
<p>11-12.SL.4.2: Create engaging presentations that make strategic and creative use of digital media (e.g., <i>textual, graphical, audio, visual, and interactive elements</i>) to add interest and enhance understanding of findings, reasoning, and evidence.</p>	<p><b>SE/TE:</b> <i>Speech in the Convention</i>: 51; <i>The American Revolution: Visual Propaganda</i>: 59; <i>The Love Song of J. Alfred Prufrock</i>: 247; Performance-Based Assessment: 868</p>
<p>11-12.SL.4.3: <i>Students are expected to build upon and continue applying concepts learned previously.</i></p>	

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<b>MEDIA LITERACY</b>	
<b>ML.1: LEARNING OUTCOME FOR MEDIA LITERACY</b> <b>Develop and enhance understanding of the roles of media and techniques and strategies used to achieve various purposes</b>	
11-12.ML.1: Critically analyze information found in electronic, print, and mass media used to inform, persuade, entertain, and transmit culture.	<b>SE/TE:</b> <i>The Crucible: 689, Interview with George Takei: 719</i>
<b>ML.2: MEDIA LITERACY</b> <b>Analyze the purposes of media and the ways in which media can have influences</b>	
11-12.ML.2.1: Evaluate the intersections and conflicts between visual and verbal messages, and recognize how visual techniques or design elements carry or influence messages in various media.	<b>SE/TE:</b> <i>Writing Freedom: 58, Interview with George Takei: 719, Power, Protest, and Change: 316</i>
11-12.ML.2.2: Analyze the impact of the media on the public, including identifying and analyzing rhetorical and logical fallacies.	<b>SE/TE:</b> <i>Declaration of Independence: 25, Writing Freedom: 58, The Individual and Society: 234</i>