

Glencoe
Literature

A decorative flourish in a golden-yellow color, consisting of several elegant, sweeping curves and swirls that extend from the bottom left of the word 'Literature'.

Grades 6-12

Aligned with Common Core State Standards

For English Language Arts and Literacy

McGraw-Hill School Education Group and Common Core State Standards for English Language Arts and Literacy

McGraw-Hill Education, with its long history of providing the highest quality language arts and literacy materials for educators, supports the common core standards initiative. McGraw-Hill Education has the experts and expertise in instruction and assessment to help implement the common core standards in a credible way.

- McGraw-Hill Education is an endorsing partner of the NGA/CCSSO common core initiative.
- McGraw-Hill Education supports the goal of producing a common core of voluntary state standards that are aligned with college and career expectations and that are reflective of cross-disciplinary skills such as critical thinking and problem solving.
- McGraw-Hill Education employs psychometricians, technologists, and curriculum and pedagogical experts. Together with our authors, they are deeply immersed in the latest research and developments concerning education reform.
- McGraw-Hill Education's research-based literacy programs align with the March 10, 2010 draft of the common core standards. We fully expect to correlate well to the final version of the common core standards.
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Common Core State Standards • GRADE 6

This chart lists the Grade 6 Common Core State Standards and shows which pages in *Glencoe Literature* teach or review each standard.

Common Core State Standards • Grade 6	Page References
Reading: Literature	
Key Ideas and Details	
<p>1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78</p> <p>Glencoe Literature: This standard is met on many After You Read pages. For example:</p> <p>The King of Mazy May, SE pp. 66–67 Romulus and Remus, SE pp. 476–477 from Brighton Beach Memoirs, SE pp. 768–770</p>
<p>2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78</p> <p>Glencoe Literature: The Fly, SE p. 5 The Scribe, SE p. 21 The Dog of Pompeii, SE p. 41 The King of Mazy May, SE pp. 66, 68 All Stories Are Anansi’s, SE pp. 75–80 Dragon, Dragon, TE p. 86; SE pp. 93, 94 Street Magic, TE p. 111; SE p. 112 Stray, TE p. 118</p>

Pecos Bill, SE p. 133
 The Courage That My Mother Had, SE pp. 135–136, 139
 My Father Is a Simple Man, SE pp. 135, 137–139
 To Young Readers, SE pp. 159–160
 The Sand Castle, SE pp. 179–188
 who knows if the moon's, SE p. 196
 The End of the World, TE p. 222; SE pp. 225, 226
 How the Snake Got Poison, SE p. 231
 Four Haiku: Seasons, SE p. 238
 Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit *and* The Toad and the Donkey, SE p. 279
 Eleven, SE pp. 299, 303
 My Parents, SE p. 308
 Same Song *and* Maestro, SE p. 313
 The All-American Slurp, SE p. 329
 Mad, SE p. 333
 Life Doesn't Frighten Me, SE p. 341; TE p. 341
 Genre Focus: Poetry, SE p. 344
 Geraldine Moore the Poet, SE pp. 354, 359
 Wings, TE p. 371; SE p. 372
 Daydreamers, TE p. 378; SE p. 380
 Whatif *and* Jimmy Jet and His TV Set, SE p. 392
 Flowers and Freckle Cream, SE p. 400
 Arachne, SE p. 412
 The Fun They Had, TE p. 419
 To Captain John Smith, SE p. 448
 Looking for America, SE p. 458
 Spiders *from* All I Really Need to Know I Learned in Kindergarten, SE pp. 494–500
 The Wolf and the House Dog *and* The Donkey and the Lapdog, TE p. 504
 Comparing Literature: The Flying Machine *and* All Summer in a Day, SE p. 564; TE p. 561
 A Lesson in Courtesy, TE p. 586
from Elie Wiesel: Voice from the Holocaust, SE p. 602
 The Secret Schools, SE p. 606
 Primary Lessons, TE p. 614
 Satchel Paige, SE pp. 627–637
 Eleanor Roosevelt, SE pp. 643–657; TE p. 650
 The Bracelet, SE p. 760
 Best of Buddies, SE p. 774
 The Golden Touch, SE p. 814

3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 The Phantom Tollbooth, pp. 65–78

Glencoe Literature:

The Fly, SE pp. 5, 7
 The Dog of Pompeii, SE pp. 33, 37, 41
 The King of Mazy May, SE pp. 53–68; TE pp. 56, 57, 58
 All Stories Are Anansi's, SE pp. 75–80
 Dragon, Dragon, SE pp. 82–94
 Street Magic, TE p. 108
 Stray, SE pp. 114–119
 Pecos Bill, SE pp. 123–134
 Writing Workshop, TE p. 142
 How the Snake Got Poison, TE p. 228
 Ta-Na-E-Ka, SE pp. 249–261; TE pp. 252, 258
 Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit *and* The Toad and the Donkey, SE pp. 271–279; TE p. 278
 Eleven, SE pp. 302, 303; TE p. 302
 The All-American Slurp, TE p. 322, SE pp. 329, 330
 Geraldine Moore the Poet, SE pp. 347–355
 Wings, SE pp. 361–373; TE pp. 367, 368
 Flowers and Freckle Cream, SE pp. 395–400
 Arachne, SE pp. 406–413; TE pp. 409, 411
 Persephone, TE p. 545
 Genre Focus, TE p. 659
 Damon and Pythias, TE p. 741
 Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, TE p. 822

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

CCSS Project Practice Book:

Pecos Bill, pp. 21–34

Eleven, pp. 35–50

Whatif *and* Jimmy Jet and His TV Set, pp. 51–64

The Phantom Tollbooth, pp. 65–78

Glencoe Literature:

The Scribe, TE p. 10, 14, 15, 16, 17, 19

The Dog of Pompeii, TE p. 39

The King of Mazy May, TE pp. 55, 57

Dragon, Dragon, TE p. 85

Street Magic, SE pp. 103–112; TE pp. 105, 107

Pecos Bill, TE pp. 124, 128; SE p. 133

To Young Readers, TE p. 159

who knows if the moon's, SE pp. 195–197

The End of the World, TE p. 224

Four Haiku: Seasons, SE pp. 237, 239

Ta-Na-E-Ka, TE p. 257

Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit *and* The Toad and the Donkey, TE p. 272

My Parents, TE p. 307

Same Song *and* Maestro, SE pp. 309–314

The All-American Slurp, TE p. 323

Mad, SE pp. 331–333

Genre Focus: Poetry, TE p. 344

Geraldine Moore the Poet, TE pp. 348, 349; SE p. 354

What I can do—I will—*and* Fame is a bee, SE pp. 357–359; TE p. 357

Wings, TE pp. 365, 369; SE p. 372

Daydreamers, SE pp. 377–381; TE p. 379

Flowers and Freckle Cream, SE pp. 395–400; TE p. 398

Yes, It Was My Grandmother *and* Good Luck Gold, SE pp. 401–404

Romulus and Remus, TE p. 473

A Lesson in Courtesy TE, p. 585

The Secret Schools, TE p. 605

The Sidewalk Racer *and* Alone in the Nets, TE p. 621

Satchel Paige, TE p. 626

Ode to Mi Gato, SE pp. 660–663

Comparing Literature: Going Blind *and from* Ray Charles, TE p. 702

5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64

Glencoe Literature:

The Dog of Pompeii, SE pp. 29–42; TE pp. 34, 35
 The King of Mazy May, TE p. 62; SE p. 67
 Dragon, Dragon, TE p. 92
 Street Magic, SE pp. 103–112; TE pp. 110, 111
 Stray, SE pp. 114–119
 The Sand Castle, SE pp. 179–187
 who knows if the moon’s, SE p. 196
 The End of the World, TE p. 223; SE p. 226
 How the Snake Got Poison, SE p. 231
 Four Haiku: Seasons, SE p. 237
 Ta-Na-E-Ka, TE p. 250; SE pp. 252, 254, 255
 Eleven, SE pp. 300, 301
 My Parents, TE pp. 306, 307; SE p. 308
 The All-American Slurp, SE pp. 316–330; TE pp. 317, 328
 Mad, SE p. 333
 I Dream a World *and* Life Doesn’t Frighten Me, SE pp. 338–343
 Genre Focus: Poetry, SE p. 344
 What I can do—I will—*and* Fame is a bee, SE p. 359
 Wings, TE pp. 362, 363, 365, 369, 370
 Daydreamers, SE p. 381
 Whatif *and* Jimmy Jet and His TV Set, SE pp. 388–393; TE p. 392
 The Fun They Had, SE pp. 416–424
 The Shutout, SE pp. 512–520
 The Phantom Tollbooth, Act One, SE pp. 776–801

6. Explain how an author develops the point of view of the narrator or speaker in a text.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64

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	<p>Glencoe Literature: The Scribe, SE pp. 11–22 The Dog of Pompeii, SE p. 42 Stray, TE p. 117 Pecos Bill, SE pp. 123–134; TE p. 131 The Sand Castle, SE p. 187 who knows if the moon’s, SE p. 197 The End of the World, p. 225 The All-American Slurp, TE p. 320; SE p. 330 I Dream a World, SE p. 339 Life Doesn’t Frighten Me, TE p. 341 Genre Focus: Poetry, SE p. 344; TE p. 345 Wings, TE pp. 362, 364, 366 Whatif, SE p. 389 Comparing Literature: The Fun They Had <i>and</i> Why Books Are Dangerous, SE pp. 415–425 Looking for America, TE p. 456 The Southpaw, SE pp. 487–492 Satchel Paige, SE pp. 627–637 Comparing Literature: Going Blind <i>and from</i> Ray Charles, SE pp. 692–703 The Bracelet, TE p. 750</p>
Integration of Knowledge and Ideas	
<p>7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.</p>	<p>CCSS Project Practice Book: Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78</p> <p>Glencoe Literature: Media Workshop, SE p. 247; TE p. 247 The Phantom Tollbooth, Act One, TE p. 783</p>
<p>8. (Not applicable to literature)</p>	

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<p>9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34</p> <p>Glencoe Literature: The Dog of Pompeii, TE p. 36 The King of Mazy May, SE p. 66 Street Magic, SE pp. 103–112 Comparing Literature: The Courage That My Mother Had <i>and</i> My Father Is a Simple Man, SE pp. 135–139 The Sand Castle, TE p. 182 Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit <i>and</i> The Toad and the Donkey, TE p. 271; SE p. 279 Comparing Literature: The Fun They Had <i>and</i> Why Books Are Dangerous, SE pp. 415–425 Independent Reading, TE p. 434 Comparing Literature: The Flying Machine <i>and</i> All Summer in a Day, SE pp. 549–565 Comparing Literature: Going Blind <i>and from</i> Ray Charles, SE pp. 692–703 Damon and Pythias, TE p. 740 Executive Order No. 9066, SE p. 760 Comparing Literature: Zlateh the Goat <i>and</i> The Boy Who Lived with the Bears, SE pp. 815–831</p>
Range of Reading and Level of Text Complexity	
<p>10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78</p> <p>Glencoe Literature: This standard is met throughout the book. For example: The King of Mazy May, SE pp. 52–68 I Dream a World <i>and</i> Life Doesn't Frighten Me, SE pp. 338–343 The Phantom Tollbooth, Act One, SE pp. 775–801</p>

Reading: Informational Text

Key Ideas and Details

<p>1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p> <p>Glencoe Literature: This standard is met on many After You Read pages. For example:</p> <p>Tracking Trash, SE pp. 168–169 Eulogy on the Dog, SE pp. 482–483 Eleanor Roosevelt, SE pp. 656–657</p>
<p>2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p> <p>Glencoe Literature: Hurricane Heroes, SE p. 27 What Exactly Is a Hero?, SE pp. 47–51 <i>from</i> Yukon Gold: The Story of the Klondike Gold Rush, TE p. 70; SE p. 72 Three Queens of Egypt, SE p. 100, TE p. 100 Functional Documents, SE pp. 171–177 Nobody’s Perfect, TE p. 191; SE p. 193 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, TE p. 206 Climate, TE p. 214; SE p. 216 <i>from</i> Dust Tracks on a Road, SE p. 235 Ballpark Food, TE pp. 241, 246; SE p. 243–246</p>

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	<p>Media Workshop, SE p. 247 Ta-Na-E-Ka, SE p. 260 These Walls Can Talk, TE p. 267; SE p. 270 Interview with Naomi Shihab Nye, TE p. 335; SE p. 336 King Minos and Art on the Palace Walls, SE p. 376 The Gene Scene, SE p. 387 Why Books Are Dangerous, SE p. 424 Dressed for Success, SE p. 463 Functional Documents, SE pp. 464–468 Gentleman of the Pool, SE p. 641 Best of Buddies, SE p. 774</p>
<p>3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p> <p>Glencoe Literature: What Exactly Is a Hero?, SE pp. 47–51 Three Queens of Egypt, SE pp. 96–101 Nobody’s Perfect, SE pp. 190–193; TE p. 193 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, TE p. 207 Climate, SE pp. 212–217 How the Snake Got Poison, SE p. 230 Ballpark Food, TE p. 241; SE pp. 242–243 These Walls Can Talk, SE pp. 263–270; TE p. 263 King Minos and Art on the Palace Walls, SE p. 376 The Gene Scene, TE p. 387</p>
Craft and Structure	
<p>4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126</p>

	<p>Glencoe Literature: Hurricane Heroes, TE pp. 25, 27 What Exactly Is a Hero?, TE pp. 48, 50 <i>from</i> Yukon Gold: The Story of the Klondike Gold Rush, TE pp. 69, 71 Three Queens of Egypt, SE p. 101 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, TE p. 204 Climate, SE p. 214 <i>from</i> Dust Tracks on a Road, TE pp. 233, 235 Ta-Na-E-Ka, TE p. 259 These Walls Can Talk, TE p. 268 Why Books Are Dangerous, TE p. 424 Dressed for Success, TE p. 461 Eulogy on the Dog, SE pp. 479–483</p>
<p>5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p> <p>Glencoe Literature: Tracking Trash, SE pp. 165–166; TE pp. 165–166 Functional Documents, SE pp. 171–177; TE pp. 172, 173 Nobody’s Perfect, SE p. 190, TE pp. 190, 191 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, SE pp. 199–209; TE pp. 203, 208 Climate, SE pp. 122–217 Genre Focus: Informational Text, SE p. 218 Ballpark Food, TE p. 241; SE pp. 242–243 Media Workshop, SE p. 247 The Gene Scene, SE p. 384 Why Books Are Dangerous, TE p. 421; SE p. 423 Eulogy on the Dog, TE p. 480</p>

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6. Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

CCSS Project Practice Book:

Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154

Glencoe Literature:

Three Queens of Egypt, TE p. 98
 Tracking Trash, SE pp. 163–170
 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, SE pp. 199–209; TE p. 200
 Climate, SE p. 217
from Dust Tracks on a Road, TE p. 232
 Media Workshop, SE p. 247
 Interview with Naomi Shihab Nye, SE pp. 334–336
 Why Books Are Dangerous, TE pp. 422, 423
from Harvest, TE p. 538
 The Eco-Canoelist, SE pp. 685–690

Integration of Knowledge and Ideas

7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

CCSS Project Practice Book:

Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154

Glencoe Literature:

Three Queens of Egypt, TE pp. 98, 99
 Tracking Trash, TE p. 166; SE p. 167, 168
 Functional Documents, TE p. 172
 Nobody’s Perfect, SE p. 190
 Climate, SE pp. 212–215
 Ballpark Food, SE pp. 244–245
 These Walls Can Talk, TE p. 265
 Interview with Naomi Shihab Nye, TE p. 335
 Geraldine Moore the Poet, SE p. 354
 King Minos and Art on the Palace Walls, TE p. 376

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<p>8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.</p>	<p>CCSS Project Practice Book: Eulogy on the Dog, pp. 111–126</p> <p>Glencoe Literature: These Walls Can Talk, TE p. 266 Geraldine Moore the Poet, SE p. 354 Eulogy on the Dog, SE pp. 479–483</p>
<p>9. Compare and contrast one author’s presentation of events with that of another (e.g., a memoir written by and a biography on the same person).</p>	<p>CCSS Project Practice Book: Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p> <p>Glencoe Literature: The Dog of Pompeii, TE p. 36 Functional Documents, TE p. 173 <i>from</i> Dust Tracks on a Road, SE p. 235 Media Workshop, SE p. 247 King Minos and Art on the Palace Walls, SE pp. 374–376; TE p. 374 Independent Reading, TE p. 434 <i>from</i> Elie Wiesel: Voice from the Holocaust, TE p. 600</p>
Range of Reading and Level of Text Complexity	
<p>10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154 Writing Workshop: Persuasive Essay, pp. 157–176</p> <p>Glencoe Literature: This standard is met throughout the book. For example:</p> <p>Looking for America, SE pp. 450–460 The Shutout, SE pp. 511–520 <i>from</i> Elie Wiesel: Voice from the Holocaust, SE pp. 596–603</p>

Writing

Text Types and Purposes

1. Write arguments to support claims with clear reasons and relevant evidence.

CCSS Project Practice Book:

Writing Workshop: Persuasive Essay, pp. 157–176

Glencoe Literature:

What Exactly Is a Hero? SE p. 51

from Yukon Gold: The Story of the Klondike Gold Rush, TE p. 72

Stray, SE p. 119

The Sand Castle, TE p. 182

Ballpark Food, TE p. 244

These Walls Can Talk, SE p. 270

Jimmy Jet and His TV Set, TE p. 390

Dressed for Success, TE p. 462

Eulogy on the Dog, SE p. 484

The Southpaw, SE p. 492

The Circuit, SE p. 535

Writing Workshop, SE pp. 566–571

The Bracelet, TE p. 758

from Brighton Beach Memoirs, SE p. 770

a. Introduce claim(s) and organize the reasons and evidence clearly.

CCSS Project Practice Book:

Writing Workshop: Persuasive Essay, pp. 157–176

Glencoe Literature:

The Sand Castle, TE p. 182

Ballpark Food, TE p. 244

These Walls Can Talk, SE p. 270

Jimmy Jet and His TV Set, TE p. 390

Dressed for Success, TE p. 462

Eulogy on the Dog, SE p. 484

Writing Workshop, SE pp. 566–567

The Bracelet, TE p. 758

from Brighton Beach Memoirs, SE p. 770

<p>b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 157–176</p> <p>Glencoe Literature: What Exactly Is a Hero?, SE p. 51 <i>from Yukon Gold: The Story of the Klondike Gold Rush</i>, TE p. 72 Stray, SE p. 119 The Sand Castle, TE p. 182 Ballpark Food, TE p. 244 These Walls Can Talk, SE p. 270 Jimmy Jet and His TV Set, TE p. 390 Dressed for Success, TE p. 462 The Southpaw, SE p. 492 Genre Focus, TE p. 522 The Circuit, SE p. 535 Writing Workshop, SE pp. 566–568 The Bracelet, TE p. 758</p>
<p>c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 157–176</p> <p>Glencoe Literature: Writing Workshop, SE pp. 426–431 Eulogy on the Dog, SE p. 484 Writing Workshop, SE pp. 566–571 Writing Workshop, SE pp. 566–569</p>
<p>d. Establish and maintain a formal style.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 157–176</p> <p>Glencoe Literature: Ballpark Food, TE p. 244 The Southpaw, TE p. 492</p>

<p>e. Provide a concluding statement or section that follows from the argument presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 157–176</p> <p>Glencoe Literature: Writing Workshop, SE pp. 426–431 Writing Workshop, SE pp. 566–571 Writing Workshop, SE pp. 566–569 <i>from Brighton Beach Memoirs</i>, SE p. 770</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p>	<p>CCSS Project Practice Book: The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154 Writing Workshop: Research Report, pp. 177–198</p> <p>Glencoe Literature: The Fly, SE p. 8; TE p. 8 Hurricane Heroes, TE p. 26 The Dog of Pompeii, TE pp. 36, 40, 43 The King of Mazy May, pp. 56, 68 Three Queens of Egypt, SE p. 101 Comparing Literature: The Courage That My Mother Had <i>and</i> My Father Is a Simple Man, SE p. 139 Unit Challenge, SE p. 147 Independent Reading, SE p. 149 To Young Readers, SE p. 160; TE p. 160 Tracking Trash, SE p. 170 Functional Documents, SE p. 177 The Sand Castle, TE p. 186; SE p. 188 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, SE p. 209 <i>from</i> Dust Tracks on a Road, TE p. 234 Four Haiku: Seasons, SE p. 239 Ballpark Food, SE p. 246 Ta-Na-E-Ka, TE p. 258 Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit <i>and</i> The Toad and the Donkey, SE p. 279</p>

Writing Workshop, SE pp. 280–285; TE pp. 282, 285
 Unit Challenge, SE p. 287
 Independent Reading, TE p. 288; SE p. 289
 Eleven, SE p. 304
 Mad, SE p. 333; TE p. 333
 Interview with Naomi Shihab Nye, TE p. 336
 Geraldine Moore the Poet, TE p. 348
 The Gene Scene, TE p. 384
 Flowers and Freckle Cream, TE p. 398
 Arachne, SE p. 414
 Comparing Literature: The Fun They Had *and* Why Books Are Dangerous, SE p. 425
 Writing Workshop, SE pp. 426–431
 Independent Reading, TE p. 434
 To Captain John Smith, TE p. 446
 Functional Documents, SE p. 468
 The Southpaw, TE p. 489
 The Wolf and the House Dog *and* The Donkey and the Lapdog, SE p. 510
 The Shutout, SE p. 520
 Persephone, TE p. 546
 Comparing Literature: The Flying Machine *and* All Summer in a Day, SE p. 565; TE p. 552, 560
 Independent Reading, SE p. 575
 A Lesson in Courtesy, SE p. 594
from Elie Wiesel: Voice from the Holocaust, SE p. 603
 Primary Lessons, TE p. 616
 Eleanor Roosevelt, TE p. 653
 The Eco-Canoeist, p. TE p. 688
 Comparing Literature: Going Blind *and from* Ray Charles, TE p. 703
 Writing Workshop, SE pp. 704–711
 Unit Challenge, SE p. 713
 Independent Reading, SE p. 715; TE p. 714
 The Bracelet, SE p. 756
 The Phantom Tollbooth, Act One, SE p. 801; TE p. 784
 Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, SE p. 831
 Writing Workshop, SE pp. 832–837

a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

CCSS Project Practice Book:

The Emperor's Silent Army, pp. 95–110
 Eleanor Roosevelt *and* In Eleanor Roosevelt's Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154
 Writing Workshop: Research Report, pp. 177–198

Glencoe Literature:

Hurricane Heroes, TE p. 26
 The Dog of Pompeii, SE p. 43
 The Courage That My Mother Had *and* My Father Is a Simple Man, SE p. 139
 Independent Reading, SE p. 149
 Tracking Trash, SE p. 170
 Functional Documents, SE p. 177
 The Sand Castle, TE p. 186; SE p. 188
 The Emperor's Silent Army: Terracotta Warriors of Ancient China, SE p. 209
from Dust Tracks on a Road, TE p. 234
 Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit *and* The Toad and the Donkey, SE p. 279
 Writing Workshop, SE pp. 280–282, 284
 Independent Reading, TE p. 288; SE p. 289
 Mad, SE p. 333; TE p. 333
 Interview with Naomi Shihab Nye, TE p. 336
 The Gene Scene, TE p. 384
 Flowers and Freckle Cream, TE p. 398
 Arachne, SE p. 414
 Comparing Literature: The Fun They Had *and* Why Books Are Dangerous, SE p. 425
 Writing Workshop, SE pp. 426–431; TE pp. 427, 428
 Independent Reading, TE p. 434
 Persephone, TE p. 546
 Comparing Literature: The Flying Machine *and* All Summer in a Day, SE p. 565
 Writing Workshop, SE pp. 704–706
 The Phantom Tollbooth, Act One, SE p. 801
 Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, SE p. 831
 Writing Workshop, SE pp. 833–834, 836

b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

CCSS Project Practice Book:

The Emperor's Silent Army, pp. 95–110

Eleanor Roosevelt *and* In Eleanor Roosevelt's Time, pp. 127–140

Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154

Writing Workshop: Research Report, pp. 177–198

Glencoe Literature:

The Fly, SE p. 8; TE p. 8

Hurricane Heroes, TE p. 26

The Dog of Pompeii, TE pp. 36, 40, 43

The Courage That My Mother Had *and* My Father Is a Simple Man, SE p. 139

Independent Reading, SE p. 149

Tracking Trash, SE p. 170

The Sand Castle, SE p. 188

The Emperor's Silent Army: Terracotta Warriors of Ancient China, SE p. 209

from Dust Tracks on a Road, TE p. 234

Ta-Na-E-Ka, TE p. 258

Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit *and* The Toad and the Donkey, SE p. 279

Writing Workshop, SE pp. 281–282, 284; TE p. 283

Independent Reading, TE p. 288; SE p. 289

Eleven, SE p. 304

Mad, SE p. 333; TE p. 333

Interview with Naomi Shihab Nye, TE p. 336

The Gene Scene, TE p. 384

Flowers and Freckle Cream, TE p. 398

Arachne, SE p. 414

Comparing Literature: The Fun They Had *and* Why Books Are Dangerous, SE p. 425

Independent Reading, TE p. 434

Persephone, TE p. 546

Comparing Literature: The Flying Machine *and* All Summer in a Day, TE p. 565

Eleanor Roosevelt, TE p. 653

The Eco-Canoeist, TE p. 688

Writing Workshop, SE pp. 706–707, 709

Independent Reading, SE p. 715

Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, SE p. 831

Writing Workshop, SE pp. 834, 836

Common Core State Standards • Grade 6	Page References
<p>c. Use appropriate transitions to clarify the relationships among ideas and concepts.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 177–198</p> <p>Glencoe Literature: The Sand Castle, SE p. 188 Writing Workshop, SE p. 284 Writing Workshop, SE p. 428 Independent Reading, TE p. 435 Writing Workshop, TE p. 708 Writing Workshop, TE p. 836</p>
<p>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 177–198</p> <p>Glencoe Literature: The Dog of Pompeii, SE p. 43 The Sand Castle, SE p. 188 Four Haiku: Seasons, SE p. 239 Writing Workshop, TE p. 281; SE p. 284 Arachne, SE p. 414 Writing Workshop, SE pp. 426–431; TE p. 429 Primary Lessons, TE p. 616 Writing Workshop, SE p. 836</p>
<p>e. Establish and maintain a formal style.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 177–198</p> <p>Glencoe Literature: The King of Mazy May, SE p. 68 Tracking Trash, SE p. 170 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, SE p. 209 Writing Workshop, SE pp. 426–431 Writing Workshop, SE p. 428 The Wolf and the House Dog <i>and</i> The Donkey and the Lapdog, SE p. 510 Writing Workshop, SE pp. 704–711 The Phantom Tollbooth, Act One, SE p. 801</p>

<p>f. Provide a concluding statement or section that follows from the information or explanation presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 177–198</p> <p>Glencoe Literature: The Dog of Pompeii, SE p. 43 The Sand Castle, SE p. 188 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, SE p. 209 Ta-Na-E-Ka, TE p. 258 Independent Reading, TE p. 288 Mad, SE p. 333 Interview with Naomi Shihab Nye, TE p. 336 Flowers and Freckle Cream, TE p. 398 Arachne, SE p. 414 Writing Workshop, SE pp. 426–431 The Phantom Tollbooth, Act One, SE p. 801 Writing Workshop, SE p. 836</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p>	<p>CCSS Project Practice Book: Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Writing Workshop: Research Report, pp. 177–198 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: Hurricane Heroes, TE p. 25 The King of Mazy May, TE p. 60 All Stories Are Anansi’s, SE p. 80 Dragon, Dragon, SE p. 94 Street Magic, SE p. 112 Pecos Bill, TE p. 127; SE p. 134 The Courage That My Mother Had, TE p. 136 Writing Workshop, SE pp. 140–145 Unit Challenge, SE p. 147</p>

The Sand Castle, TE pp. 184, 185
 How the Snake Got Poison, TE p. 230; SE p. 231
 Four Haiku: Seasons, TE pp. 237, 238, 239
 He Lion, Bruh Bear, and Bruh Rabbit, TE pp. 276
 Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit *and* The Toad and the Donkey, TE p. 279
 Eleven, TE p. 304
 Same Song *and* Maestro, TE pp. 312, 314; SE p. 314
 The All-American Slurp, TE p. 320
 Mad, TE p. 332
 Geraldine Moore the Poet, SE p. 356
 What I can do—I will—*and* Fame is a bee, SE p. 359
 Wings, TE p. 366
 Daydreamers, SE p. 381; TE p. 381
 Jimmy Jet and His TV Set, TE p. 390
 Whatif *and* Jimmy Jet and His TV Set, SE p. 393
 Flowers and Freckle Cream, SE p. 400
 Yes, It Was My Grandmother *and* Good Luck Gold, SE p. 404
 The Fun They Had, TE p. 418
 Independent Reading, SE p. 435
 Spiders *from* All I Really Need to Know I Learned in Kindergarten, SE p. 500; TE p. 498
 The Wolf and the House Dog *and* The Donkey and the Lapdog, TE p. 508
 The Circuit, TE p. 532
 Persephone, TE p. 544
 A Lesson in Courtesy, TE p. 594
 Primary Lessons, TE p. 610
 Eleanor Roosevelt, TE p. 656
 Ode to Mi Gato, TE p. 662
 President Cleveland, Where Are You?, SE p. 682; TE pp. 674, 676
 Comparing Literature: Going Blind *and from* Ray Charles, TE p. 695
 The Bracelet, TE p. 755
from Brighton Beach Memoirs, TE p. 769
 The Golden Touch, TE p. 812
 Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, TE pp. 818, 828

a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20

Pecos Bill, pp. 21–34

Eleven, pp. 35–50

Eulogy on the Dog, pp. 111–126

Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140

Writing Workshop: Narrative, pp. 199–218

Glencoe Literature:

Hurricane Heroes, TE p. 25

Street Magic, SE p. 112

Pecos Bill, TE p. 127

The Courage That My Mother Had, TE p. 136

Writing Workshop, SE pp. 140–145

Unit Challenge, SE p. 147

The Sand Castle, TE pp. 184, 185

How the Snake Got Poison, TE p. 230

Same Song *and* Maestro, TE p. 312

The All-American Slurp, TE p. 320

Mad, TE p. 332

I Dream a World *and* Life Doesn’t Frighten Me, TE p. 342

Geraldine Moore the Poet, SE p. 356

Wings, TE p. 366

Daydreamers, SE p. 381; TE p. 381

Jimmy Jet and His TV Set, TE p. 390

Whatif *and* Jimmy Jet and His TV Set, SE p. 393

Flowers and Freckle Cream, SE p. 400

Yes, It Was My Grandmother *and* Good Luck Gold, SE p. 404

The Fun They Had, TE p. 418

Independent Reading, SE p. 435

Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, TE p. 818

b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20

Pecos Bill, pp. 21–34

Eleven, pp. 35–50

Eulogy on the Dog, pp. 111–126

Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140

Writing Workshop: Narrative, pp. 199–218

Glencoe Literature:

Hurricane Heroes, TE p. 25

Street Magic, SE p. 112

Pecos Bill, TE p. 127; SE p. 134

The Courage That My Mother Had, TE p. 136

Writing Workshop, SE pp. 140–145; TE p. 144

Unit Challenge, SE p. 147

The Sand Castle, TE p. 184

How the Snake Got Poison, TE p. 230

Four Haiku: Seasons, TE pp. 237, 238, 239

Eleven, TE p. 304

Same Song *and* Maestro, SE p. 314; TE p. 314

Mad, TE p. 332

I Dream a World *and* Life Doesn’t Frighten Me, TE p. 342

Geraldine Moore the Poet, SE p. 356; TE p. 356

Wings, TE p. 366

Daydreamers, SE p. 381

Jimmy Jet and His TV Set, TE p. 390

Whatif *and* Jimmy Jet and His TV Set, SE p. 393

Yes, It Was My Grandmother *and* Good Luck Gold, SE p. 404

The Fun They Had, TE p. 418

Satchel Paige, SE p. 638

President Cleveland, Where Are You?, SE p. 682

The Golden Touch, TE p. 812

Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, TE p. 818

<p>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: Hurricane Heroes, TE p. 25 Writing Workshop, SE p. 142 Satchel Paige, SE p. 638</p>
<p>d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p>	<p>CCSS Project Practice Book: Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: The King of Mazy May, TE p. 60 All Stories Are Anansi’s, SE p. 80 Pecos Bill, SE p. 134 Writing Workshop, SE pp. 140–145; TE p. 143 Unit Challenge, SE p. 147 Four Haiku: Seasons, TE p. 237; SE p. 239 Same Song <i>and</i> Maestro, TE p. 312 Mad, TE p. 332 Geraldine Moore the Poet, SE p. 356 What I can do—I will—<i>and</i> Fame is a bee, SE p. 359 Wings, TE p. 366 Daydreamers, SE p. 381 Jimmy Jet and His TV Set, TE p. 390 Flowers and Freckle Cream, SE p. 400 Yes, It Was My Grandmother <i>and</i> Good Luck Gold, SE p. 404 The Fun They Had, TE p. 418</p>

	<p>Spiders <i>from</i> All I Really Need to Know I Learned in Kindergarten, SE p. 500 The Circuit, TE p. 532 Ode to Mi Gato, TE p. 662 President Cleveland, Where Are You?, SE p. 682; TE p. 674 Comparing Literature: Going Blind <i>and from</i> Ray Charles, TE p. 695</p>
<p>e. Provide a conclusion that follows from the narrated experiences or events.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Eulogy on the Dog, pp. 111–126 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: All Stories Are Anansi’s, SE p. 80 Writing Workshop, SE pp. 140–145 Unit Challenge, SE p. 147 Geraldine Moore the Poet, SE p. 356</p>
<i>Production and Distribution of Writing</i>	
<p>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.)</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154 Writing Workshop: Persuasive Essay, pp. 157–176 Writing Workshop: Research Report, pp. 177–198 Writing Workshop: Narrative, pp. 199–218</p>

	<p>Glencoe Literature: The Dog of Pompeii, SE p. 43 The King of Mazy May, SE p. 68 Three Queens of Egypt, TE p. 98 Writing Workshop, SE pp. 140–145 The Sand Castle, SE p. 188 Ta-Na-E-Ka, TE p. 255 Writing Workshop, SE pp. 280–285 Unit Challenge, SE p. 287 Mad, TE p. 332 Interview with Naomi Shihab Nye, TE p. 336 Geraldine Moore the Poet, SE p. 356 Whatif <i>and</i> Jimmy Jet and His TV Set, SE p. 393 Writing Workshop, SE pp. 426–431; TE p. 430 Independent Reading, SE p. 435 Writing Workshop, SE pp. 566–571 Writing Workshop, SE pp. 704–711 <i>from</i> Brighton Beach Memoirs, SE p. 770 The Phantom Tollbooth, Act One, SE p. 801 Writing Workshop, SE p. 832–836</p>
<p>5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6.)</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154 Writing Workshop: Persuasive Essay, pp. 157–176 Writing Workshop: Research Report, pp. 177–198 Writing Workshop: Narrative, pp. 199–218</p>

Common Core State Standards • Grade 6	Page References
	<p>Glencoe Literature: This standard is met in all Writing Workshops and Respond Through Writing assignments. For example:</p> <p>Writing Workshop, SE pp. 140–145 Geraldine Moore the Poet, SE p. 356 Writing Workshop, SE p. 710; TE p. 710</p>
<p>6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154 Writing Workshop: Persuasive Essay, pp. 157–176 Writing Workshop: Research Report, pp. 177–198 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: Writing Workshop, SE pp. 140–145 Writing Workshop, SE p. 280–285 The Eco-Canoeist, p. SE 691 Writing Workshop, SE p. 711 Writing Workshop, SE p. 837</p>
Research to Build and Present Knowledge	
<p>7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and In</i> Eleanor Roosevelt’s Time, pp. 127–140</p>

Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154
 Writing Workshop: Persuasive Essay, pp. 157–176
 Writing Workshop: Research Report, pp. 177–198

Glencoe Literature:

Hurricane Heroes, TE p. 26
 The Dog of Pompeii, SE p. 43
 The King of Mazy May, TE p. 68
from Yukon Gold: The Story of the Klondike Gold Rush, TE p. 70
 The Sand Castle, TE pp. 182, 188
 Nobody's Perfect, TE p. 192
 Climate, TE p. 212; SE p. 217
 Genre Focus: Informational Text, TE p. 218
 The End of the World, SE p. 226
 Ballpark Food, TE p. 246
 Ta-Na-E-Ka, TE pp. 255, 256
 Writing Workshop, SE p. 280
 Unit Challenge, SE p. 287
 The All-American Slurp, TE pp. 324, 325, 326
 I Dream a World *and* Life Doesn't Frighten Me, SE p. 343
 Geraldine Moore the Poet, TE p. 352
 King Minos and Art on the Palace Walls, TE pp. 374, 376
 Flowers and Freckle Cream, TE pp. 396, 398
 Arachne, TE pp. 407, 410, 412
 Comparing Literature: The Fun They Had *and* Why Books Are Dangerous, TE p. 425
 The Circuit, TE p. 530
from Elie Wiesel: Voice from the Holocaust, SE p. 603
 The Secret Schools, TE p. 606
 Satchel Paige, TE pp. 628, 634
 Gentleman of the Pool, TE p. 640
 Eleanor Roosevelt, TE pp. 646, 652
 President Cleveland, Where Are You?, TE p. 667
 Writing Workshop, SE pp. 704–711
 Madam C.J. Walker, TE p. 730
 The Bracelet, TE pp. 748, 754
 Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, TE p. 822

8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154
 Writing Workshop: Persuasive Essay, pp. 157–176
 Writing Workshop: Research Report, pp. 177–198

Glencoe Literature:

The Dog of Pompeii, SE p. 43
 The Sand Castle, TE p. 188
 Genre Focus: Informational Text, TE p. 218
 Writing Workshop, SE p. 280
 Unit Challenge, SE p. 287
 The All-American Slurp, TE p. 326
 I Dream a World *and* Life Doesn’t Frighten Me, SE p. 343
 Geraldine Moore the Poet, TE p. 352
 King Minos and Art on the Palace Walls, TE p. 376
 Flowers and Freckle Cream, TE p. 398
 Comparing Literature: The Fun They Had *and* Why Books Are Dangerous, TE p. 425
 The Southpaw, TE p. 490
 The Wolf and the House Dog *and* The Donkey and the Lapdog, TE p. 510
 The Shutout, SE p. 520
 The Circuit, TE p. 530
 Independent Reading, SE p. 575
from Elie Wiesel: Voice from the Holocaust, SE p. 603
 The Secret Schools, TE p. 606
 Satchel Paige, TE pp. 628, 634
 Gentleman of the Pool, TE p. 640
 Eleanor Roosevelt, TE pp. 646, 652
 Writing Workshop, SE pp. 704–705
 Madam C.J. Walker, TE p. 730
 The Bracelet, TE pp. 748, 754
 Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, TE p. 822

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

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 The Phantom Tollbooth, pp. 65–78
 Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154
 Writing Workshop: Persuasive Essay, pp. 157–176
 Writing Workshop: Research Report, pp. 177–198
 Writing Workshop: Narrative, pp. 199–218

Glencoe Literature:

The Sand Castle, TE p. 188
 Genre Focus: Informational Text, TE p. 218
 Ta-Na-E-Ka, TE p. 256
 Unit Challenge, SE p. 287
 King Minos and Art on the Palace Walls, TE pp. 374, 376
 Flowers and Freckle Cream, TE p. 398
 Arachne, TE p. 410
 Comparing Literature: The Fun They Had *and* Why Books Are Dangerous, TE p. 425
 The Circuit, TE p. 530
 Satchel Paige, TE p. 628
 Writing Workshop, SE pp. 704–705

a. Apply *grade 6 Reading standards* to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64
 The Phantom Tollbooth, pp. 65–78
 Writing Workshop: Narrative, pp. 199–218

Glencoe Literature:

Interview with Naomi Shihab Nye, SE p. 336
 King Minos and Art on the Palace Walls, SE p. 376

	<p>Comparing Literature: The Fun They Had <i>and</i> Why Books Are Dangerous, TE p. 425 Romulus and Remus, TE p. 471 <i>from</i> Harvest, SE p. 539 The Secret Schools, SE p. 606 Satchel Paige, SE p. 636 Comparing Literature: Going Blind <i>and from</i> Ray Charles, TE p. 703 Executive Order No. 9066, SE p. 760</p>
<p>b. Apply <i>grade 6 Reading standards</i> to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154 Writing Workshop: Persuasive Essay, pp. 157–176 Writing Workshop: Research Report, pp. 177–198</p> <p>Glencoe Literature: What Exactly Is a Hero? SE p. 51 Looking for America, SE p. 460 Eulogy on the Dog, SE p. 484 The Eco-Canoeist, TE p. 688</p>
Range of Writing	
<p>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 discipline-specific tasks, purposes, and audiences.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p>

Common Core State Standards • Grade 6

Page References

Writing Workshop: Persuasive Essay, pp. 157–176
 Writing Workshop: Research Report, pp. 177–198
 Writing Workshop: Narrative, pp. 199–218

Glencoe Literature:

This standard is met in all writing assignments throughout the book. For example:

The Dog of Pompeii, SE p. 43
 The Shutout, SE p. 520
 Writing Workshop, SE pp. 704–711

Speaking and Listening

Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 6 topics, texts, and issues*, building on others’ ideas and expressing their own clearly.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64
 The Phantom Tollbooth, pp. 65–78
 Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind and from Ray Charles, pp. 141–154

Glencoe Literature:

The Fly, TE p. 8
 Dragon, Dragon, SE p. 94
 Pecos Bill, TE pp. 128, 131
 Comparing Literature: The Courage That My Mother Had *and* My Father Is a Simple Man, SE p. 139
 Tracking Trash, SE p. 168

The Sand Castle, SE p. 186, TE p. 188
 The Emperor's Silent Army: Terracotta Warriors of Ancient China, TE p. 199
 Climate, TE p. 212
 How the Snake Got Poison, TE p. 228
 Ta-Na-E-Ka, SE p. 261
 Unit Challenge, SE p. 287
 Eleven, TE p. 304
 The All-American Slurp, TE p. 327; SE p. 330
 Interview with Naomi Shihab Nye, TE p. 334
 Wings, TE p. 367; SE p. 373
 King Minos and Art on the Palace Walls, TE p. 374
 Whatif, TE p. 389
 Whatif *and* Jimmy Jet and His TV Set, TE p. 393
 Flowers and Freckle Cream, TE pp. 395, 398
 Arachne, TE p. 410; SE p. 412
 Comparing Literature: The Fun They Had *and* Why Books Are Dangerous, SE p. 425
 Unit Challenge, SE p. 433
 To Captain John Smith, TE p. 445
 Looking for America, TE p. 459
 Romulus and Remus, SE p. 477
 The Southpaw, TE p. 488
 President Cleveland, Where Are You?, SE p. 680
 Madam C.J. Walker, TE p. 728
 Part 1 Opener, TE p. 733
 Damon and Pythias, SE p. 745; TE p. 740
 The Bracelet, TE pp. 747, 759
from Brighton Beach Memoirs, TE pp. 765, 766, 767
 The Phantom Tollbooth, Act One, SE p. 799; TE p. 777
 Genre Focus, TE pp. 802, 803
 Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, TE p. 820
 Speaking, Listening, and Viewing Workshop, SE p. 838
 Unit Challenge, SE p. 839

Common Core State Standards • Grade 6	Page References
<p>a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p> <p>Glencoe Literature: The Sand Castle, TE p. 188 Interview with Naomi Shihab Nye, TE p. 334 Wings, SE p. 373 King Minos and Art on the Palace Walls, TE p. 374 The Phantom Tollbooth, Act One, SE p. 799</p>
<p>b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p> <p>Glencoe Literature: Flowers and Freckle Cream, TE p. 398 <i>from</i> Brighton Beach Memoirs, TE p. 765 Comparing Literature: Zlateh the Goat <i>and</i> The Boy Who Lived with the Bears, TE pp. 820, 827 Speaking, Listening, and Viewing Workshop, SE p. 838 Unit Challenge, SE p. 839</p>

c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64
 The Phantom Tollbooth, pp. 65–78
 Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154

Glencoe Literature:

Wings, SE p. 373
 Whatif, TE p. 389
 Flowers and Freckle Cream, TE p. 395
 Arachne, SE p. 412
 Comparing Literature: The Fun They Had *and* Why Books Are Dangerous, SE p. 425
 Damon and Pythias, SE p. 745; TE p. 740
 The Phantom Tollbooth, Act One, SE p. 799
 Speaking, Listening, and Viewing Workshop, SE p. 838

d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64
 The Phantom Tollbooth, pp. 65–78
 Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154

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	<p>Glencoe Literature: The Sand Castle, TE p. 188 Ta-Na-E-Ka, SE p. 261 Wings, SE p. 373 King Minos and Art on the Palace Walls, TE p. 374 Whatif, TE p. 389 Comparing Literature: The Fun They Had <i>and</i> Why Books Are Dangerous, SE p. 425 The Eco-Canoeist, SE p. 691</p>
<p>2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p> <p>Glencoe Literature: <i>from</i> Yukon Gold: The Story of the Klondike Gold Rush, TE p. 70 Pecos Bill, TE p. 128 The Sand Castle, TE pp. 182, 188 Climate, TE p. 212 Arachne, TE p. 410</p>
<p>3. Delineate a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110</p>

Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154

Glencoe Literature:

Ta-Na-E-Ka, SE p. 261
 Speaking, Listening, and Viewing Workshop, SE p. 572
 Speaking, Listening, and Viewing Workshop, SE p. 838

Presentation of Knowledge and Ideas

4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64
 The Phantom Tollbooth, pp. 65–78
 Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154

Glencoe Literature:

Pecos Bill, TE p. 128
 Speaking, Listening, and Viewing Workshop, SE p. 146
 Unit Challenge, SE p. 147
 The End of the World, SE p. 226
 Ballpark Food, TE p. 246
 Speaking, Listening, and Viewing Workshop, SE p. 286
 Independent Reading, SE p. 289
 The All-American Slurp, TE p. 324
 I Dream a World *and* Life Doesn’t Frighten Me, SE p. 343
 Speaking, Listening, and Viewing Workshop, SE p. 432
 Unit Challenge, SE p. 433
 To Captain John Smith, TE p. 446
 Dressed for Success, TE p. 462

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	<p>The Wolf and the House Dog <i>and</i> The Donkey and the Lapdog, TE p. 510 The Circuit, SE p. 535 Persephone, SE p. 548 Speaking, Listening, and Viewing Workshop, p. SE 572 The Secret Schools, TE p. 606 Gentleman of the Pool, TE p. 640 Eleanor Roosevelt, TE p. 642 President Cleveland, Where Are You?, TE p. 667 Speaking, Listening, and Viewing Workshop, SE p. 712; TE p. 712 Madam C.J. Walker, TE p. 732 Damon and Pythias, TE p. 738 Comparing Literature: Zlateh the Goat <i>and</i> The Boy Who Lived with the Bears, TE p. 822</p>
<p>5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140</p> <p>Glencoe Literature: The End of the World, SE p. 226 Speaking, Listening, and Viewing Workshop, SE p. 286 I Dream a World <i>and</i> Life Doesn’t Frighten Me, SE p. 343 Unit Challenge, SE p. 433 Persephone, SE p. 548 Speaking, Listening, and Viewing Workshop, SE p. 572 The Eco-Canoeist, SE p. 691 Speaking, Listening, and Viewing Workshop, SE p. 712</p>

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 for specific expectations.)

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64
 The Phantom Tollbooth, pp. 65–78
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140

Glencoe Literature:

The Fly, TE. p. 6
 The Dog of Pompeii, TE p. 40
 The King of Mazy May, TE p. 59
 Dragon, Dragon, SE p. 94
 Pecos Bill, TE p. 131
 Speaking, Listening, and Viewing Workshop, SE p. 146; TE p. 146
 Unit Challenge, SE p. 147
 The End of the World, SE p. 226
 How the Snake Got Poison, SE p. 231
 Ballpark Food, TE p. 245
 Ta-Na-E-Ka, TE p. 251
 He Lion, Bruh Bear, and Bruh Rabbit, TE pp. 274, 275
 Speaking, Listening, and Viewing Workshop, SE p. 286
 I Dream a World *and* Life Doesn’t Frighten Me, TE p. 342
 I Dream a World *and* Life Doesn’t Frighten Me, SE p. 343
 Genre Focus: Poetry, TE p. 344
 Geraldine Moore the Poet, TE p. 353
 What I can do—I will *and* Fame is a bee, TE p. 358
 The Gene Scene, TE p. 386
 Whatif *and* Jimmy Jet and His TV Set, TE p. 393
 Flowers and Freckle Cream, TE p. 398
 Speaking, Listening, and Viewing Workshop, SE p. 432; TE p. 432
 To Captain John Smith, TE p. 445
 Romulus and Remus, SE p. 477
 The Circuit, SE p. 535
 Eleanor Roosevelt, SE p. 657
 Speaking, Listening, and Viewing Workshop, SE p. 712
 The Phantom Tollbooth, Act One, TE pp. 780, 801
 Comparing Literature: Zlateh the Goat *and* The Boy Who Lived with the Bears, TE p. 820
 Unit Challenge, SE p. 839

Language

Conventions of Standard English

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

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64
 The Phantom Tollbooth, pp. 65–78
 Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154
 Writing Workshop: Persuasive Essay, pp. 157–176
 Writing Workshop: Research Report, pp. 177–198
 Writing Workshop: Narrative, pp. 199–218

Glencoe Literature:

This standard is met in Grammar Workshops, Grammar Focus lessons, and Grammar Links. For example:

Grammar Workshop, SE pp. 120–121
 Same Song *and* Maestro, SE p. 314
 Writing Workshop, SE p. 571; TE p. 571

a. Ensure that pronouns are in the proper case (subjective, objective, possessive).

CCSS Project Practice Book:

The Emperor’s Silent Army, pp. 95–110
 Writing Workshop: Persuasive Essay, pp. 157–176
 Writing Workshop: Research Report, pp. 177–198
 Writing Workshop: Narrative, pp. 199–218

Glencoe Literature:

Pecos Bill, TE p. 132
 Damon and Pythias, TE p. 742

Common Core State Standards • Grade 6	Page References
<p>b. Use intensive pronouns (e.g., <i>myself</i>, <i>ourselves</i>).</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 157–176</p>
<p>c. Recognize and correct inappropriate shifts in pronoun number and person.*</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 177–198</p> <p>Glencoe Literature: Same Song <i>and</i> Maestro, SE p. 314</p>
<p>d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).*</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 177–198 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: Ta-Na-E-Ka, SE p. 261</p>
<p>e. Recognize variations from standard English in their own and others’ writing and speaking, and identify and use strategies to improve expression in conventional language.*</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 Eulogy on the Dog, pp. 111–126 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154 Writing Workshop: Persuasive Essay, pp. 157–176 Writing Workshop: Research Report, pp. 177–198 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: The King of Mazy May, TE p. 59 Pecos Bill, TE pp. 125, 126 How the Snake Got Poison, TE p. 231 <i>from</i> Dust Tracks on a Road, TE p. 233 Comparing Literature: He Lion, Bruh Bear, and Bruh Rabbit <i>and</i> The Toad and the Donkey, TE pp. 272, 273, 277</p>

Common Core State Standards • Grade 6	Page References
<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Eleven, pp. 35–50 Whatif <i>and</i> Jimmy Jet and His TV Set, pp. 51–64 The Phantom Tollbooth, pp. 65–78 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154 Writing Workshop: Persuasive Essay, pp. 157–176 Writing Workshop: Research Report, pp. 177–198 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: This standard is met in Spelling Links, Focus Lessons, and Respond Through Writing assignments. For example:</p> <p>Four Haiku: Seasons, SE p. 239 Writing Workshop, SE pp. 427, 431 The Phantom Tollbooth, Act One, SE p. 801</p>
<p>a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.*</p>	<p>CCSS Project Practice Book: Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: Comparing Literature: The Courage That My Mother Had <i>and</i> My Father Is a Simple Man, SE p. 139 Writing Workshop, TE p. 145 Eleanor Roosevelt, SE p. 657</p>
<p>b. Spell correctly.</p>	<p>CCSS Project Practice Book: The Dog of Pompeii, pp. 3–20 Pecos Bill, pp. 21–34 Tracking Trash, pp. 81–94 The Emperor’s Silent Army, pp. 95–110 Eulogy on the Dog, pp. 111–126 Eleanor Roosevelt <i>and</i> In Eleanor Roosevelt’s Time, pp. 127–140 Comparing Literature: Going Blind <i>and from</i> Ray Charles, pp. 141–154</p>

Writing Workshop: Persuasive Essay, pp. 157–176
 Writing Workshop: Research Report, pp. 177–198
 Writing Workshop: Narrative, pp. 199–218

Glencoe Literature:
 Writing Workshop, SE p. 145
 Tracking Trash, SE p. 170
 The Sand Castle, SE p. 188
 Four Haiku: Seasons, SE p. 239
 My Parents, SE p. 308
 Geraldine Moore the Poet, SE p. 356
 What I can do—I will—and Fame is a bee, SE p. 359
 Writing Workshop, SE p. 431
 Eulogy on the Dog, SE p. 484
 Ode to Mi Gato, SE p. 663
 President Cleveland, Where Are You?, SE p. 682
from Brighton Beach Memoirs, SE p. 770
 The Phantom Tollbooth, Act One, SE p. 801
 Writing Workshop, SE p. 837
 A Time to Talk *and* Silence, SE p. 807
 The Golden Touch, SE p. 814

Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS Project Practice Book:
 The Dog of Pompeii, pp. 3–20
 Pecos Bill, pp. 21–34
 Eleven, pp. 35–50
 Whatif *and* Jimmy Jet and His TV Set, pp. 51–64
 The Phantom Tollbooth, pp. 65–78
 Tracking Trash, pp. 81–94
 The Emperor’s Silent Army, pp. 95–110
 Eulogy on the Dog, pp. 111–126
 Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140
 Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154
 Writing Workshop: Persuasive Essay, pp. 157–176
 Writing Workshop: Research Report, pp. 177–198

Common Core State Standards • Grade 6	Page References
	<p>Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:</p> <p>Speaking, Listening, and Viewing Workshop, SE p. 432 Writing Workshop, SE p. 566–571 Writing Workshop, SE p. 832–837</p>
<p>a. Vary sentence patterns for meaning, reader/ listener interest, and style.*</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 157–176 Writing Workshop: Research Report, pp. 177–198 Writing Workshop: Narrative, pp. 199–218</p> <p>Glencoe Literature: Grammar Workshop, SE pp. 120–121 Grammar Workshop, SE p. 189 The Emperor’s Silent Army: Terracotta Warriors of Ancient China, TE p. 202 Writing Workshop, TE p. 284 Eleanor Roosevelt, SE p. 657</p>
<p>b. Maintain consistency in style and tone.*</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 157–176 Writing Workshop: Research Report, pp. 177–198</p> <p>Glencoe Literature: The Southpaw, TE p. 492</p>
<p>Vocabulary Acquisition and Use</p>	
<p>4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 6 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 Eulogy on the Dog, pp. 111–126 Context as Clues to Meaning, pp. 221–226 Word Parts as Clues to Meaning, pp. 227–232 Denotation, Connotation, and Shades of Meaning, pp. 233–234</p>

	<p>Glencoe Literature: This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example:</p> <p>Vocabulary Workshop, SE p. 23 I Dream a World <i>and</i> Life Doesn't Frighten Me, SE p. 342 Vocabulary Workshop, SE p. 761</p>
<p>a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 Eulogy on the Dog, pp. 111–126 Context as Clues to Meaning, pp. 221–226</p> <p>Glencoe Literature: The Scribe, TE p. 19 Hurricane Heroes, TE p. 25 The Dog of Pompeii, SE p. 42 All Stories Are Anansi's, SE p. 80 Dragon, Dragon, SE p. 93 Three Queens of Egypt, SE p. 101 Street Magic, SE p. 112 Stray, SE p. 119 The Sand Castle, SE p. 187 The Emperor's Silent Army: Terracotta Warriors of Ancient China, SE p. 209 Climate, SE p. 216 Vocabulary Workshop, SE p. 220 Ta-Na-E-Ka, SE p. 260 These Walls Can Talk, SE p. 270 Same Song <i>and</i> Maestro, TE p. 309</p>

Common Core State Standards • Grade 6	Page References
	<p>The All-American Slurp, TE p. 323; SE p. 329 Geraldine Moore the Poet, TE p. 347; SE p. 355 Wings, SE p. 372 Vocabulary Workshop, SE p. 382 Flowers and Freckle Cream, TE pp. 397, 398; SE p. 400 Arachne, SE p. 413; TE p. 413 The Fun They Had, TE p. 419 Romulus and Remus, TE pp. 472, 473 Eulogy on the Dog, TE p. 479 Persephone, SE p. 547 Eleanor Roosevelt, TE pp. 644, 647 <i>from</i> Brighton Beach Memoirs, TE p. 762 The Phantom Tollbooth, Act One, TE p. 791 Comparing Literature: Zlateh the Goat <i>and</i> The Boy Who Lived with the Bears, TE p. 821</p>
<p>b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>audience, auditory, audible</i>).</p>	<p>CCSS Project Practice Book: Word Parts as Clues to Meaning, pp. 227–232</p> <p>Glencoe Literature: Vocabulary Workshop, SE p. 23 The King of Mazy May, TE p. 55 Street Magic, TE p. 105 Writing Workshop, TE p. 141 Climate, TE p. 212 These Walls Can Talk, TE p. 264 The Fun They Had, TE p. 417 The Bracelet, TE p. 749 The Phantom Tollbooth, Act One, TE pp. 781, 789</p>

c. Consult 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 or its part of speech.

CCSS Project Practice Book:

Tracking Trash, pp. 81–94

Eulogy on the Dog, pp. 111–126

Context as Clues to Meaning, pp. 221–226

Word Parts as Clues to Meaning, pp. 227–232

Denotation, Connotation, and Shades of Meaning, pp. 233–234

Glencoe Literature:

The Scribe, TE p. 19

Pecos Bill, TE p. 129

The Emperor's Silent Army: Terracotta Warriors of Ancient China, TE p. 205

Climate, SE p. 216

Daydreamers, SE p. 381

Yes, It Was My Grandmother *and* Good Luck Gold, TE p. 403

Arachne, TE p. 408

The Fun They Had, TE p. 419

Writing Workshop, TE p. 431

Eulogy on the Dog, TE p. 478

The Southpaw, TE p. 487

The Sidewalk Racer *and* Alone in the Nets, TE p. 620

Eleanor Roosevelt, TE pp. 645, 655

Comparing Literature: Going Blind *and from* Ray Charles, TE p. 699

The Bracelet, TE p. 747

from Brighton Beach Memoirs, SE p. 768; TE p. 767

The Phantom Tollbooth, Act One, TE pp. 786, 789, 791

A Time to Talk *and* Silence, TE p. 805

Common Core State Standards • Grade 6	Page References
<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p>CCSS Project Practice Book: Tracking Trash, pp. 81–94 Context as Clues to Meaning, pp. 221–226</p> <p>Glencoe Literature: The Scribe, TE p. 19 My Parents, SE p. 308 I Dream a World <i>and</i> Life Doesn't Frighten Me, TE p. 338 Arachne, TE p. 405 The Shutout, TE p. 513 The Phantom Tollbooth, Act One, TE p. 791</p>
<p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>CCSS Project Practice Book: Eleven, pp. 35–50 The Phantom Tollbooth, pp. 65–78</p> <p>Glencoe Literature: Pecos Bill, SE p. 133 Tracking Trash, SE p. 169 Vocabulary Workshop, TE p. 220 <i>from</i> Dust Tracks on a Road, TE p. 235 Four Haiku: Seasons, TE p. 239 My Parents, SE p. 308 Same Song <i>and</i> Maestro, TE p. 311 Same Song <i>and</i> Maestro, SE p. 313 Geraldine Moore the Poet, TE p. 347 Daydreamers, SE p. 381 Why Books Are Dangerous, TE p. 420 Writing Workshop, SE p. 428 Eulogy on the Dog, SE p. 485; TE p. 485 The Wolf and the House Dog <i>and</i> The Donkey and the Lapdog, SE p. 509 The Circuit, TE p. 524 The Phantom Tollbooth, Act One, TE pp. 778, 779, 785, 795</p>

Common Core State Standards • Grade 6	Page References
<p>a. Interpret figures of speech (e.g., personification) in context.</p>	<p>CCSS Project Practice Book: Eleven, pp. 35–50 The Emperor’s Silent Army, pp. 95–110</p> <p>Glencoe Literature: Street Magic, TE p. 107 Four Haiku: Seasons, TE p. 239 Daydreamers, SE pp. 377–381 The Phantom Tollbooth, Act One, TE pp. 785, 795</p>
<p>b. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 221–226</p> <p>Glencoe Literature: Four Haiku: Seasons, TE p. 239 Ballpark Food, SE p. 246 Yes, It Was My Grandmother <i>and</i> Good Luck Gold, TE p. 403 Arachne, SE p. 413</p>
<p>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>stingy</i>, <i>scrimping</i>, <i>economical</i>, <i>unwasteful</i>, <i>thrifty</i>).</p>	<p>CCSS Project Practice Book: Denotation, Connotation, and Shades of Meaning, pp. 233–234</p> <p>Glencoe Literature: What Exactly Is a Hero?, SE p. 51 The King of Mazy May, SE p. 67 Vocabulary Workshop, TE p. 220 I Dream a World <i>and</i> Life Doesn’t Frighten Me, TE p. 338 Vocabulary Workshop, TE p. 382 Writing Workshop, TE p. 570</p>

6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CCSS Project Practice Book:

The Dog of Pompeii, pp. 3–20

Pecos Bill, pp. 21–34

Eleven, pp. 35–50

Tracking Trash, pp. 81–94

The Emperor’s Silent Army, pp. 95–110

Eulogy on the Dog, pp. 111–126

Eleanor Roosevelt *and* In Eleanor Roosevelt’s Time, pp. 127–140

Comparing Literature: Going Blind *and from* Ray Charles, pp. 141–154

Context as Clues to Meaning, pp. 221–226

Word Parts as Clues to Meaning, pp. 227–232

Glencoe Literature:

This standard is met in all Academic Vocabulary activities. For example:

The Dog of Pompeii, SE p. 42

Wings, SE p. 372

from Brighton Beach Memoirs, SE p. 769

Common Core State Standards • GRADE 7

This chart lists the Grade 7 Common Core State Standards and shows which pages in *Glencoe Literature* teach or review each standard.

Common Core State Standards • Grade 7

Page References

Reading: Literature

Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS Project Practice Book:

Rikki-tikki-tavi, pp. 3–18
 The Highwayman, pp. 19–34
 Annabel Lee, pp. 35–48
 Young Arthur, pp. 49–62
 The Monsters Are Due on Maple Street, pp. 63–78

Glencoe Literature:

This standard is met on many After You Read pages. For example:

Seventh Grade, SE pp. 121–122
 The Tale of 'Kiko-Wiko, SE pp. 408–409
 The Miraculous Eclipse, SE pp. 788–789

2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS Project Practice Book:

The Highwayman, pp. 19–34
 Annabel Lee, pp. 35–48
 Young Arthur, pp. 49–62
 The Monsters Are Due on Maple Street, pp. 63–78

Glencoe Literature:

Fish Cheeks, SE pp. 6–58
 Rikki-tikki-tavi, SE p. 59
 The Highwayman, SE pp. 61–69
 Genre Focus: Short Fiction, TE p. 84
 The Force of Luck, SE p. 103
 We Are All One, SE pp. 135–143; TE p. 141
 Comparing Literature: The Rider *and* I'll Walk the Tightrope, SE pp. 150–153
 Brer Rabbit and Brer Lion, SE p. 176

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	<p>After Twenty Years, TE p. 200 The Monkey Who Asked for Misery, SE p. 288 Strawberries, TE p. 330 The Pasture, SE p. 352 Why the Waves Have Whitecaps, SE p. 372 The Luckiest Time of All, SE p. 438 The Scholarship Jacket, TE pp. 478, 479 In a Neighborhood in Los Angeles, TE p. 507 If I Can Stop One Heart from Breaking <i>and</i> I Stepped from Plank to Plank, SE p. 607 One, TE p. 663 Birthday Box, SE pp. 701–711 To James, SE pp. 701–711 Big Yellow Taxi, SE p. 762 The Miraculous Eclipse, TE p. 780 There Will Come Soft Rains, SE pp. 841–852; TE p. 845 Comparing Literature: Echo and Narcissus <i>and</i> Orpheus, the Great Musician, SE pp. 862–873; TE p. 871</p>
<p>3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78</p> <p>Glencoe Literature: Amigo Brothers, SE pp. 19–35 Rikki-tikki-tavi, SE pp. 39–58; TE p. 50 Seventh Grade, SE pp. 113–122 Thank You, M’am, SE pp. 125–133 We Are All One, SE pp. 135–143 Charles, SE pp. 179–189 After Twenty Years, SE pp. 195–201; TE p. 199 An Hour with Abuelo, SE pp. 265–274 A Day’s Wait, SE pp. 277–283 Comparing Literature: Aunty Misery <i>and</i> Strawberries, SE pp. 324–331 A Crush, SE pp. 420–432 Comparing Literature: Superman and Me <i>and</i> My First Memory (of Librarians), SE pp. 439–447 The Scholarship Jacket, TE p. 476 Comparing Literature: Langston Terrace <i>and</i> Home, SE pp. 570–579 Comparing Literature: <i>from</i> Barrio Boy <i>and</i> How I Learned English, SE pp. 728–737</p>

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS Project Practice Book:

The Highwayman, pp. 19–34

Annabel Lee, pp. 35–48

Glencoe Literature:

Rikki-tikki-tavi, TE p. 55

The Highwayman, TE pp. 63, 64, 66

Seventh Grade, TE p. 119

The Rider, TE p. 151

I'll Walk the Tightrope, TE p. 152

Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out, SE pp. 190–193

Slam, Dunk, & Hook, SE pp. 203–207

The Monkey Who Asked for Misery, TE p. 285

Aunty Misery, TE p. 325

Where Mountain Lion Lay Down with Deer, SE pp. 363–367

Summer, SE pp. 390–392

Dreams, SE pp. 393–396

Miracles, SE pp. 397–399

The Scholarship Jacket, TE p. 479

Without Commercials, SE pp. 547–552

Primer Lesson, SE pp. 567–569

Home, TE p. 578

If I Can Stop One Heart from Breaking *and* I Stepped from Plank to Plank, SE pp. 604–607

Hollywood and the Pits, SE pp. 609–623

Almost Ready, SE pp. 656–658

Your World, SE pp. 661–665

One, SE pp. 661–665

Four Skinny Trees, SE p. 671

Birthday Box, TE p. 701

To James, TE p. 708; SE p. 711

The Monsters Are Due on Maple Street, TE p. 809

There Will Come Soft Rains, SE pp. 841–852

Birdfoot's Grampa, SE p. 861

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<p>5. Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning.</p>	<p>CCSS Project Practice Book: The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 The Monsters Are Due on Maple Street, pp. 63–78</p> <p>Glencoe Literature: The Highwayman, SE pp. 61–69 From Blossoms, SE pp. 354–357 Where Mountain Lion Lay Down with Deer, SE pp. 363–367 Dreams, SE pp. 393–396 Annabel Lee, SE pp. 413–417 Without Commercials, TE p. 548 The Miraculous Eclipse, TE p. 774 The Monsters Are Due on Maple Street, TE p. 800</p>
<p>6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78</p> <p>Glencoe Literature: The Wise Old Woman, SE pp. 9–17 Seventh Grade, TE p. 117 Hollywood and the Pits, TE p. 612; SE p. 624</p>
Integration of Knowledge and Ideas	
<p>7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34</p> <p>Glencoe Literature: Rikki-tikki-tavi, TE p. 42 Big Yellow Taxi, TE p. 761 The Monsters Are Due on Maple Street, TE p. 798</p>
<p>8. (Not applicable to literature)</p>	

9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

CCSS Project Practice Book:

Rikki-tikki-tavi, pp. 3–18
 Young Arthur, pp. 49–62
 The Monsters Are Due on Maple Street, pp. 63–78

Glencoe Literature:

Rikki-tikki-tavi, SE p. 57
 Outdoor Art in America, SE p. 524
 Medieval England: *from* Catherine, Called Birdy, SE p. 636
 The Monsters Are Due on Maple Street, SE pp. 813–828; TE pp. 820, 824
 There Will Come Soft Rains, TE pp. 843, 846

Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

CCSS Project Practice Book:

Rikki-tikki-tavi, pp. 3–18
 The Highwayman, pp. 19–34
 Annabel Lee, pp. 35–48
 Young Arthur, pp. 49–62
 The Monsters Are Due on Maple Street, pp. 63–78

Glencoe Literature:

This standard is met throughout the book. For example:

After Twenty Years, SE pp. 195–201
 Annabel Lee, SE pp. 413–417
 The Monsters Are Due on Maple Street, Act I, SE pp. 795–811

Reading: Informational Text

Key Ideas and Details

<p>1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: This standard is met on many After You Read pages. For example:</p> <p>The Story of an Eyewitness, SE pp. 260–261 Tending Sir Ernest’s Legacy, SE pp. 316–317 <i>from The Adventures of Marco Polo</i>, SE pp. 696–697</p>
<p>2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94</p> <p>Glencoe Literature: TIME: Fireproofing the Forests, SE p. 144 What Is a Knight? SE p. 219 <i>from An American Childhood</i>, TE pp. 378, 380, 381 Do Animals Lie? TE p. 290; SE p. 296 <i>from Shipwreck at the Bottom of the World</i>, TE p. 319; SE p. 323 TIME: The Gigggle Prescription, SE p. 387 All Together Now, TE p. 467; SE p. 470 A Mason-Dixon Memory, SE pp. 483–493 Names/Nombres, SE pp. 495–503 Tony Hawk: Chairman of the Board, SE p. 602 New Directions, TE p. 653; SE p. 654 <i>from Zlata’s Diary</i>, TE p. 681 TIME: Message of Hope, SE p. 712 Missing! TE p. 857</p>

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

CCSS Project Practice Book:

from Shipwreck at the Bottom of the World, pp. 109–122

Names/Nombres, pp. 123–136

Should Naturalized Citizens Be President? pp. 137–152

Glencoe Literature:

What Is a Knight? SE pp. 211–218

from When Plague Strikes, SE pp. 223–239

The Story of an Eyewitness, SE pp. 249–261

from An American Childhood, SE pp. 375–383

Do Animals Lie? SE pp. 290–296

A Mason-Dixon Memory, SE p. 492

Names/Nombres, SE p. 502

TIME: Oprah Winfrey, SE p. 529

Toward a Rainbow Nation, SE p. 559

from The Autobiography of Malcolm X, SE p. 647

from Zlata’s Diary, SE pp. 675–683

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

CCSS Project Practice Book:

Fireproofing the Forests, pp. 81–94

What Is a Knight? pp. 95–108

from Shipwreck at the Bottom of the World, pp. 109–122

Names/Nombres, pp. 123–136

Glencoe Literature:

TIME: Fireproofing the Forests, TE p. 147

What Is a Knight? TE pp. 211, 212

TIME: Miracle Hands, TE p. 241

The Story of an Eyewitness, SE pp. 249–261; TE p. 257

Do Animals Lie? TE p. 292

One’s Name Is Mud, SE pp. 297–301

Tending Sir Ernest’s Legacy, TE pp. 309, 310

TIME: The Gigggle Prescription, TE p. 385

All Together Now, TE p. 467

Names/Nombres, TE p. 496

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	<p>Heroes, SE pp. 562–565 Comparing Literature: Langston Terrace <i>and</i> Home, SE pp. 570–579 Tony Hawk: Chairman of the Board, TE p. 599 The Teacher Who Changed My Life, SE pp. 717–727 TIME: Ah, Wilderness! TE p. 765 Missing! TE p. 855</p>
<p>5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122</p> <p>Glencoe Literature: What Is a Knight? TE p. 213; SE p. 219 <i>from</i> When Plague Strikes, SE pp. 223–239 The Story of an Eyewitness, TE p. 250 Do Animals Lie? SE pp. 290–296 Tending Sir Ernest’s Legacy, TE p. 313 <i>from</i> Shipwreck at the Bottom of the World, SE pp. 318–323 A Mason-Dixon Memory, SE pp. 483–493 Names/Nombres, TE p. 497 Should Naturalized Citizens Be President? TE p. 538 Heroes, SE pp. 562–565 <i>from</i> Zlata’s Diary, SE pp. 675–683 Missing! SE pp. 855–861; TE p. 857</p>
<p>6. Determine an author’s point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: What Is a Knight? SE pp. 211–218 Should Naturalized Citizens Be President? SE pp. 537–541 Toward a Rainbow Nation, SE pp. 554–560 <i>from</i> The Autobiography of Malcolm X, SE pp. 641–647</p>

<i>Integration of Knowledge and Ideas</i>	
<p>7. Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium’s portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).</p>	<p>CCSS Project Practice Book: What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136</p>
<p>8. Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.</p>	<p>CCSS Project Practice Book: Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: TIME: Fireproofing the Forests, TE p. 144 Do Animals Lie? SE pp. 290–296 All Together Now, TE p. 470 TIME: Oprah Winfrey, SE p. 527 Should Naturalized Citizens Be President? SE pp. 537–541 Toward a Rainbow Nation, SE pp. 554–560 <i>from The Adventures of Marco Polo</i>, TE p. 688</p>
<p>9. Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.</p>	<p>CCSS Project Practice Book: Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: Should Naturalized Citizens Be President? SE pp. 537–541</p>
<i>Range of Reading and Level of Text Complexity</i>	
<p>10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p>

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Glencoe Literature:

This standard is met throughout the book. For example:

from When Plague Strikes, SE pp. 223–239

Names/Nombres, SE pp. 495–503

The Teacher Who Changed My Life, SE pp. 717–727

Writing

Text Types and Purposes

1. Write arguments to support claims with clear reasons and relevant evidence.

CCSS Project Practice Book:

Should Naturalized Citizens Be President? pp. 137–152

Writing Workshop: Persuasive Essay, pp. 155–174

Glencoe Literature:

TIME: Fireproofing the Forests, TE p. 148

The Tale of Kiko-Wiko, SE p. 410

Outdoor Art in America, TE p. 526

Should Naturalized Citizens Be President? SE p. 542

Heroes, SE p. 565

Writing Workshop, SE pp. 580–585

from The Autobiography of Malcolm X, SE p. 647

The Monsters Are Due on Maple Street, TE p. 824

There Will Come Soft Rains, SE p. 853

Missing! TE p. 858

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<p>a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174</p> <p>Glencoe Literature: TIME: Fireproofing the Forests, TE p. 148 The Tale of ‘Kiko-Wiko, SE p. 410 Should Naturalized Citizens Be President? SE p. 542 Writing Workshop, SE pp. 580–585 There Will Come Soft Rains, SE p. 853</p>
<p>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</p>	<p>CCSS Project Practice Book: Should Naturalized Citizens Be President? pp. 137–152 Writing Workshop: Persuasive Essay, pp. 155–174</p> <p>Glencoe Literature: TIME: Fireproofing the Forests, TE p. 148 The Tale of ‘Kiko-Wiko, SE p. 410 Should Naturalized Citizens Be President? SE p. 542 Writing Workshop, SE pp. 580–585 There Will Come Soft Rains, SE p. 853</p>
<p>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174</p> <p>Glencoe Literature: Writing Workshop, SE pp. 580–585</p>
<p>d. Establish and maintain a formal style.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174</p>
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174</p> <p>Glencoe Literature: The Tale of ‘Kiko-Wiko, SE p. 410 Writing Workshop, SE pp. 580–585</p>

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS Project Practice Book:

What Is a Knight? pp. 95–108
from Shipwreck at the Bottom of the World, pp. 109–122
 Writing Workshop: Research Report, pp. 175–196

Glencoe Literature:

Comparing Literature: The Rider *and* I'll Walk the Tightrope, SE p. 153
 An Hour with Abuelo, SE p. 275; TE p. 275
 Tending Sir Ernest's Legacy, pp. TE 306, 314
 Comparing Literature: Aunty Misery *and* Strawberries, SE p. 331
 The Pasture, TE p. 352; SE p. 352
 Why the Waves Have Whitecaps, TE p. 371
 Miracles, SE p. 399
 The Tale of Kiko-Wiko, TE p. 402
 Annabel Lee, SE p. 418
 A Crush, TE p. 426
 Comparing Literature: Superman and Me *and* My First Memory (of Librarians), SE p. 447
 Writing Workshop, SE pp. 448–453
 TIME: Oprah Winfrey, TE p. 528
 old age sticks, SE p. 532
 Without Commercials, TE p. 550
 Comparing Literature: Langston Terrace *and* Home, SE p. 579
 Four Skinny Trees *and* Chanclas, SE p. 671
 Birthday Box, TE p. 707
 The Teacher Who Changed My Life, SE p. 727
 Comparing Literature: *from* Barrio Boy *and* How I Learned English, SE p. 737
 Comparing Literature: Echo and Narcissus *and* Orpheus, the Great Musician, SE p. 873
 Writing Workshop, SE pp. 874–879

a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

CCSS Project Practice Book:

from Shipwreck at the Bottom of the World, pp. 109–122
 Writing Workshop: Research Report, pp. 175–196

Glencoe Literature:

Writing Workshop, SE pp. 874–879

<p>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p>	<p>CCSS Project Practice Book: <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Writing Workshop: Research Report, pp. 175–196</p> <p>Glencoe Literature: Independent Reading, SE p. 163 An Hour with Abuelo, SE p. 275 Writing Workshop, SE pp. 448–453 TIME: Oprah Winfrey, TE p. 528 old age sticks, SE p. 532 Without Commercials, TE p. 550 Birthday Box, TE p. 707 The Teacher Who Changed My Life, SE p. 727 Writing Workshop, SE pp. 874–879</p>
<p>c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 175–196</p> <p>Glencoe Literature: Rikki-tikki-tavi, SE p. 59 What Is a Knight? SE p. 219 Writing Workshop, SE p. 450</p>
<p>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p>	<p>CCSS Project Practice Book: <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Writing Workshop: Research Report, pp. 175–196</p> <p>Glencoe Literature: An Hour with Abuelo, SE p. 275 Writing Workshop, SE pp. 450, 452 Four Skinny Trees <i>and</i> Chanclas, SE p. 671</p>
<p>e. Establish and maintain a formal style.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 175–196</p>

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f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

CCSS Project Practice Book:

from Shipwreck at the Bottom of the World, pp. 109–122
 Writing Workshop: Research Report, pp. 175–196

Glencoe Literature:

Writing Workshop, SE pp. 450, 452
 Writing Workshop, TE p. 876; SE pp. 876, 878

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

CCSS Project Practice Book:

Writing Workshop: Narrative, pp. 197–214

Glencoe Literature:

The Wise Old Woman, TE p. 12
 Amigo Brothers, TE pp. 31, 33
 Seventh Grade, SE p. 123
 Writing Workshop, SE pp. 154–159
from Shipwreck at the Bottom of the World, TE p. 320
 Comparing Literature: Aunty Misery *and* Strawberries, TE p. 324
from An American Childhood, SE p. 383
 The Tale of Kiko-Wiko, TE p. 404
 A Crush, TE p. 428
 Names/Nombres, TE p. 500
 Tony Hawk: Chairman of the Board, TE p. 602
 Hollywood and the Pits, TE p. 614
from The Adventures of Marco Polo, SE p. 698
 The Miraculous Eclipse, TE p. 773
 The Monsters Are Due on Maple Street, TE p. 806
 Comparing Literature: Echo and Narcissus *and* Orpheus, the Great Musician, TE p. 867

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<p>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p>	<p>CCSS Project Practice Book: Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: The Wise Old Woman, TE p. 12 Seventh Grade, SE p. 123 Writing Workshop, SE pp. 154–159; TE p. 157 <i>from</i> The Adventures of Marco Polo, SE p. 698 The Miraculous Eclipse, TE p. 773</p>
<p>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p>	<p>CCSS Project Practice Book: Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: The Wise Old Woman, TE p. 12 Amigo Brothers, TE p. 31 Seventh Grade, SE p. 123 Thank You, M'am, SE p. 133 Writing Workshop, SE pp. 154–159; TE p. 156 <i>from</i> When Plague Strikes, TE p. 228 A Day's Wait, TE p. 280 <i>from</i> The Adventures of Marco Polo, SE p. 698 The Miraculous Eclipse, TE p. 773</p>
<p>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p>	<p>CCSS Project Practice Book: Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: Writing Workshop, SE p. 156</p>
<p>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</p>	<p>CCSS Project Practice Book: Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: Fish Cheeks, TE p. 3 Amigo Brothers, TE p. 29</p>

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	<p>Seventh Grade, SE p. 123 Writing Workshop, SE pp. 154–159; TE p. 158 <i>from Shipwreck at the Bottom of the World</i>, TE p. 320 <i>from The Adventures of Marco Polo</i>, SE p. 698 The Miraculous Eclipse, TE p. 773</p>
<p>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</p>	<p>CCSS Project Practice Book: Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: Thank You, M'am, TE p. 130 Writing Workshop, SE pp. 154–159 <i>from The Adventures of Marco Polo</i>, SE p. 698</p>
<i>Production and Distribution of Writing</i>	
<p>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.)</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Young Arthur, pp. 49–62 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152 Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Research Report, pp. 175–196 Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: Writing Workshop, SE pp. 154–159 Writing Workshop, SE pp. 332–337 Writing Workshop, SE pp. 448–453 Writing Workshop, SE pp. 580–585 Writing Workshop, SE pp. 738–745 Writing Workshop, SE pp. 874–879</p>

<p>5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</p>	<p>CCSS Project Practice Book: Names/Nombres, pp. 123-136 Writing Workshop: Persuasive Essay, pp. 155-174 Writing Workshop: Research Report, pp. 175-196 Writing Workshop: Narrative, pp. 197-214</p> <p>Glencoe Literature: This standard is met in all Writing Workshops and Respond Through Writing assignments. For example:</p> <p>Seventh Grade, SE p. 123 Writing Workshop, SE pp. 154-159 Writing Workshop, SE pp. 580-585</p>
<p>6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.</p>	<p>CCSS Project Practice Book: The Highwayman, pp. 19-34 Annabel Lee, pp. 35-48 Young Arthur, pp. 49-62 What Is a Knight? pp. 95-108 Names/Nombres, pp. 123-136 Should Naturalized Citizens Be President? pp. 137-152 Writing Workshop: Persuasive Essay, pp. 155-174 Writing Workshop: Research Report, pp. 175-196 Writing Workshop: Narrative, pp. 197-214</p>
Research to Build and Present Knowledge	
<p>7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.</p>	<p>CCSS Project Practice Book: Annabel Lee, pp. 35-48 Young Arthur, pp. 49-62 Fireproofing the Forests, pp. 81-94 What Is a Knight? pp. 95-108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109-122 Writing Workshop: Research Report, pp. 175-196</p>

	<p>Glencoe Literature: Amigo Brothers, TE p. 22 <i>from Rosa Parks: My Story</i>, TE p. 108 We Are All One, TE p. 136 Tending Sir Ernest’s Legacy, SE p. 317 <i>from Shipwreck at the Bottom of the World</i>, TE p. 318 A Mason-Dixon Memory, TE p. 491 Names/Nombres, SE p. 504 TIME: Oprah Winfrey, TE p. 527 Toward a Rainbow Nation, TE p. 554 Hollywood and the Pits, TE pp. 616, 619 Young Arthur, SE p. 635 Medieval England: <i>from Catherine, Called Birdy</i>, TE p. 638 New Directions, TE p. 650 <i>from Zlata’s Diary</i>, TE p. 678 <i>from The Adventures of Marco Polo</i>, TE pp. 690, 691, 695 The Teacher Who Changed My Life, TE pp. 718, 724, 726 Writing Workshop, SE pp. 738–745 The Miraculous Eclipse, TE pp. 778, 783 The Monsters Are Due on Maple Street, TE p. 798 The Bird Like No Other, TE p. 836 There Will Come Soft Rains, TE pp. 846, 850 Missing! TE p. 858</p>
<p>8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.</p>	<p>CCSS Project Practice Book: The Monsters Are Due on Maple Street, pp. 63–78 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Should Naturalized Citizens Be President? pp. 137–152 Writing Workshop: Research Report, pp. 175–196</p> <p>Glencoe Literature: Writing Workshop, SE pp. 738–745 Research Report Writing, SE pp. R14–R17</p>

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

CCSS Project Practice Book:

Rikki-tikki-tavi, pp. 3–18
 The Highwayman, pp. 19–34
 Annabel Lee, pp. 35–48
 Young Arthur, pp. 49–62
 The Monsters Are Due on Maple Street, pp. 63–78
 Fireproofing the Forests, pp. 81–94
 What Is a Knight? pp. 95–108
from Shipwreck at the Bottom of the World, pp. 109–122
 Names/Nombres, pp. 123–136
 Should Naturalized Citizens Be President? pp. 137–152
 Writing Workshop: Persuasive Essay, pp. 155–174
 Writing Workshop: Research Report, pp. 175–196
 Writing Workshop: Narrative, pp. 197–214

Glencoe Literature:

Comparing Literature: The Rider *and* I’ll Walk the Tightrope, SE p. 153
 An Hour with Abuelo, SE p. 275
 Comparing Literature: Langston Terrace *and* Home, SE p. 579
 Hollywood and the Pits, SE p. 624
 To James, TE p. 708
 Comparing Literature: *from* Barrio Boy *and* How I Learned English, SE p. 737
 The Miraculous Eclipse, TE p. 786
 The Monsters Are Due on Maple Street, SE p. 829
 Comparing Literature: Echo and Narcissus *and* Orpheus, the Great Musician, SE p. 873

a. Apply *grade 7 Reading standards* to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).

CCSS Project Practice Book:

Rikki-tikki-tavi, pp. 3–18
 The Highwayman, pp. 19–34
 Annabel Lee, pp. 35–48
 Young Arthur, pp. 49–62
 The Monsters Are Due on Maple Street, pp. 63–78
 Writing Workshop: Narrative, pp. 197–214

Glencoe Literature:

Comparing Literature: The Rider *and* I’ll Walk the Tightrope, SE p. 153
 An Hour with Abuelo, SE p. 275

Common Core State Standards • Grade 7	Page References
	<p>Comparing Literature: Langston Terrace <i>and</i> Home, SE p. 579 Hollywood and the Pits, SE p. 624 To James, TE p. 708 Comparing Literature: <i>from</i> Barrio Boy <i>and</i> How I Learned English, SE p. 737 Comparing Literature: Echo and Narcissus and Orpheus, the Great Musician, SE p. 873</p>
<p>b. Apply <i>grade 7 Reading standards</i> to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152 Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Research Report, pp. 175–196</p> <p>Glencoe Literature: Comparing Literature: Langston Terrace <i>and</i> Home, SE p. 579 Comparing Literature: <i>from</i> Barrio Boy <i>and</i> How I Learned English, SE p. 737</p>
Range of Writing	
<p>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 discipline-specific tasks, purposes, and audiences.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152 Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Research Report, pp. 175–196 Writing Workshop: Narrative, pp. 197–214</p>

Glencoe Literature:

This standard is met in all writing assignments throughout the book. For example:

An Hour with Abuelo, SE p. 275

Where Mountain Lion Lay Down with Deer, SE p. 367

Writing Workshop, SE pp. 738–745

Speaking and Listening

Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS Project Practice Book:

Rikki-tikki-tavi, pp. 3–18

The Highwayman, pp. 19–34

Annabel Lee, pp. 35–48

Young Arthur, pp. 49–62

The Monsters Are Due on Maple Street, pp. 63–78

Fireproofing the Forests, pp. 81–94

What Is a Knight? pp. 95–108

from Shipwreck at the Bottom of the World, pp. 109–122

Names/Nombres, pp. 123–136

Should Naturalized Citizens Be President? pp. 137–152

Glencoe Literature:

Amigo Brothers, SE p. 35

Charles, TE p. 182; SE p. 189

from When Plague Strikes, TE p. 231

Functional Documents, TE p. 244

A Day's Wait, TE p. 277

Tending Sir Ernest's Legacy, TE p. 306

from Shipwreck at the Bottom of the World, TE p. 318

From Blossoms, SE p. 357

TIME: The Giggle Prescription, TE p. 386

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	<p>A Crush, SE p. 432 A Mason-Dixon Memory, TE p. 490; SE p. 493 Without Commercials, SE p. 552 Toward a Rainbow Nation, TE p. 555 Heroes, TE p. 562 Langston Terrace, TE p. 574 <i>from</i> The Autobiography of Malcolm X, TE p. 644 <i>from</i> Zlata’s Diary, SE p. 683 Speaking, Listening, and Viewing Workshop, SE p. 880</p>
<p>a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: A Mason-Dixon Memory, TE p. 490 Without Commercials, SE p. 552 Heroes, TE p. 562 <i>from</i> The Autobiography of Malcolm X, TE p. 644 <i>from</i> Zlata’s Diary, SE p. 683</p>
<p>b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78</p>

Common Core State Standards • Grade 7	Page References
	<p>Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: A Mason-Dixon Memory, SE p. 493 Speaking, Listening, and Viewing Workshop, SE p. 880</p>
<p>c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: A Mason-Dixon Memory, SE p. 493 Speaking, Listening, and Viewing Workshop, SE p. 880</p>
<p>d. Acknowledge new information expressed by others and, when warranted, modify their own views.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p>

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	<p>Glencoe Literature: A Mason-Dixon Memory, SE p. 493 Speaking, Listening, and Viewing Workshop, SE p. 880</p>
<p>2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.</p>	<p>CCSS Project Practice Book: The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 The Monsters Are Due on Maple Street, pp. 63–78 What Is a Knight? pp. 95–108 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p>
<p>3. Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE p. 586</p>
Presentation of Knowledge and Ideas	
<p>4. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152</p>

	<p>Glencoe Literature: Tending Sir Ernest’s Legacy, TE p. 310 Speaking, Listening, and Viewing Workshop, SE p. 338 The Luckiest Time of All, SE p. 438; TE 438 Speaking, Listening, and Viewing Workshop, SE p. 454 Toward a Rainbow Nation, SE p. 560 Speaking, Listening, and Viewing Workshop, SE p. 586 If I Can Stop One Heart from Breaking <i>and</i> I Stepped from Plank to Plank, SE p. 607 The Teacher Who Changed My Life, TE pp. 718, 726; SE p. 727 Speaking, Listening, and Viewing Workshop, SE p. 746</p>
<p>5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.</p>	<p>CCSS Project Practice Book: Annabel Lee, pp. 35–48 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122</p> <p>Glencoe Literature: <i>from</i> When Plague Strikes, TE p. 238 The Monkey Who Asked for Misery, SE p. 288 Speaking, Listening, and Viewing Workshop, SE p. 338 From Blossoms, SE p. 357 Unit Challenge, SE p. 455 A Mason-Dixon Memory, TE p. 491 The War of the Wall, TE p. 520 Outdoor Art in America, TE p. 525 Comparing Literature: Langston Terrace and Home, TE p. 574 Hollywood and the Pits, TE pp. 616, 619 <i>from</i> Zlata’s Diary, TE p. 677 The Teacher Who Changed My Life, TE p. 718 Speaking, Listening, and Viewing Workshop, SE p. 746</p>

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<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 Annabel Lee, pp. 35–48 Fireproofing the Forests, pp. 81–94 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Should Naturalized Citizens Be President? pp. 137–152</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE p. 160 Speaking, Listening, and Viewing Workshop, SE p. 338; TE p. 338 Miracles, TE p. 398</p>

Language	
<i>Conventions of Standard English</i>	
<p>1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152 Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Research Report, pp. 175–196 Writing Workshop: Narrative, pp. 197–214</p>

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	<p>Glencoe Literature: This standard is met in Grammar Workshops, Focus Lessons, and Grammar Links. For example:</p> <p>Thank You, M'am, SE p. 133 Grammar Workshop, SE p. 208 Writing Workshop, TE p. 334; SE p. 337</p>
<p>a. Explain the function of phrases and clauses in general and their function in specific sentences.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174</p> <p>Glencoe Literature: Grammar Workshop, SE pp. 36–37; TE p. 37 Without Commercials, SE p. 552 Toward a Rainbow Nation, SE p. 560 Birthday Box, TE p. 706 Writing Workshop, SE p. 879</p>
<p>b. Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Research Report, pp. 175–196 Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: Grammar Workshop, SE pp. 36–37; TE p. 36 A Day's Wait, SE p. 283 Toward a Rainbow Nation, SE p. 560 The Miraculous Eclipse, TE p. 782</p>
<p>c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.*</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Research Report, pp. 175–196 Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: Writing Workshop, SE p. 879</p>

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<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108 <i>from Shipwreck at the Bottom of the World</i>, pp. 109–122 Names/Nombres, pp. 123–136 Should Naturalized Citizens Be President? pp. 137–152 Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Research Report, pp. 175–196 Writing Workshop: Narrative, pp. 197–214</p> <p>Glencoe Literature: This standard is met in Spelling Links, Focus Lessons, and Respond Through Writing assignments. For example:</p> <p>Seventh Grade, SE p. 123 Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out, SE p. 193 Writing Workshop, SE p. 337</p>
<p>a. Use a comma to separate coordinate adjectives (e.g., <i>It was a fascinating, enjoyable movie</i> but not <i>He wore an old[,] green shirt</i>).</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Narrative, pp. 197–214</p>
<p>b. Spell correctly.</p>	<p>CCSS Project Practice Book: Rikki-tikki-tavi, pp. 3–18 The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Young Arthur, pp. 49–62 The Monsters Are Due on Maple Street, pp. 63–78 Fireproofing the Forests, pp. 81–94 What Is a Knight? pp. 95–108</p>

from Shipwreck at the Bottom of the World, pp. 109–122
 Names/Nombres, pp. 123–136
 Should Naturalized Citizens Be President? pp. 137–152
 Writing Workshop: Persuasive Essay, pp. 155–174
 Writing Workshop: Research Report, pp. 175–196
 Writing Workshop: Narrative, pp. 197–214

Glencoe Literature:

Rosa, SE p. 106
 Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out, SE p. 193
 The Story of an Eyewitness, TE p. 257
 An Hour with Abuelo, SE p. 275
 Writing Workshop, TE p. 334
 Summer, SE p. 392
 The Tale of 'Kiko-Wiko, SE p. 410
 In a Neighborhood in Los Angeles, SE p. 508
 Primer Lesson, SE p. 569
 Almost Ready, SE p. 658

Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS Project Practice Book:

Rikki-tikki-tavi, pp. 3–18
 The Highwayman, pp. 19–34
 Annabel Lee, pp. 35–48
 Young Arthur, pp. 49–62
 The Monsters Are Due on Maple Street, pp. 63–78
 Fireproofing the Forests, pp. 81–94
 What Is a Knight? pp. 95–108
from Shipwreck at the Bottom of the World, pp. 109–122
 Names/Nombres, pp. 123–136
 Should Naturalized Citizens Be President? pp. 137–152
 Writing Workshop: Persuasive Essay, pp. 155–174
 Writing Workshop: Research Report, pp. 175–196
 Writing Workshop: Narrative, pp. 197–214

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	<p>Glencoe Literature: This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:</p> <p>Writing Workshop, SE pp. 332–337 Speaking, Listening, and Viewing Workshop, SE p. 338 Writing Workshop, SE pp. 580–585</p>
<p>a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.*</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 155–174 Writing Workshop: Research Report, pp. 175–196 Writing Workshop: Narrative, pp. 197–214</p>
Vocabulary Acquisition and Use	
<p>4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122 Context as Clues to Meaning, pp. 217–222 Word Parts as Clues to Meaning, pp. 223–228 Denotation, Connotation, and Shades of Meaning, pp. 229–230</p> <p>Glencoe Literature: This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example:</p> <p>Vocabulary Workshop, SE p. 70 Vocabulary Workshop, SE p. 368 Dreams, SE p. 395</p>
<p>a. Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 217–222</p> <p>Glencoe Literature: Amigo Brothers, SE p. 34 Vocabulary Workshop, SE p. 70 Thank You, M’am, SE p. 132 What Is a Knight? TE p. 211 The Story of an Eyewitness, TE p. 251</p>

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	<p>An Hour with Abuelo, TE pp. 267, 269 Where Mountain Lion Lay Down with Deer, SE p. 366 Dreams, SE p. 395 The Tale of 'Kiko-Wiko, SE p. 409 A Crush, TE p. 419; SE p. 431 The Luckiest Time of All, TE p. 434 Comparing Literature: Superman and Me <i>and</i> My First Memory (of Librarians), TE p. 439 All Together Now, TE p. 467 Without Commercials, TE p. 547 Toward a Rainbow Nation, TE p. 558 Comparing Literature: <i>from</i> Barrio Boy <i>and</i> How I Learned English, TE p. 728, 731 TIME: Ah, Wilderness! TE pp. 764, 765 The Miraculous Eclipse, TE p. 777 Comparing Literature: Echo and Narcissus <i>and</i> Orpheus, the Great Musician, TE p. 868</p>
<p>b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent, bellicose, rebel</i>).</p>	<p>CCSS Project Practice Book: Word Parts as Clues to Meaning, pp. 223–228</p> <p>Glencoe Literature: Amigo Brothers, TE p. 23 Vocabulary Workshop, SE p. 262 Heroes, TE p. 561 Hollywood and the Pits, TE p. 608 Young Arthur, TE p. 633 Comparing Literature: <i>from</i> Barrio Boy <i>and</i> How I Learned English, TE p. 729 The Bird Like No Other, TE p. 830 There Will Come Soft Rains, TE p. 845, 847</p>
<p>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 or its part of speech.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122 Context as Clues to Meaning, pp. 217–222 Word Parts as Clues to Meaning, pp. 223–228 Denotation, Connotation, and Shades of Meaning, pp. 229–230</p>

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	<p>Glencoe Literature: Rikki-tikki-tavi, TE p. 41 The Highwayman, TE p. 66 The Good Samaritan, TE. p. 73 The Force of Luck, TE p. 97 <i>from</i> Rosa Parks: My Story, TE p. 107 After Twenty Years, TE pp. 194, 195 What Is a Knight? SE p. 218 <i>from</i> When Plague Strikes, TE p. 235 An Hour with Abuelo, TE p. 269 Part Opener, TE p. 353 Vocabulary Workshop, TE p. 368 Annabel Lee, TE p. 413 A Crush, SE p. 431 Names/Nombres, TE pp. 499, 501 Should Naturalized Citizens Be President? TE p. 539 Comparing Literature: Langston Terrace <i>and</i> Home, TE p. 573 Vocabulary Workshop, SE p. 659 The Miraculous Eclipse, TE p. 777</p>
<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 217–222</p> <p>Glencoe Literature: Thank You, M'am, SE p. 132 A Crush, SE p. 431 Without Commercials, TE p. 547 The Miraculous Eclipse, TE p. 777 Comparing Literature: Echo and Narcissus <i>and</i> Orpheus, the Great Musician, TE p. 868</p>
<p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>CCSS Project Practice Book: The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122 Names/Nombres, pp. 123–136 Context as Clues to Meaning, pp. 217–222 Denotation, Connotation, and Shades of Meaning, pp. 229–230</p>

	<p>Glencoe Literature: Rikki-tikki-tavi, TE p. 54 The Highwayman, TE p. 63 The Good Samaritan, TE pp. 73, 78 What Is a Knight? TE p. 216 Vocabulary Workshop, SE p. 368 The Scholarship Jacket, TE p. 479 Names/Nombres, TE p. 496 Without Commercials, SE p. 552 Primer Lesson, SE pp. 567–569 Home, TE p. 578 To James, SE p. 711 The Monsters Are Due on Maple Street, TE p. 809</p>
<p>a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.</p>	<p>CCSS Project Practice Book: The Highwayman, pp. 19–34 Annabel Lee, pp. 35–48 Names/Nombres, pp. 123–136</p> <p>Glencoe Literature: Rikki-tikki-tavi, TE p. 54 The Scholarship Jacket, TE p. 479 Names/Nombres, TE p. 496 Without Commercials, SE pp. 547–552 Primer Lesson, SE pp. 567–569 Home, TE p. 578 To James, SE p. 711 The Monsters Are Due on Maple Street, TE pp. 809, 813 There Will Come Soft Rains, TE p. 841</p>
<p>b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 217–222</p> <p>Glencoe Literature: Amigo Brothers, TE p. 21</p>

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	<p>The Good Samaritan, TE p. 77; SE p. 83 Thank You, M'am, TE p. 124 From Blossoms, SE p. 356 <i>from</i> An American Childhood, SE p. 382 Dreams, TE p. 393 The Tale of 'Kiko-Wiko, TE p. 405 Hollywood and the Pits, SE p. 623 New Directions, SE p. 654 The Teacher Who Changed My Life, SE p. 726</p>
<p>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined, respectful, polite, diplomatic, condescending</i>).</p>	<p>CCSS Project Practice Book: <i>from</i> Shipwreck at the Bottom of the World, pp. 109–122 Denotation, Connotation, and Shades of Meaning, pp. 229–230</p> <p>Glencoe Literature: Thank You, M'am, TE p. 131 There Will Come Soft Rains, SE pp. 841–852</p>
<p>6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>CCSS Project Practice Book: Fireproofing the Forests, pp. 81–94 Writing Workshop: Research Report, pp. 175–196 Context as Clues to Meaning, pp. 217–222 Word Parts as Clues to Meaning, pp. 223–228 Denotation, Connotation, and Shades of Meaning, pp. 229–230</p> <p>Glencoe Literature: This standard is met in all Academic Vocabulary activities. For example:</p> <p>Tending Sir Ernest's Legacy, SE p. 316 Dreams, SE p. 395 Your World <i>and</i> One, SE p. 664</p>

Common Core State Standards • GRADE 8

This chart lists the Grade 8 Common Core State Standards and shows which pages in *Glencoe Literature* teach or review each standard.

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Page References

Reading: Literature

Key Ideas and Details

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS Project Practice Book:

The People Could Fly, pp. 3–16
 The Drummer Boy of Shiloh, pp. 17–30
 O Captain! My Captain!, pp. 31–42
 Flowers for Algernon, pp. 43–56
 The Diary of Anne Frank, pp. 57–68

Glencoe Literature:

This standard is met on many After You Read pages. For example:

The Medicine Bag, SE pp. 52–54
 Paul Revere’s Ride, SE pp. 345–346
 The Diary of Anne Frank, Act Two, SE pp. 850–852

2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

CCSS Project Practice Book:

The Drummer Boy of Shiloh, pp. 17–30
 O Captain! My Captain!, pp. 31–42
 Flowers for Algernon, pp. 43–56
 The Diary of Anne Frank, pp. 57–68

Glencoe Literature:

My Name *and* Bums in the Attic, SE p. 12
 Raymond’s Run, SE p. 27
 The Medicine Bag, SE p. 54
 Abuela Invents the Zero, SE p. 79; TE p. 78
 Who Can Be Born Black *and* Saying Yes, SE pp. 82–86
 The People Could Fly, SE pp. 97–98
 Barbara Frietchie, SE pp. 101–106
 There Is No Frigate Like a Book and Because of Libraries We Can Say These Things, SE pp. 154–158

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	<p>Casey at the Bat, SE p. 228 The Tell-Tale Heart, SE p. 239 The Monkey’s Paw, SE p. 264 Travel, SE p. 308 The Drummer Boy of Shiloh, SE p. 319 The Dying Cowboy, SE p. 323 Icarus and Daedalus, SE p. 334 Paul Revere’s Ride, SE p. 345 Harriet Tubman, SE p. 368 Stopping by Woods on a Snowy Evening, SE pp. 385–388 Knoxville, Tennessee <i>and</i> Los New Yorks, SE p. 408 Colossus <i>and</i> Childhood, TE p. 411 Beowulf <i>and</i> Racing the Great Bear, TE p. 418 The Treasure of Lemon Brown, SE p. 490; TE p. 489 Ode to Thanks <i>and</i> Ode to Rain, SE, p. 531 Harlem and I Have a Dream, SE pp. 571, 572, 581 Clean Sweep, SE p. 620 I Ask My Mother to Sing <i>and</i> My Father’s Song, TE p. 638 Flowers for Algernon, Part 1, SE 687; TE p. 673 Flowers for Algernon, Part 2, SE 712; TE pp. 691, 698, 699, 709, 712 Independent Reading, TE 740 The Diary of Anne Frank, Act One, TE pp. 765, 794, 813 Genre Focus, SE p.815 The Diary of Anne Frank, Act Two, SE. pp. 817–851; TE pp. 817, 818, 819, 822, 824, 830, 836, 840, 844, 848, 852 Mother to Son <i>and</i> Speech to the Young, Speech to the Progress-Toward, SE p. 879</p>
<p>3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68</p> <p>Glencoe Literature: Raymond’s Run, SE pp. 14–19, 24–26; TE p.18 The Medicine Bag, SE pp. 44, 48 Waters of Gold, SE p. 66; TE p. 62</p>

Abuela Invents the Zero, SE p. 73; TE p. 73
 Barbara Frietchie, TE p. 101
 Tom Sawyer and Born Worker, SE pp. 107, 123–124, 127
 Casey at the Bat, TE, p. 227
 The Monkey’s Paw, SE pp. 248–265; TE p. 263
 The Drummer Boy of Shiloh, TE p. 316
 The Oxcart, SE pp. 357, 358, 359, 360, 364
 Checkouts, SE pp. 394–401
 Beowulf *and* Racing the Great Bear, SE p. 417–433
 The Treasure of Lemon Brown, TE p. 487, 488
 Gentleman of Rio en Medio, SE pp. 565–570, TE pp. 567, 569
 Clean Sweep, SE p. 621; TE pp. 613, 616
 I Ask My Mother to Sing *and* My Father’s Song, TE p. 637
 Oh Captain, My Captain!, SE pp. 640, 645; TE 641
 Flowers for Algernon, Part 1, SE pp. 671–688; TE pp. 674, 680, 682
 Flowers for Algernon, Part 2, SE pp. 690–713; TE pp. 690, 692, 693, 694, 702, 707, 708
 The Diary of Anne Frank, Act One, SE pp. 759–813; TE pp. 762, 764, 766, 771, 773, 774, 776, 781, 782, 788, 791, 793, 796, 799, 808, 809, 811
 Genre Focus, SE p. 814
 The Diary of Anne Frank, Act Two, TE pp. 820, 829, 830, 831, 832, 836, 841

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

CCSS Project Practice Book:

The People Could Fly, pp. 3–16
 The Drummer Boy of Shiloh, pp. 17–30
 O Captain! My Captain!, pp. 31–42
 Flowers for Algernon, pp. 43–56
 The Diary of Anne Frank, pp. 57–68

Glencoe Literature:

My Name *and* Bums in the Attic, TE pp. 8–9
 The Medicine Bag, TE pp. 42–43
 Waters of Gold, SE pp. 57, 60–61; TE pp. 56, 65
 Abuela Invents the Zero, TE p. 77
 Tom Sawyer *and* Born Worker, SE pp. 109
 Pretty Words *and* Introduction to Poetry, SE pp. 218–221

	<p>The Tell-Tale Heart, SE pp. 230, 231 The Monkey’s Paw, SE pp. 248–265; TE p. 260 A Retrieved Reformation (short story) <i>and</i> A Retrieved Reformation (graphic story), TE pp. 266, 271, 278 The Drummer Boy of Shiloh, SE pp. 311–319, TE p. 317 The Dying Cowboy, TE p. 321 The Lesson of the Moth <i>and</i> Identity, TE pp. 324, 327 Paul Revere’s Ride, TE p. 342 Exile, SE pp. 348, 350, 353 The Oxcart, SE p. 365; TE p. 359 The Sounds of Night, SE p. 392 Knoxville, Tennessee <i>and</i> Los New Yorks, SE pp. 403–409; TE pp. 403, 404–407 Beowulf <i>and</i> Racing the Great Bear, SE p. 433 The Treasure of Lemon Brown, SE p. 479, 492, TE p. 484 Ode to Thanks <i>and</i> Ode to Rain, SE, p. 532; TE. p. 529 Napa, California <i>and</i> Working Hands, SE pp. 555, 556, 557, 559 Gentleman of Rio en Medio, SE p. 570 Clean Sweep, SE pp. 607–621; TE pp. 608, 609, 610, 614, 615, 618, 619 I Ask My Mother to Sing <i>and</i> My Father’s Song, TE p. 636 Oh Captain, My Captain!, SE p. 645; TE p. 641 <i>from</i> Elegy on the Death of Cesar Chavez, SE pp. 662–666; TE pp. 663, 665 Flowers for Algernon, Part 1, SE p. 683; TE p. 683 Flowers for Algernon, Part 2, TE pp. 697, 700 The Diary of Anne Frank, Act One, TE pp. 787, 797, 801, 805 The Diary of Anne Frank, Act Two, TE pp. 827, 828, 842 Mother to Son <i>and</i> Speech to the Young, Speech to the Progress-Toward, TE pp. 876, 878</p>
<p>5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16</p> <p>Glencoe Literature: There Is No Frigate Like a Book <i>and</i> Because of Libraries We Can Say These Things, TE pp. 157, 158 A Retrieved Reformation (short story) <i>and</i> A Retrieved Reformation (graphic story), SE pp. 266–286, TE pp. 277, 282, 284 Colossus <i>and</i> Childhood, TE p. 414 Napa, California <i>and</i> Working Hands, SE p. 560 Oh Captain, My Captain!, TE p. 642</p>

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<p>6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.</p>	<p>CCSS Project Practice Book: Flowers for Algernon, pp. 43–56</p> <p>Glencoe Literature: My Name <i>and</i> Bums in the Attic, SE p. 12; TE p. 10 Casey at the Bat, SE, pp. 223–228 The Monkey’s Paw, TE p. 262 Icarus and Daedalus, SE p. 335 Exile, TE p. 351 Beowulf <i>and</i> Racing the Great Bear, SE p. 423 Flowers for Algernon, Part 1, SE pp. 671–688; TE p. 672, 675, 676, 686 The Diary of Anne Frank, Act One, TE. p. 784 The Diary of Anne Frank, Act Two, TE p. 840</p>
Integration of Knowledge and Ideas	
<p>7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.</p>	<p>CCSS Project Practice Book: Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68</p> <p>Glencoe Literature: The Oxcart, TE p. 362 The Diary of Anne Frank, Act One, TE. p. 782</p>
<p>8. (Not applicable to literature)</p>	
<p>9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.</p>	<p>CCSS Project Practice Book: Flowers for Algernon, pp. 43–56</p> <p>Glencoe Literature: Waters of Gold, SE p. 67; TE p. 67 Beowulf <i>and</i> Racing the Great Bear, TE pp. 424, 425, 429 Flowers for Algernon, Part 2, TE p. 696</p>

Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

CCSS Project Practice Book:

The People Could Fly, pp. 3–16
 The Drummer Boy of Shiloh, pp. 17–30
 O Captain! My Captain!, pp. 31–42
 Flowers for Algernon, pp. 43–56
 The Diary of Anne Frank, pp. 57–68
 Writing Workshop: Short Story, pp. 179–198

Glencoe Literature:

This standard is met throughout the book. For example:

The New Colossus *and* Childhood, SE pp. 410–416
 Flowers for Algernon, Parts 1 *and* 2, SE pp. 670–713
 The Diary of Anne Frank, Acts One *and* Two, pp. 758–852

Reading: Informational Text

Key Ideas and Details

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS Project Practice Book:

from Sojourner Truth: Ain't I a Woman?, pp. 71–82
from The Great Fire, pp. 83–94
 Saving Water, pp. 95–108
 I Have a Dream, pp. 109–122
 TIME: Standing Tall, pp. 123–134

Glencoe Literature:

This standard is met on many After You Read pages. For example:

from I Know Why the Caged Bird Sings, SE pp. 176–177
 The Gettysburg Address, SE pp. 508–509
 TIME: A Father's Daring Trek, p. 633

2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

CCSS Project Practice Book:

from Sojourner Truth: Ain't I a Woman?, pp. 71–82

from The Great Fire, pp. 83–94

Saving Water, pp. 95–108

I Have a Dream, pp. 109–122

TIME: Standing Tall, pp. 123–134

Glencoe Literature:

Miracle Man, SE p. 6; TE p. 3

And Ain't I a Woman, SE p. 34

from Sojourner Truth: Ain't I a Woman, SE p. 38

TIME: The Question of Popularity, SE pp. 87, 90

Media Workshop, TE p. 229

from Zoya's Story, SE p. 152

TIME: Coming to America, SE pp. 159–164; TE p. 162

from I Know Why the Caged Bird Sings, TE p. 177

Huge, Freed Pet Pythons Invade Florida Everglades, TE p. 185

The Great Fire, TE p. 196

Hollywood's Rise to Fame, SE p. 215

Harriet Tubman: Conductor on the Underground Railroad, SE p. 378; TE p. 375

TIME: On Top of the World, SE pp. 380–383; TE pp. 381, 383

Homeless, SE pp. 455, 456

The Trouble with Television, SE pp. 469–474; TE p. 472

Civil War Journal, SE p. 502; TE p. 497

The Gettysburg Address, SE p. 508

Lincoln: A Photobiography, SE p. 515

Going, Going Green, SE. p. 523; TE pp. 518, 522

Escaping, SE p. 545

A Giant Step, SE pp. 548–554; TE pp. 548, 550, 551

TIME: Teen Curfews, SE p. 563

Harlem *and* I Have a Dream, SE pp. 571, 574, 581

The March of the Mill Children, SE p. 658

from Remembering Cesar, SE, p. 668

Bouncing Back, SE p. 756; TE p. 752

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<p>3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).</p>	<p>CCSS Project Practice Book: <i>from Sojourner Truth: Ain't I a Woman?</i>, pp. 71–82 <i>I Have a Dream</i>, pp. 109–122</p> <p>Glencoe Literature: <i>The Great Fire</i>, TE p. 188 <i>Hollywood's Rise to Fame</i>, SE pp. 210–215; TE 210, 211 <i>Genre Focus</i>, SE pp. 540–541 <i>A Giant Step</i>, SE pp. 548–554 TE pp. 548, 550, 552, 553 <i>Harlem and I Have a Dream</i>, SE p. 581; TE p. 574 <i>from The Book of Rock Stars</i>, TE p. 603 <i>The March of the Mill Children</i>, SE p. 658 <i>from The Story of My Life and Letters of Annie Sullivan</i>, SE pp. 714–729; TE pp. 715, 717, 720, 724 <i>TIME: Standing Tall</i>, TE p. 873</p>
<i>Craft and Structure</i>	
<p>4. Determine the meaning of words and phrases as they are used in a text, including, figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p>	<p>CCSS Project Practice Book: <i>from Sojourner Truth: Ain't I a Woman?</i>, pp. 71–82 <i>from The Great Fire</i>, pp. 83–94 <i>I Have a Dream</i>, pp. 109–122 <i>TIME: Standing Tall</i>, pp. 123–134</p> <p>Glencoe Literature: <i>from Sojourner Truth: Ain't I a Woman</i>, TE p. 35 <i>Huge, Freed Pet Pythons Invade Florida Everglades</i>, TE p. 182 <i>Functional Documents</i>, TE p. 202 <i>Hollywood's Rise to Fame</i>, SE p. 213 <i>TIME: On Top of the World</i>, TE p. 381 <i>Going, Going Green</i>, SE p. 523; TE pp. 518, 522 <i>Functional Documents</i>, TE pp. 533, 535 <i>Escaping</i>, SE p. 542–546 <i>A Giant Step</i>, TE p. 549 <i>from The Book of Rock Stars</i>, TE pp. 601, 603 <i>The Night Ghost</i>, SE pp. 624–629</p>

Common Core State Standards • Grade 8	Page References
	<p>The March of the Mill Children, SE pp. 649, 651, 653, 659 <i>from</i> Remembering Cesar, SE, pp. 667–668; TE p. 668 <i>from</i> The Story of My Life <i>and</i> Letters of Annie Sullivan, SE pp. 714–729; TE pp. 716, 727 Bouncing Back, SE p. 756; TE p. 751 <i>from</i> Anne Frank: The Diary of a Young Girl, TE pp. 856, 857, 859, 863 <i>from</i> Sky, SE p. 870 TIME: Standing Tall, TE p. 873</p>
<p>5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.</p>	<p>CCSS Project Practice Book: TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Functional Documents, TE p. 206 The Trouble with Television, TE pp. 469, 471 TIME: A Father’s Daring Trek, TE p. 632</p>
<p>6. Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.</p>	<p>CCSS Project Practice Book: <i>from</i> Sojourner Truth: Ain’t I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108</p> <p>Glencoe Literature: <i>from</i> Zoya’s Story, TE p. 149 <i>from</i> I Know Why the Caged Bird Sings, SE pp. 166–177 Huge, Freed Pet Pythons Invade Florida Everglades, SE p. 184 The Great Fire, SE p. 198 Hollywood’s Rise to Fame, TE p. 215 <i>from</i> Edgar Allan Poe, SE pp. 242–246 The Trouble with Television, SE p. 474; TE p. 471 Civil War Journal, SE pp. 495, 496, 501, 503; TE p. 498 A Giant Step, TE p. 553 TIME: Teen Curfews, SE pp. 561–563 <i>from</i> The Book of Rock Stars, TE p. 602 TIME: A Father’s Daring Trek, SE pp. 630, 633; TE pp. 631, 633 The March of the Mill Children, SE p. 659</p>

<i>Integration of Knowledge and Ideas</i>	
<p>7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.</p>	<p>CCSS Project Practice Book: Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Media Workshop, SE p. 208; TE p. 208</p>
<p>8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.</p>	<p>CCSS Project Practice Book: <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122</p> <p>Glencoe Literature: Huge, Freed Pet Pythons Invade Florida Everglades, SE pp. 179–185; TE pp. 179, 183, 184 Saving Water, SE pp. 459–467 The Trouble with Television, SE pp. 468–474; TE pp. 470, 471, 472, 473 Going, Going Green, SE pp. 517–523 TIME: Teen Curfews, TE pp. 562, 563</p>
<p>9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.</p>	<p>CCSS Project Practice Book: TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: The Tell-Tale Heart (You're the Critic), SE p. 239 The Diary of Anne Frank, Act Two (You're the Critic), SE p. 850 <i>from</i> The Story of My Life and Letters of Annie Sullivan, SE p. 729; TE p. 729</p>
<i>Range of Reading and Level of Text Complexity</i>	
<p>10. By the end of the year, read and comprehend literary nonfiction at the high end of grades 6–8 text complexity band independently and proficiently.</p>	<p>CCSS Project Practice Book: <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122</p>

TIME: Standing Tall, pp. 123–134
 Writing Workshop: Persuasive Essay, pp. 137–152

Glencoe Literature:

This standard is met throughout the book. For example:

A Giant Step, SE pp. 453–456
 I Have a Dream, SE pp. 573–581
from The Story of My Life, SE pp. 715–722, 729

Writing

Text Types and Purposes

1. Write arguments to support claims with clear reasons and relevant evidence.

CCSS Project Practice Book:

Writing Workshop: Persuasive Essay, pp. 137–152

Glencoe Literature:

TIME: The Question of Popularity, TE p. 89
 There Is No Frigate Like a Book *and* Because of Libraries We Can Say These Things, SE p. 158
 The Tell-Tale Heart, TE p. 238
 Independent Reading, SE p. 443
 Saving Water, SE p. 466; TE p. 464
 The Trouble with Television, TE pp. 473, 474
 Civil War Journal, SE p. 53
 Going, Going Green, SE p. 525
 Writing Workshop, SE pp. 582–587
 Speaking, Listening, and Viewing Workshop, SE 588; TE p. 588
 Unit Challenge, SE p. 589
 Independent Reading, SE p. 591
 The Diary of Anne Frank, Act Two, SE p. 852; TE p. 852
 Unit Challenge, SE p. 887

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<p>a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 137–152</p> <p>Glencoe Literature: The Tell-Tale Heart, SE p. 239; TE p. 238 Writing Workshop SE pp. 582–586 Unit Challenge, SE p. 589 The Diary of Anne Frank, Act Two, SE p. 852 Unit Challenge, SE p. 887</p>
<p>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 137–152</p> <p>Glencoe Literature: TIME: The Question of Popularity, TE p. 89 The Tell-Tale Heart, TE p. 238 Going, Going Green, SE p. 525 Writing Workshop, SE pp. 583–586; TE pp. 583, 586 The Diary of Anne Frank, Act Two, SE p. 852 Unit Challenge, SE p. 887</p>
<p>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 137–152</p> <p>Glencoe Literature: Going, Going Green, SE p. 525 Writing Workshop, SE pp. 584–587 The Diary of Anne Frank, Act Two, SE p. 852</p>

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<p>d. Establish and maintain a formal style.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 137–152</p> <p>Glencoe Literature: And Ain't I a Woman, TE p. 30 <i>from</i> I Know Why the Caged Bird Sings, TE pp. 165, 169</p>
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 137–152</p> <p>Glencoe Literature: Going, Going Green, SE p. 525 Writing Workshop, SE pp. 583–586</p>
<p>2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: The Medicine Bag, SE p. 54 <i>from</i> Zoya's Story, SE p. 152 Functional Documents, TE p. 202 The Tell-Tale Heart, SE p. 241 The Monkey's Paw, TE p. 256 Writing Workshop, SE pp. 288–293 Icarus and Daedalus, SE p. 335 Colossus <i>and</i> Childhood, TE p. 416 Writing Workshop, SE pp. 434–439 Homeless, SE p. 456 <i>from</i> The Book of Rock Stars, SE p.604</p>

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	<p>Oh Captain, My Captain!, SE p. 645 <i>from</i> Elegy on the Death of Cesar Chavez, SE p. 666 <i>from</i> The Story of My Life <i>and</i> Letters of Annie Sullivan, TE p. 722 Writing Workshop, SE pp. 730–738 Bouncing Back, TE p. 754 The Diary of Anne Frank, Act One, TE p. 776 The Diary of Anne Frank, Act Two, TE p. 846 Writing Workshop SE pp. 880–886</p>
<p>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: Functional Documents, TE p. 203 The Tell-Tale Heart, SE p. 241 Writing Workshop, SE pp. 288–293 Icarus and Daedalus, SE p. 335 Writing Workshop, SE pp. 435, 437, 438 Oh Captain, My Captain!, SE p. 645 Writing Workshop, SE pp. 732–736; TE p. 732 Writing Workshop, SE pp. 880–884; TE 885</p>
<p>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: <i>from</i> Zoya’s Story, SE p. 152 Writing Workshop, SE p. 291 Icarus and Daedalus, SE p. 335 Writing Workshop, SE pp. 436, 438 Writing Workshop, SE pp. 732–736 Writing Workshop, SE pp. 880–884</p>

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<p>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: Icarus and Daedalus, SE p. 335 Writing Workshop, SE pp. 436, 438 Oh Captain, My Captain!, SE p. 645</p>
<p>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: Icarus and Daedalus, SE p. 335 Writing Workshop, SE pp. 436, 438 Writing Workshop SE p. TE p. 735</p>
<p>e. Establish and maintain a formal style.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: The Drummer Boy of Shiloh, TE p. 315</p>
<p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: Writing Workshop, SE p. 438 Oh Captain, My Captain!, SE p. 645 Writing Workshop, SE p. 736 Writing Workshop SE pp. 882–884</p>

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<p>3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Waters of Gold, SE p. 68; TE p. 68 The People Could Fly, SE p. 99 Writing Workshop, SE pp. 128–133; TE p. 128–133 Hollywood’s Rise to Fame, TE p. 214 Escaping, TE p. 546 A Giant Step, SE p. 554; TE p. 554 Clean Sweep, SE p. 622; TE p. 622 The March of the Mill Children, SE p. 660 Unit Challenge, SE p. 739 <i>from</i> Anne Frank: The Diary of a Young Girl, TE, p. 858 Unit Challenge, SE p. 887</p>
<p>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p>	<p>CCSS Project Practice Book: Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Writing Workshop, SE p. 132; TE pp. 131–133 Clean Sweep, SE p. 622 Unit Challenge, SE p. 887</p>

Common Core State Standards • Grade 8	Page References
<p>b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</p>	<p>CCSS Project Practice Book: Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Writing Workshop, SE pp. 128–133; TE p. 129–130 Clean Sweep, SE p. 622 Unit Challenge, SE p. 739 The Diary of Anne Frank, TE, p. 806 Unit Challenge, SE p. 887</p>
<p>c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.</p>	<p>CCSS Project Practice Book: Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Writing Workshop, SE p. 130; TE p. 130</p>
<p>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</p>	<p>CCSS Project Practice Book: Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Writing Workshop, SE p. 130; TE p. 133</p>
<p>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</p>	<p>CCSS Project Practice Book: Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Writing Workshop, SE p. 132</p>

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

CCSS Project Practice Book:

The People Could Fly, pp. 3–16
 The Drummer Boy of Shiloh, pp. 17–30
 Writing Workshop: Persuasive Essay, pp. 137–152
 Writing Workshop: Research Report, pp. 153–178
 Writing Workshop: Short Story, pp. 179–198

Glencoe Literature:

Writing Workshop, SE pp. 128–133
 Writing Workshop, SE pp. 288–293
 Writing Workshop, SE pp. 434–439
 Writing Workshop, SE pp. 582–587
 Writing Workshop, SE pp. 730–738
 Writing Workshop, SE pp. 880–886

5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

CCSS Project Practice Book:

Writing Workshop: Persuasive Essay, pp. 137–152
 Writing Workshop: Research Report, pp. 153–178
 Writing Workshop: Short Story, pp. 179–198

Glencoe Literature:

This standard is met in all Writing Workshops and Respond Through Writing assignments. For example:

The Medicine Bag, SE p. 54
 Writing Workshop, SE pp. 128–133; TE p. 128–133
from Zoya’s Story, SE p. 152
 Writing Workshop, TE pp. 289, 291, 293

6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

CCSS Project Practice Book:

The People Could Fly, pp. 3–16
from Sojourner Truth: Ain't I a Woman?, pp. 71–82
 Saving Water, pp. 95–108
 Writing Workshop: Persuasive Essay, pp. 137–152
 Writing Workshop: Research Report, pp. 153–178
 Writing Workshop: Short Story, pp. 179–198

Glencoe Literature:

Raymond's Run, SE p. 28
from Sojourner Truth: Ain't I a Woman, TE p. 37
 The Medicine Bag, TE p. 51
 Writing Workshop, SE p. 133
from Zoya's Story, SE p. 148
 TIME: Coming to America, TE p. 160
from I Know Why the Caged Bird Sings, SE p. 177
 Huge, Freed Pet Pythons Invade Florida Everglades, TE p. 180
 The Great Fire, TE pp. 192, 198
 Hollywood's Rise to Fame, TE p. 212
 The Tell-Tale Heart, TE pp. 236, 237
from Edgar Allan Poe, TE p. 242
 The Monkey's Paw, TE p. 252
 A Retrieved Reformation (short story) and A Retrieved Reformation (graphic story),
 TE p. 280
 Writing Workshop, SE p. 293

Independent Reading, TE pp. 296, 297
 Paul Revere's Ride, TE p. 346
 The Oxcart, TE pp. 356, 357; SE p. 365
 TIME: On Top of the World, TE p. 383
 Writing Workshop, SE p. 439
 Saving Water, TE pp. 463, 466, 467 The Trouble with Television, TE p. 470
 The Treasure of Lemon Brown, TE p. 492
 Civil War Journal, TE p. 498
 The Gettysburg Address, TE p. 509
 Going, Going Green, TE pp. 520, 523, 524, 525
 Escaping, TE p. 544
 Napa, California *and* Los New Yorks, TE p. 560
 Harlem *and* I Have a Dream, TE p. 572
 Writing Workshop, SE p. 587
 Unit Challenge, TE 589
 The March of the Mill Children, TE pp. 650, 652, 660
 Flowers for Algernon, Part 2, SE p. 713
 Writing Workshop, SE pp. 730–738
 Bouncing Back, SE p. 756
 The Diary of Anne Frank, Act One, TE pp. 790, 800, 801
 The Diary of Anne Frank, Act Two, TE pp. 834, 838, 845, 849
from Anne Frank: The Diary of a Young Girl, TE p. 858
from Sky, SE p. 870
 TIME: Standing Tall, TE p. 872
 Writing Workshop, SE p. 886; TE p. 884
 Independent Reading TE p. 888

Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

CCSS Project Practice Book:

The People Could Fly, pp. 3–16
 The Drummer Boy of Shiloh, pp. 17–30
from Sojourner Truth: Ain't I a Woman?, pp. 71–82
from The Great Fire, pp. 83–94
 I Have a Dream, pp. 109–122
 TIME: Standing Tall, pp. 123–134
 Writing Workshop: Research Report, pp. 153–178

Glencoe Literature:

Raymond's Run, SE p. 28
from Sojourner Truth: Ain't I a Woman, TE p. 37
 The Medicine Bag, TE p. 51
from Zoya's Story, SE p. 148
 TIME: Coming to America, TE p. 160
from I Know Why the Caged Bird Sings, SE p. 177
 Huge, Freed Pet Pythons Invade Florida Everglades, TE p. 180
 The Great Fire, TE pp. 192, 198
 Hollywood's Rise to Fame, TE p. 212
 The Tell-Tale Heart, TE pp. 236, 237
from Edgar Allan Poe, TE p. 242
 The Monkey's Paw, TE 252
 A Retrieved Reformation (short story) *and* A Retrieved Reformation (graphic story), TE p. 280
 Independent Reading, TE pp. 296, 297
 Paul Revere's Ride, TE p. 346
 The Oxcart, TE pp. 356, 357; SE p. 365
 TIME: On Top of the World, TE p. 383

	<p>Saving Water, TE pp. 463, 466, 467 The Trouble with Television, TE p. 470 The Treasure of Lemon Brown, TE p. 492 Civil War Journal, TE p. 498 The Gettysburg Address, TE p. 509 Going, Going Green, TE pp. 520, 523, 524, 525 Escaping, TE p. 544 Napa, California <i>and</i> Los New Yorks, TE p. 560 Harlem <i>and</i> I Have a Dream, TE p. 572 Unit Challenge, TE 589 The March of the Mill Children, TE pp. 650, 652, 660 Flowers for Algernon, Part 2, SE p. 713 Writing Workshop, SE pp. 730–738 Bouncing Back, SE p. 756 The Diary of Anne Frank, Act One, TE pp. 790, 800, 801 The Diary of Anne Frank, Act Two, TE pp. 834, 838, 845, 849 <i>from</i> Anne Frank: The Diary of a Young Girl, TE p. 858 <i>from</i> Sky, SE p. 870 TIME: Standing Tall, TE p. 872 Writing Workshop, TE p. 884 Independent Reading TE p. 888</p>
<p>8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.</p>	<p>CCSS Project Practice Book: The Drummer Boy of Shiloh, pp. 17–30 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: Raymond's Run, SE p. 28; TE p. 28 <i>from</i> Sojourner Truth: Ain't I a Woman?, TE p. 37 The Medicine Bag, TE p. 51 <i>from</i> Zoya's Story, SE p. 148</p>

TIME: Coming to America, TE p. 160
from I Know Why the Caged Bird Sings, SE p. 177
 Huge, Freed Pet Pythons Invade Florida Everglades, TE p. 180
 The Great Fire, TE pp. 192, 198
 Hollywood's Rise to Fame, TE p. 212
 The Tell-Tale Heart, TE pp. 236, 237
from Edgar Allan Poe, TE p. 242
 The Monkey's Paw, TE 252
 A Retrieved Reformation (short story) *and* A Retrieved Reformation (graphic story),
 TE p. 280
 Independent Reading, TE pp. 296, 297
 Paul Revere's Ride, TE p. 346
 The Oxcart, TE pp. 356, 357; SE p. 365
 TIME: On Top of the World, TE p. 383
 Saving Water, TE pp. 463, 466, 467
 The Trouble with Television, TE p. 470
 The Treasure of Lemon Brown, TE p. 492
 Civil War Journal, TE p. 498
 The Gettysburg Address, TE p. 509
 Going, Going Green, TE pp. 520, 523, 524, 525
 Escaping, TE p. 544
 Napa, California *and* Los New Yorks, TE p. 560
 Harlem *and* I Have a Dream, TE p. 572
 Unit Challenge, TE 589
 The March of the Mill Children, TE pp. 650, 652
 Flowers for Algernon, Part 2, SE p. 713

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	<p>Writing Workshop, SE p. 731; TE pp. 731, 733, 734, 736 Bouncing Back, SE p. 756 The Diary of Anne Frank, Act One, TE pp. 790, 801 The Diary of Anne Frank, Act Two, TE pp. 834, 838, 849 <i>from</i> Anne Frank: The Diary of a Young Girl, TE p. 858 <i>from</i> Sky, TE p. 866 Independent Reading TE p. 888</p>
<p>9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134 Writing Workshop: Persuasive Essay, pp. 137–152 Writing Workshop: Research Report, pp. 153–178 Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Raymond's Run, SE p. 28 <i>from</i> Sojourner Truth: Ain't I a Woman?, TE p. 37 The Medicine Bag, TE p. 51 <i>from</i> Zoya's Story, SE p. 148 TIME: Coming to America, TE p. 160 <i>from</i> I Know Why the Caged Bird Sings, SE p. 177 Huge, Freed Pet Pythons Invade Florida Everglades, TE p. 180 The Great Fire, TE pp. 192, 198 Hollywood's Rise to Fame, TE p. 212</p>

The Tell-Tale Heart, TE pp. 236, 237
from Edgar Allan Poe, TE p. 242
 The Monkey's Paw, TE p. 252
 A Retrieved Reformation (short story) *and* A Retrieved Reformation (graphic story),
 TE p. 280
 Independent Reading, TE pp. 296, 297
 Paul Revere's Ride, TE p. 346
 The Oxcart, TE pp. 356, 357; SE p. 365
 TIME: On Top of the World, TE p. 383
 Saving Water, TE pp. 463, 466, 467
 The Trouble with Television, TE p. 470
 The Treasure of Lemon Brown, TE p. 492
 Civil War Journal, TE p. 498
 The Gettysburg Address, TE p. 509
 Going, Going Green, TE pp. 520, 523, 524, 525
 Escaping, TE p. 544
 Napa, California *and* Los New Yorks, TE p. 560
 Harlem *and* I Have a Dream, TE p. 572
 Unit Challenge, TE p. 589
 Flowers for Algernon, Part 2, SE p. 713
 Writing Workshop, SE p. 731
 Bouncing Back, SE p. 756
 The Diary of Anne Frank, Act One, TE pp. 790
 The Diary of Anne Frank, Act Two, TE pp. 834, 838, 849
from Sky, TE p. 866

Common Core State Standards • Grade 8	Page References
<p>a. Apply <i>grade 8 Reading standards</i> to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Waters of Gold, SE p. 67; TE p. 67 Beowulf <i>and</i> Racing the Great Bear, TE p. 424, 425, 429</p>
<p>b. Apply <i>grade 8 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).</p>	<p>CCSS Project Practice Book: <i>from</i> Sojourner Truth: Ain’t I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134 Writing Workshop: Persuasive Essay, pp. 137–152 Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: Huge, Freed Pet Pythons Invade Florida Everglades, SE pp. 179–185; TE pp. 179, 183, 184 Saving Water, SE pp. 459–467 The Trouble with Television, SE pp. 468–474; TE pp. 470, 471, 472, 473 Going, Going Green, SE pp. 517–523 TIME: Teen Curfews, TE pp. 562, 563</p>

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS Project Practice Book:

The People Could Fly, pp. 3–16

The Drummer Boy of Shiloh, pp. 17–30

O Captain! My Captain!, pp. 31–42

Flowers for Algernon, pp. 43–56

The Diary of Anne Frank, pp. 57–68

from Sojourner Truth: Ain't I a Woman?, pp. 71–82

from The Great Fire, pp. 83–94

Saving Water, pp. 95–108

I Have a Dream, pp. 109–122

TIME: Standing Tall, pp. 123–134

Writing Workshop: Persuasive Essay, pp. 137–152

Writing Workshop: Research Report, pp. 153–178

Writing Workshop: Short Story, pp. 179–198

Glencoe Literature:

This standard is met in all writing assignments throughout the book. For example:

Writing Workshop, SE pp. 288–293

Going, Going Green, SE p. 525

Writing Workshop, SE pp. 730–738

Speaking and Listening

Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS Project Practice Book:

The People Could Fly, pp. 3–16
 The Drummer Boy of Shiloh, pp. 17–30
 O Captain! My Captain!, pp. 31–42
 Flowers for Algernon, pp. 43–56
 The Diary of Anne Frank, pp. 57–68
from Sojourner Truth: Ain't I a Woman?, pp. 71–82
from The Great Fire, pp. 83–94
 Saving Water, pp. 95–108
 I Have a Dream, pp. 109–122
 TIME: Standing Tall, pp. 123–134

Glencoe Literature:

Raymond's Run, TE p. 26
 The Medicine Bag, TE p. 46
 Abuela Invents the Zero, TE p. 74
from Tom Sawyer and Born Worker, TE pp. 116, 119
 Unit Challenge, SE 135
 There Is No Frigate Like a Book and Because of Libraries We Can Say These Things, TE pp. 154, 156
 TIME: Coming to America, TE p. 160–164
from I Know Why the Caged Bird Sings, TE pp. 168, 172
 Huge, Freed Pet Pythons Invade Florida Everglades, TE p. 180
 The Great Fire, TE p. 191
 Functional Documents, TE p. 207
 Casey at the Bat, TE p. 224
 The Tell-Tale Heart, SE p. 239; TE p. 234
 The Monkey's Paw, TE pp. 249, 254, 261, 263
 A Retrieved Reformation (short story) and A Retrieved Reformation (graphic story), TE pp. 274, 275, 280, 285
 Writing Workshop, TE p. 293
 Travel, TE p. 307
 The Drummer Boy of Shiloh, TE p. 318
 Genre Focus, TE p. 337
 The Oxcart, TE p. 364
 The Oxcart, TE p. 364

Harriet Tubman, TE p. 373
 Harriet Tubman: Conductor on the Underground Railroad, TE 373
 TIME: On Top of the World, TE p. 382
 Checkouts, TE p. 393
 Colossus *and* Childhood, TE 412, 416
 Beowulf *and* Racing the Great Bear, TE pp. 423, 425, 430, 431, 433
 Writing Workshop, TE p. 438
 Unit Challenge, SE p. 441, TE p. 441
 Homeless, TE p. 454
 Saving Water, SE p. 458
 The Treasure of Lemon Brown, TE p. 490
 Going, Going Green, TE pp. 518, 521
 Functional Documents SE p. 533; TE pp. 534, 536
 A Giant Step, TE p. 554
 Napa, California *and* Working Hands, SE p. 555; TE p. 555
 TIME: Teen Curfews, TE p. 562
from The Book of Rock Stars, TE. pp 602, 603
 Clean Sweep, TE pp. 606, 619, 620
 The Night Ghost, TE pp. 624, 625, 626
 TIME: A Father's Daring Trek, TE p. 632
 Oh Captain, My Captain!, SE pp. 640
 The March of the Mill Children, SE p. 648; TE pp. 650, 653, 655
 Vocabulary Workshop, TE p. 661
from Elegy on the Death of Cesar Chavez, TE p. 663
 Flowers for Algernon, Part 1, TE pp. 671, 674, 682, 685
 Flowers for Algernon, Part 2, TE pp. 689, 697, 704, 713
from The Story of My Life *and* Letters of Annie Sullivan, SE p. 728; TE pp. 714, 716, 719, 720, 722, 727, 728
 Writing Workshop, TE p. 736
 Speaking, Listening, and Viewing Workshop, SE p. 738; TE p. 738
 Bouncing Back, TE pp. 753, 755
 The Diary of Anne Frank, Act One, TE pp. 762, 768, 775, 781, 786, 789, 791, 792, 796, 811
 The Diary of Anne Frank, Act Two, TE pp. 820, 829, 830, 831, 832, 836, 841
from Anne Frank: The Diary of a Young Girl, TE pp. 853, 855, 857, 862
 TIME: Standing Tall, TE pp. 871, 874
 Mother to Son *and* Speech to the Young, Speech to the Progress-Toward; TE p. 879

<p>a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Flowers for Algernon, Part 2, TE p. 713 Speaking, Listening, and Viewing Workshop, SE p. 738; TE p. 738 The Diary of Anne Frank, Act One, TE. p. 768</p>
<p>b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Raymond's Run, TE p. 26 The Medicine Bag, TE p. 51 Speaking, Listening, and Viewing Workshop, SE p. 738; TE p. 738 Speaking, Listening, and Viewing Workshop, SE p. 886</p>

<p>c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Escaping, SE p. 546 <i>from</i> The Story of My Life and Letters of Annie Sullivan, TE p. 720 Writing Workshop, TE p. 736</p>
<p>d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Escaping, SE p. 546 Speaking, Listening, and Viewing Workshop, SE p. 738</p>

<p>2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Media Workshop, SE p. 208; TE p. 208 Harlem <i>and</i> I Have a Dream, TE p. 578</p>
<p>3. Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.</p>	<p>CCSS Project Practice Book: Saving Water, pp. 95–108</p> <p>Glencoe Literature: Genre Focus, TE p. 541 Speaking, Listening, and Viewing Workshop, SE p. 738 Speaking, Listening, and Viewing Workshop, SE p. 886</p>
<p>Presentation of Knowledge and Ideas</p>	
<p>4. Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain’t I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Raymond’s Run, SE p. 26 Speaking, Listening, and Viewing Workshop, SE p. 134; TE p. 134 Speaking, Listening, and Viewing Workshop, SE p. 294</p>

	<p>Speaking, Listening, and Viewing Workshop, SE p. 440; TE p. 440 Speaking, Listening, and Viewing Workshop, SE p. 588; TE p. 588 Speaking, Listening, and Viewing Workshop, SE p. 738; TE p. 738 Unit Challenge, SE p. 739 Independent Reading TE p. 888</p>
<p>5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.</p>	<p>CCSS Project Practice Book: The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134</p> <p>Glencoe Literature: Raymond's Run, TE p. 14 The Medicine Bag, TE p. 51 Speaking, Listening, and Viewing Workshop, SE p. 294 The Trouble with Television, TE p. 470 Ode to Thanks <i>and</i> Ode to Rain, SE p. 532 Functional Documents SE p. 538 Writing Workshop, TE p. 737 Independent Reading TE p. 888</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>CCSS Project Practice Book: The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94</p> <p>Glencoe Literature: Harriet Tubman: Conductor on the Underground Railroad, TE 375 Independent Reading TE p. 888 <i>from</i> Elegy on the Death of Cesar Chavez, TE p. 666 The Diary of Anne Frank, Act One, TE. p. 770</p>

Language

Conventions of Standard English

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

CCSS Project Practice Book:

The People Could Fly, pp. 3–16
The Drummer Boy of Shiloh, pp. 17–30
O Captain! My Captain!, pp. 31–42
Flowers for Algernon, pp. 43–56
The Diary of Anne Frank, pp. 57–68
from Sojourner Truth: Ain't I a Woman?, pp. 71–82
from The Great Fire, pp. 83–94
Saving Water, pp. 95–108
I Have a Dream, pp. 109–122
TIME: Standing Tall, pp. 123–134
Writing Workshop: Persuasive Essay, pp. 137–152
Writing Workshop: Research Report, pp. 153–178
Writing Workshop: Short Story, pp. 179–198

Glencoe Literature:

This standard is met in Grammar Workshops, Focus Lessons, and Grammar Links. For example:

Grammar Workshop, SE p. 216; TE p. 216
Pretty Words *and* Introduction to Poetry, TE p. 220
Casey at the Bat, TE p. 226
The Monkey's Paw, SE p. 265; TE p. 259
Writing Workshop, TE p. 290
The Dying Cowboy, TE p. 321
Icarus and Daedalus, SE p. 335
The Oxcart, SE p. 365
Stopping by Woods on a Snowy Evening, SE p. 388
Checkouts, SE p. 401; TE p. 398
Knoxville, Tennessee *and* Los New Yorks, SE 409
Writing Workshop, SE p. 438
Saving Water, TE pp. 460, 466
Ode to Thanks *and* Ode to Rain, SE p. 532
Escaping, SE p. 546
Napa, California *and* Working Hands, SE p. 560

	<p>Gentleman of Rio en Medio, SE p. 570 Oh Captain, My Captain, SE p. 645 Flowers for Algernon, Part 1, TE p. 681 Flowers for Algernon, Part 2, SE p. 713; TE pp. 706, 718 <i>from</i> The Story of My Life <i>and</i> Letters of Annie Sullivan, SE p. 729 The Diary of Anne Frank, Act One, TE pp. 794, 797, 810 The Diary of Anne Frank, Act Two, TE p. 829 <i>from</i> Anne Frank: The Diary of a Young Girl, TE pp. 854 Sky, TE p. 869 Mother to Son <i>and</i> Speech to the Young, Speech to the Progress-Toward; TE p. 877 Writing Workshop, SE p. 885</p>
<p>a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Essay, pp. 137–152</p>
<p>b. Form and use verbs in the active and passive voice.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: The Medicine Bag, SE p. 54 <i>from</i> Zoya’s Story, TE p. 152 <i>from</i> I Know Why the Caged Bird Sings, SE p. 177 Hollywood’s Rise to Fame, TE p. 214 The Monkey’s Paw, TE 248 Gettysburg Address, TE p. 506 Oh Captain, My Captain!, SE p. 645 Flowers for Algernon, Part 2, TE p.706 The Diary of Anne Frank, Act One, TE. pp. 767, 798</p>

<p>c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.</p>	<p>CCSS Project Practice Book: Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: The Medicine Bag, SE p. 54 <i>from Zoya’s Story</i>, TE p. 152 <i>from I Know Why the Caged Bird Sings</i>, SE p. 177 The Drummer Boy of Shiloh, SE p. 319 Oh Captain, My Captain!, SE pp. 640, 645 Flowers for Algernon, Part 2, TE p. 706 The Diary of Anne Frank, Act One, TE p. 780</p>
<p>d. Recognize and correct inappropriate shifts in verb voice and mood.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178 Writing Workshop: Short Story, pp. 179–198</p>
<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from Sojourner Truth: Ain’t I a Woman?</i>, pp. 71–82 <i>from The Great Fire</i>, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134 Writing Workshop: Persuasive Essay, pp. 137–152 Writing Workshop: Research Report, pp. 153–178 Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: This standard is met in Spelling Links, Focus Lessons, and Respond Through Writing assignments. For example:</p> <p>My Name and Bums in the Attic, TE p. 11 Raymond’s Run, SE p. 29; TE p. 20</p>

	<p>And Ain't I a Woman, TE p. 32 <i>from</i> Sojourner Truth: Ain't I a Woman, TE p. 36 Waters of Gold, TE p. 66 Grammar Workshop, SE pp. 80–81; TE pp. 80–81 Who Can Be Born Black <i>and</i> Saying Yes, TE p. 84 <i>from</i> Zoya's Story, TE p. 150 TIME: Coming to America, TE p. 160 <i>from</i> I Know Why the Caged Bird Sings, TE p. 170 The Oxcart, SE p. 365; TE p. 359 Colossus <i>and</i> Childhood, SE p. 416 Homeless, TE p. 456 Civil War Journal, SE p. 503 The Gettysburg Address, SE p. 509; TE p. 506 Going, Going Green TE p. 520 Flowers for Algernon, Part 1, TE p. 684 Bouncing Back, TE p. 752 <i>from</i> The Anne Frank: The Diary of a Young Girl, TE p. 860 Writing Workshop, SE p. 885</p>
<p>a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: Grammar Workshop SE p. 80 The Tell-Tale Heart, TE p. 240 <i>from</i> Edgar Allan Poe, TE p. 245 The Monkey's Paw, TE p. 258 Beowulf <i>and</i> Racing the Great Bear, TE pp. 418 Homeless, TE p. 454 The Treasure of Lemon Brown, SE p. 492 Lincoln: A Photobiography, TE p. 512 Going, Going Green, TE p. 522 Functional Documents, TE p. 538 A Giant Step, TE p. 552 Clean Sweep, SE p. 622, TE pp. 612, 615, 622 Flowers for Algernon, Part 2, SE p. 713 Writing Workshop, SE p. 737; TE p. 737 The Diary of Anne Frank, Act One, SE p. 813</p>

<p>b. Use an ellipsis to indicate an omission.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178</p> <p>Glencoe Literature: Lincoln: A Photobiography, TE p. 512</p>
<p>c. Spell correctly.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134 Writing Workshop: Persuasive Essay, pp. 137–152 Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: Pretty Words <i>and</i> Introduction to Poetry, SE p. 221 Casey at the Bat, SE p. 228 The Dying Cowboy, SE p. 532 Lesson of the Moth <i>and</i> Identity, SE p. 328 Exile, TE p. 352 Harriet Tubman SE p. 368 The Sound of Night, SE p. 392 Flowers for Algernon, Part 1, TE p. 684 Writing Workshop, TE p. 885</p>
<p>Knowledge of Language</p>	
<p>3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 The Drummer Boy of Shiloh, pp. 17–30 O Captain! My Captain!, pp. 31–42</p>

	<p>Flowers for Algernon, pp. 43–56 The Diary of Anne Frank, pp. 57–68 <i>from</i> Sojourner Truth: Ain't I a Woman?, pp. 71–82 <i>from</i> The Great Fire, pp. 83–94 Saving Water, pp. 95–108 I Have a Dream, pp. 109–122 TIME: Standing Tall, pp. 123–134 Writing Workshop: Persuasive Essay, pp. 137–152 Writing Workshop: Research Report, pp. 153–178 Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:</p> <p>Raymond's Run, SE p. 29 Writing Workshop p. 439 Writing Workshop p. 439</p>
<p>a. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178 Writing Workshop: Short Story, pp. 179–198</p> <p>Glencoe Literature: The Medicine Bag, SE p. 54 Barbara Frietchie, SE p. 106 <i>from</i> Zoya's Story, TE p. 152 <i>from</i> I Know Why the Caged Bird Sings, SE p. 177 Hollywood's Rise to Fame, TE p. 214 The Monkey's Paw, TE p. 248 The Drummer Boy of Shiloh, SE p. 319 The Gettysburg Address, TE p. 506 Oh Captain, My Captain!, SE pp. 640, 645 Flowers for Algernon, Part 2, TE p. 706 The Diary of Anne Frank, Act One, TE pp. 767, 798</p>

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies.

CCSS Project Practice Book:

Context as Clues to Meaning, pp. 201–206
Word Parts as Clues to Meaning, pp. 207–212
Denotation, Connotation, and Shades of Meaning, pp. 213–214

Glencoe Literature:

This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example:
Vocabulary Workshop, SE p. 55; TE p. 55
Vocabulary Workshop, SE p. 402; TE p. 402
The March of the Mill Children, SE p. 569

a. Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

CCSS Project Practice Book:

Context as Clues to Meaning, pp. 201–206

Glencoe Literature:

Raymond’s Run, SE p. 28; TE pp. 17
The Medicine Bag, SE p. 53
Vocabulary Workshop, SE p. 55; TE p. 55
Waters of Gold, TE pp. 56, 63
from Tom Sawyer *and* Born Worker, TE p. 109
from Zoya’s Story, TE p. 150
from I Know Why the Caged Bird Sings, TE p. 167
The Monkey’s Paw, TE p. 265
Civil War Journal, TE p. 495
Escaping, TE p. 545
I Ask My Mother to Sing *and* My Father’s Song, TE p. 637
The March of the Mill Children, SE p. 659
Flowers for Algernon, Part 2, TE p. 704
from The Story of My Life *and* Letters of Annie Sullivan, TE pp. 714
The Diary of Anne Frank, Act One, TE. pp. 763, 802

<p>b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>precede</i>, <i>recede</i>, <i>secede</i>).</p>	<p>CCSS Project Practice Book: Word Parts as Clues to Meaning, pp. 207–212</p> <p>Glencoe Literature: Vocabulary Workshop, SE p. 287; TE p. 287 Harriet Tubman: Conductor on the Underground Railroad, TE p. 372 The Gettysburg Address, TE p. 508 Writing Workshop, TE p. 585 Elegy on the Death of Cesar Chavez, TE p. 662 from Remembering Cesar, TE, p. 667 Flowers for Algernon, Part 1, TE p. 681 Flowers for Algernon, Part 2, TE p. 689 The Diary of Anne Frank, Act One, TE p. 806 <i>from Sky</i>, TE p. 866 Vocabulary Workshop, SE p. 875; TE p. 875</p>
<p>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 or its part of speech.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 201–206 Word Parts as Clues to Meaning, pp. 207–212 Denotation, Connotation, and Shades of Meaning, pp. 213–214</p> <p>Glencoe Literature: Raymond’s Run, TE p. 23 Who Can Be Born Black <i>and</i> Saying Yes, TE p. 82 <i>from Zoya’s Story</i>, TE p. 150 <i>from I Know Why the Caged Bird Sings</i>, TE p. 165 The Drummer Boy of Shiloh, TE p. 310 Saving Water, TE p. 460 Civil War Journal, TE p. 495 Lincoln: A Photobiography, TE p. 510 Going, Going Green, TE pp. 516, 519, 521 Functional Documents, TE p. 538 A Giant Step, TE p. 547 I Have a Dream, TE p. 573 Clean Sweep, SE p. 621; TE p. 606 Clean Sweep, TE p. 611 Oh Captain, My Captain, TE p. 640 Vocabulary Workshop, SE p. 661; TE p. 661 Elegy on the Death of Cesar Chavez, TE p. 662</p>

	<p>Flowers for Algernon, Part 2, TE p. 705 The Diary of Anne Frank, Act One, TE pp. 767, 789, 792 The Diary of Anne Frank, Act Two, TE p. 833 Vocabulary Workshop, TE p. 875 Writing Workshop, TE p. 885</p>
<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 201–206</p> <p>Glencoe Literature: The Medicine Bag, SE p. 53 <i>from</i> Tom Sawyer <i>and</i> Born Worker, TE p. 109 Escaping, TE p. 542 The Diary of Anne Frank, Act One, TE p. 763</p>
<p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 Context as Clues to Meaning, pp. 201–206 Denotation, Connotation, and Shades of Meaning, pp. 213–214</p> <p>Glencoe Literature: Miracle Man, TE p. 3 Raymond’s Run, TE pp. 19, 23 Waters of Gold, TE pp. 65 Abuela Invents the Zero, TE p. 77 <i>from</i> Zoya’s Story, TE p. 148 There Is No Frigate Like a Book <i>and</i> Because of Libraries We Can Say These Things, TE p. 154 TIME: Coming to America, TE p. 159 <i>from</i> I Know Why the Caged Bird Sings, TE p. 174 Huge, Freed Pet Pythons Invade Florida Everglades, TE p. 185 Functional Documents, TE p. 201 Pretty Words <i>and</i> Introduction to Poetry, SE pp. 218–221 The Monkey’s Paw, TE p. 251 A Retrieved Reformation (short story) <i>and</i> A Retrieved Reformation (graphic story), TE p. 271 The Drummer Boy of Shiloh, SE pp. 311, 314, 316, 317, 319; TE pp. 317 The Lesson of the Moth <i>and</i> Identity, SE p. 327; TE p. 327 Paul Revere’s Ride, SE p. 343; TE p. 342 Exile, SE pp. 348, 350, 353</p>

	<p>The Oxcart, TE p. 359 Harriet Tubman: Conductor on the Underground Railroad, TE p. 371 The Treasure of Lemon Brown, TE p. 484 Vocabulary Workshop, SE p. 493 Civil War Journal, TE p. 497 The Gettysburg Address, TE p. 504 Ode to Thanks <i>and</i> Ode to Rain, SE p. 532; TE p. 526 Escaping, TE p. 542 A Giant Step, TE p. 549 Napa, California <i>and</i> Working Hands, TE pp. 555, 556, 558 <i>from</i> The Book of Rock Stars, TE. p. 601 Clean Sweep, TE p. 619 The Night Ghost, TE p. 623 I Ask My Mother to Sing <i>and</i> My Father’s Song, TE p. 636 Oh Captain, My Captain!, TE p. 641 The March of the Mill Children, TE p. 655 <i>from</i> Elegy on the Death of Cesar Chavez, SE pp. 662–666, TE pp. 663, 665 Flowers for Algernon, Part 1, TE pp. 681, 688 Flowers for Algernon, Part 2, TE p. 697 <i>from</i> The Story of My Life <i>and</i> Letters of Annie Sullivan, TE p. 723 The Diary of Anne Frank, Act One, TE pp. 787, 801, 805 The Diary of Anne Frank, Act Two, TE pp. 827, 828 <i>from</i> Anne Frank: The Diary of a Young Girl, TE pp. 855, 861 Mother to Son <i>and</i> Speech to the Young, Speech to the Progress-Toward, TE pp. 876, 878</p>
<p>a. Interpret figures of speech (e.g. verbal irony, puns) in context.</p>	<p>CCSS Project Practice Book: The People Could Fly, pp. 3–16 O Captain! My Captain!, pp. 31–42 Flowers for Algernon, pp. 43–56</p> <p>Glencoe Literature: Miracle Man, TE p. 3 Raymond’s Run, TE p. 19 Waters of Gold, TE p. 65 Abuela Invents the Zero, TE 77 Writing Workshop, TE p. 131 <i>from</i> Zoya’s Story, TE p. 148 There Is No Frigate Like a Book and Because of Libraries We Can Say These Things, TE p. 154</p>

	<p>TIME: Coming to America, TE p. 159 <i>from</i> I Know Why the Caged Bird Sings, TE p. 174 Huge, Freed Pet Pythons Invade Florida Everglades, TE p. 185 Functional Documents, TE p. 201 Pretty Words and Introduction to Poetry, SE pp. 218–221 A Retrieved Reformation (short story) and A Retrieved Reformation (graphic story), TE p. 270 The Drummer Boy of Shiloh, SE pp. 311, 314, 316, 317, 319; TE pp. 317 The Lesson of the Moth <i>and</i> Identity, TE p. 327 Paul Revere’s Ride, SE p. 343; TE p. 342 The Oxcart, TE p. 359 The Treasure of Lemon Brown, TE p. 484 Vocabulary Workshop, SE p. 493 Civil War Journal, TE p. 497 Ode to Thanks <i>and</i> Ode to Rain, SE p. 532; TE p. 526 Escaping, TE p. 542 A Giant Step, TE p. 549 I Have a Dream, TE p. 577 <i>from</i> The Book of Rock Stars, TE. p. 601 Clean Sweep, TE p. 619 I Ask My Mother to Sing <i>and</i> My Father’s Song, TE p. 636 Oh Captain, My Captain!, TE p. 641 The March of the Mill Children, TE p. 655 <i>from</i> Elegy on the Death of Cesar Chavez, SE 662–666, TE 663, 665 Flowers for Algernon, Part 1, TE pp. 681, 688 Flowers for Algernon, Part 2, TE p. 697 The Diary of Anne Frank, Act One, TE pp. 787, 801, 805 The Diary of Anne Frank, Act Two, TE pp 827, 828 <i>from</i> Anne Frank: The Diary of a Young Girl, TE pp. 853, 855 Mother to Son <i>and</i> Speech to the Young, Speech to the Progress-Toward; TE p. 878</p>
<p>b. Use the relationship between particular words to better understand each of the words.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 201–206</p> <p>Glencoe Literature: Waters of Gold, SE p. 57 Who Can Be Born Black <i>and</i> Saying Yes, SE p. 85 <i>from</i> Zoya’s Story, TE p. 151 <i>from</i> I Know Why the Caged Bird Sings, SE p. 165</p>

	<p>The Great Fire, SE p. 197 The Drummer Boy of Shiloh, SE p. 319 Stopping by Woods on a Snowy Evening, SE p. 387 Saving Water, SE p. 466 The Trouble with Television, SE 474 The Treasure of Lemon Brown, SE p. 491 Vocabulary Workshop, SE p. 493 Civil War Journal, SE p. 502 The Gettysburg Address, TE p. 504 Going, Going Green, SE p. 524 Escaping, SE p. 545 A Giant Step, TE p. 547 Napa, California <i>and</i> Working Hands, TE pp. 555 , 556, 555 TIME: Teen Curfews, SE p. 561 Gentleman of Rio en Medio, TE p. 564</p>
<p>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).</p>	<p>CCSS Project Practice Book: Denotation, Connotation, and Shades of Meaning, pp. 213–214</p> <p>Glencoe Literature: The Treasure of Lemon Brown, TE p. 479 Flowers for Algernon, Part 2, TE p. 689 <i>from</i> The Story of My Life <i>and</i> Letters of Annie Sullivan, TE p. 723</p>
<p>6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 153–178 Context as Clues to Meaning, pp. 201–206</p> <p>Glencoe Literature: This standard is met in all Academic Vocabulary activities. For example:</p> <p>Raymond’s Run, TE p. 13 The Medicine Bag, SE p. 53 Who Can Be Born Black <i>and</i> Saying Yes, TE p. 85 The People Could Fly, SE p. 98 Barbara Frietchie, SE p. 105 The Great Fire, SE p. 197 The Tell-Tale Heart, SE p. 240 The Monkey’s Paw, SE p. 264</p>

Paul Revere's Ride, SE p. 345
Exile, SE p. 352
The Oxcart, SE p. 364
Stopping by Woods on a Snowy Evening, SE pp. 387
Checkouts, SE p. 400
Knoxville, Tennessee *and* Los New Yorks, SE p. 408
Colossus *and* Childhood, SE p. 415
The Treasure of Lemon Brown, SE p. 491
Civil War Journal, SE p. 502
The Gettysburg Address, SE p. 508
Ode to Thanks *and* Ode to Rain, SE p. 531
Clean Sweep, SE p. 621
Oh Captain, My Captain!, SE p. 645
The March of the Mill Children, SE p. 659
Flowers for Algernon, Part 1, TE pp. 670, 681, 687
Writing Workshop, TE p. 735
The Diary of Anne Frank, Act One, SE p. 812

Common Core State Standards • GRADE 9

This chart lists the Grade 9 Common Core State Standards and shows which pages in *Glencoe Literature* teach or review each standard.

Common Core State Standards • Grade 9

Page References

Reading: Literature

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS Project Practice Book:

The Most Dangerous Game, pp. 3–16
 American History, pp. 17–28
 Sympathy, pp. 29–42
 The Tragedy of Romeo and Juliet, pp. 43–56
from the Odyssey, pp. 57–70

Glencoe Literature:

This standard is met on many After You Read pages. For example:

 The Gift of the Magi, SE p. 123
 The Bass, the River, and Sheila Mant, SE p. 181
 Over Hill and Under Hill *from The Hobbit*, SE p. 924

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.

CCSS Project Practice Book:

The Most Dangerous Game, pp. 3–16
 American History, pp. 17–28
from the Odyssey, pp. 57–70

Glencoe Literature:

Comparing Literature, SE pp. 126–140
 Sweet Potato Pie, SE pp. 142–152
 The Son from America, SE pp. 230–239
 The Road Not Taken, SE pp. 541–544
 The Tragedy of Romeo and Juliet, Act 5, SE pp. 724–742
 Comparing Literature, SE pp. 749–754
from the Odyssey, Part 3, SE pp. 871–884
 Comparing Literature, SE pp. 900–906
 He—y, Come on Ou—t! SE, p. 1019

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.

CCSS Project Practice Book:

American History, pp. 17–28
 The Tragedy of Romeo and Juliet, pp. 43–56
from the Odyssey, pp. 57–70

Glencoe Literature:

The Most Dangerous Game, TE p. 22
 Rules of the Game, SE pp. 99–111
 Liberty, SE pp. 128–135
 The Scarlet Ibis, SE pp. 156–169; TE p. 158
 The Secret Life of Walter Mitty, SE p. 193
 The Necklace, SE pp. 197–206
 American History, SE pp. 209–219
 The Tragedy of Romeo and Juliet, Act 1, SE pp. 625–654
 The Tragedy of Romeo and Juliet, Act 3, TE p. 696
 The Hitchhiker, TE pp. 778, 780
from the Odyssey, Part 2, TE p. 863
from the Odyssey, Part 3, TE pp. 874, 876, 880
 In Memoriam, SE pp. 1021–1029
 The Red-Headed League, SE pp. 1044–1066

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the 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).

CCSS Project Practice Book:

Sympathy, pp. 29–42

Glencoe Literature:

The Most Dangerous Game, TE pp. 33, 36, 37, 39
 The Interlopers, SE pp. 80–88; TE pp. 82, 86
 The Gift of the Magi, SE pp. 115–123; TE, p. 118
 Sweet Potato Pie, TE p. 142
 The Scarlet Ibis, SE pp. 156–169
 The Secret Life of Walter Mitty, SE pp. 187–193
 The Necklace, SE p. 206
 Mrs. James, SE pp. 226–228
 The Son from America, SE pp. 230–238
 A Noiseless Patient Spider, SE p. 468

	<p>On Summer, TE p. 480 Defining the Grateful Gesture, SE pp. 527–530 Sympathy, SE pp. 532–535 Time, SE pp. 547–549 Theme for English B, SE p. 555 Grape Sherbet, SE p. 567 My Mother Combs My Hair, SE pp. 581–586 The Tragedy of Romeo and Juliet, Act 2, SE pp. 655–678 The Tragedy of Romeo and Juliet, Act 4, SE pp. 707–723; TE p. 708 <i>from the Odyssey</i>, Part 1, SE p. 835–856; TE p. 843 Over Hill and Under Hill <i>from</i> The Hobbit, TE p. 920 <i>from</i> The Hobbit, TE p. 929 The Sentinel, TE p. 1007 In Memoriam, SE pp. 1022–1029 The Golden Kite, the Silver Wind, SE pp. 1035–1041, TE p. 1037 The Red-Headed League, TE p. 1058</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 The Tragedy of Romeo and Juliet, pp. 43–56</p> <p>Glencoe Literature: The Most Dangerous Game, SE pp. 21–41; TE p. 28 The Leap, SE pp. 44–53; TE p. 44 The Interlopers, SE pp. 80–88 The Gift of the Magi, SE p. 123 Sweet Potato Pie, TE p. 143 The Bass, the River, and Sheila Mant, SE p. 181 The Necklace, SE pp. 197–206 The Tragedy of Romeo and Juliet, Act 1, TE p. 632 The Tragedy of Romeo and Juliet, Act 3, SE pp. 679–706; TE pp. 700, 702 <i>from the Odyssey</i>, Part 3, TE p. 880 The Sentinel, SE pp. 995–1006; TE p. 1000 The Red-Headed League, SE pp. 1044–1066; TE p. 1048</p>

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.

CCSS Project Practice Book:

from the Odyssey, pp. 57–70

Glencoe Literature:

Comparing Literature, SE pp. 126–140

The Son from America, SE p. 234

Escape from Afghanistan, SE pp. 309–317

Haiku, SE pp. 497–500

The Tragedy of Romeo and Juliet, Act 1, SE pp. 627, 632, 636, 637

The Tragedy of Romeo and Juliet, Act 2, SE pp. 657, 664, 672, 676

The Tragedy of Romeo and Juliet, Act 3, SE pp. 684, 692

The Tragedy of Romeo and Juliet, Act 4, SE p. 726

The Bear, TE p. 759

from the Odyssey, Part 1, SE pp. 837, 846, 848

from the Odyssey, Part 2, SE pp. 859, 863

from the Odyssey, Part 3, TE p. 876

from the Odyssey, Part 4, TE p. 888; SE p. 896

Ithaca, SE p. 903

The Fenris Wolf, SE p. 951

The Red-Headed League, SE p. 1058

Integration of Knowledge and Ideas

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*).

CCSS Project Practice Book:

The Tragedy of Romeo and Juliet, pp. 43–56

Glencoe Literature:

The Lady, or the Tiger? SE p. 15

The Most Dangerous Game, SE pp. 26, 32; TE p. 32

The Cask of Amontillado, SE p. 65

Blues Ain’t No Mockin Bird, SE p. 72; TE 72

The Gift of the Magi, SE p. 122

Liberty, SE p. 133; TE p. 133

Sweet Potato Pie, SE p. 144

The Scarlet Ibis, TE p. 167

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	<p>The Secret Life of Walter Mitty, SE p. 191 American History, SE p. 213; TE 213 The Road Not Taken, SE p. 543 The Tragedy of Romeo and Juliet, Act 1, SE pp. 634, 643 The Tragedy of Romeo and Juliet, Act 2, TE pp. 660, 670 The Tragedy of Romeo and Juliet, Act 3, SE pp. 683, 689; TE p. 694 The Tragedy of Romeo and Juliet, Act 4, SE pp. 710, 716, 720 The Tragedy of Romeo and Juliet, Act 5, SE p. 730 The Hitchhiker, TE p. 774 <i>from the Odyssey</i>, Part 1, TE p. 852 <i>from the Odyssey</i>, Part 2, SE p. 860 <i>from the Odyssey</i>, Part 4, SE p. 895 Over Hill and Under Hill <i>from</i> The Hobbit, SE pp. 916, 923; TE p. 916 <i>from</i> The Hobbit, SE pp. 926-930 The Fenris Wolf, SE p. 950 The Red-Headed League, SE p. 1055 Independent Reading, TE p. 1092</p>
<p>8. (Not applicable to literature)</p>	
<p>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).</p>	<p>CCSS Project Practice Book: The Tragedy of Romeo and Juliet, pp. 43–56</p> <p>Glencoe Literature: The Tragedy of Romeo and Juliet, Act 5, SE p. 741 Comparing Literature, TE pp. 901, 902; SE pp. 904–906 <i>from</i> The Hobbit, SE pp. 926-930 The Stolen Cigar Case, SE pp. 1072–1081; TE p. 1072</p>

Range of Reading and Level of Text Complexity

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. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

CCSS Project Practice Book:

The Most Dangerous Game, pp. 3–16
American History, pp. 17–28
Sympathy, pp. 29–42
The Tragedy of Romeo and Juliet, pp. 43–56
from the Odyssey, pp. 57–70

Glencoe Literature:

This standard is met throughout the book. For example:

The Scarlet Ibis, SE pp. 156–169
The Tragedy of Romeo and Juliet, Act 1, SE pp. 625–654
from the Odyssey, Part 1, SE pp. 835–856

Reading: Informational Text

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS Project Practice Book:

Escape from Afghanistan, pp. 73–84
Walking, pp. 85–98
from Into Thin Air, pp. 99–110
A New Generation of Americans, pp. 111–124
Put Down the Backpack, pp. 125–136

Glencoe Literature:

This standard is met on many After You Read pages. For example:

TIME: Shattered, SE p. 94
A Brother’s Crimes, SE p. 289
Escape from Afghanistan, SE p. 316

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.

CCSS Project Practice Book:

Walking, pp. 85–98
from Into Thin Air, pp. 99–110

Glencoe Literature:

TIME: Shattered, SE p. 94
 The Drums of Washington, SE p. 224
 Only Daughter, SE p. 281
from The Murder of Abraham Lincoln, SE p. 296
 Sayonara, SE pp. 349–354
 TIME: Adventure to Antarctica, SE p. 373
 That One Man’s Profit Is Another’s Loss, SE p. 389
 Put Down the Backpack, SE p. 421
 TIME: The Island Within, SE pp. 470–473
 TIME: A Long-Overdue Encore, SE p. 747
 How I Came to the Theater, SE p. 803
 TIME: Leaving It All Behind, SE p. 911
 2001: A Space Odyssey, SE pp. 1008–1010; TE p. 1009
 TIME: Lost Apes of the Congo, SE p. 1070

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.

CCSS Project Practice Book:

Escape from Afghanistan, pp. 73–84

Glencoe Literature:

TIME: Shattered, SE pp. 90–94; TE p. 90
 Of Dry Goods and Black Bow Ties, SE pp. 269–275
from All God’s Children Need Traveling Shoes, SE pp. 329–338
from Into Thin Air, SE pp. 356–368; TE pp. 358, 362, 364
 TIME: Adventure to Antarctica, SE pp. 369–373
 A New Generation of Americans, SE p. 384
 TIME: A Long-Overdue Encore, SE pp. 744–747

Craft and Structure

<p>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).</p>	<p>CCSS Project Practice Book: Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from</i> Into Thin Air, pp. 99–110</p> <p>Glencoe Literature: Escape from Afghanistan, SE pp. 308–317 <i>from</i> All God’s Children Need Traveling Shoes, TE p. 330 Walking, SE pp. 341–346; TE p. 342 2001: A Space Odyssey, TE p. 1009</p>
<p>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).</p>	<p>CCSS Project Practice Book: Walking, pp. 85–98 <i>from</i> Into Thin Air, pp. 99–110</p> <p>Glencoe Literature: The Drums of Washington, SE p. 224 TIME: The Island Within, SE pp. 470–473 TIME: Lost Apes of the Congo, SE p. 1070</p>
<p>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.</p>	<p>CCSS Project Practice Book: Escape from Afghanistan, pp. 73–84 <i>from</i> Into Thin Air, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: Of Dry Goods and Black Bow Ties, SE pp. 269–275 <i>from</i> Black Boy, SE p. 304</p>

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	<p>Sayonara, SE pp. 349–354 A New Generation of Americans, SE pp. 379–384; TE p. 381 That One Man’s Profit Is Another’s Loss, SE pp. 387–389 Daylight Saving, SE pp. 391–397 Thoughts on Fenway Park, SE pp. 400–410; TE p. 404 Comparing Literature, SE pp. 398–411 TIME: Leaving It All Behind, TE p. 909</p>
Integration of Knowledge and Ideas	
<p>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.</p>	<p>CCSS Project Practice Book: <i>from</i> Into Thin Air, pp. 99–110 A New Generation of Americans, pp. 111–124</p> <p>Glencoe Literature: <i>from</i> Into Thin Air, TE p. 360 A New Generation of Americans, TE p. 380</p>
<p>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.</p>	<p>CCSS Project Practice Book: A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: That One Man’s Profit Is Another’s Loss, SE pp. 387–389 Thoughts on Fenway Park, SE pp. 400–410; TE p. 408 2001: A Space Odyssey, SE pp. 1008–1010; TE pp. 1008, 1010 TIME: Lost Apes of the Congo, SE pp. 1068, 1070; TE pp. 1068, 1069</p>
<p>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.</p>	<p>CCSS Project Practice Book: A New Generation of Americans, pp. 111–124</p> <p>Glencoe Literature: A Brother’s Crime, TE p. 286 A New Generation of Americans, SE pp. 379–384</p>

Range of Reading and Level of Text Complexity

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. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

CCSS Project Practice Book:

Escape from Afghanistan, pp. 73–84

Walking, pp. 85–98

from Into Thin Air, pp. 99–110

A New Generation of Americans, pp. 111–124

Put Down the Backpack, pp. 125–136

Glencoe Literature:

This standard is met throughout the book. For example:

from Into Thin Air, SE pp. 356–368

TIME: A Long-Overdue Encore, SE pp. 744–747

2001: A Space Odyssey, SE pp. 1008–1010

Writing**Text Types and Purposes**

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

CCSS Project Practice Book:

Put Down the Backpack, pp. 125–136

Writing Workshop: Persuasive Speech, pp. 139–156

Glencoe Literature:

The Scarlet Ibis, SE p. 170

Media Workshop: Compare Media Genres, TE p. 324

A New Generation of Americans, SE p. 385

Thoughts on Fenway Park, TE pp. 402; 406

The Tragedy of Romeo and Juliet, Act 2, TE p. 670

The Tragedy of Romeo and Juliet, Act 3, TE p. 698

The Tragedy of Romeo and Juliet, Act 4, TE p. 718

The Tragedy of Romeo and Juliet, Act 5, SE p. 743

from the Odyssey, Part 3, TE p. 872

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	<p><i>from the Odyssey, Part 4</i> SE p. 898 TIME: Leaving It All Behind, TE p. 910 Comparing Literature, SE p. 1029 Writing Workshop: Editorial, SE pp. 1082–1089; TE p. 1085</p>
<p>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.</p>	<p>CCSS Project Practice Book: Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156</p> <p>Glencoe Literature: A New Generation of Americans, SE p. 385 The Tragedy of Romeo and Juliet, Act 5, SE p. 743 <i>from the Odyssey, Part 4</i>, SE p. 898 Comparing Literature, SE p. 1029 Writing Workshop: Editorial, SE pp. 1082–1089; TE p. 1085</p>
<p>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.</p>	<p>CCSS Project Practice Book: Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156</p> <p>Glencoe Literature: A New Generation of Americans, SE p. 385 The Tragedy of Romeo and Juliet, Act 5, SE p. 743 Writing Workshop: Editorial, SE pp. 1082, 1086–1087; TE p. 1086</p>
<p>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.</p>	<p>CCSS Project Practice Book: Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156</p> <p>Glencoe Literature: The Tragedy of Romeo and Juliet, Act 5, SE p. 743 Writing Workshop: Editorial, SE pp. 1082, 1086–1087; TE p. 1086</p>

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<p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156</p> <p>Glencoe Literature: Writing Workshop: Editorial, SE pp. 1083, 1088</p>
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>CCSS Project Practice Book: Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156</p> <p>Glencoe Literature: A New Generation of Americans, SE p. 385 Writing Workshop: Editorial, SE pp. 1084, 1087</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 157–174</p> <p>Glencoe Literature: Literary Analysis Model, TE p. 4 The Lady, or the Tiger? TE pp. 12, 14 The Most Dangerous Game, TE p. 32; SE p. 42 The Leap, TE p. 46; SE p. 53 The Cask of Amontillado, SE p. 67 Blues Ain't No Mockin Bird, SE p. 78 The Interlopers, TE p. 84; SE p. 89 Rules of the Game, TE p. 102; SE p. 111 The Gift of the Magi, SE p. 124 Comparing Literature, SE p. 140 Sweet Potato Pie, TE pp. 146, 150 The Scarlet Ibis, TE pp. 162, 166 The Secret Life of Walter Mitty, TE p. 190</p>

The Necklace, TE p. 203
 Of Dry Goods and Black Bow Ties, SE p. 275
 Only Daughter, SE p. 281
 A Brother's Crime, TE p. 284
from Black Boy, TE p. 302
 Escape from Afghanistan, TE p. 310
 Walking, SE p. 346
 Sayonara, SE p. 354
 That One Man's Profit Is Another's Loss, SE p. 389
 Daylight Saving, TE p. 394; SE p. 397
 Put Down the Backpack, SE p. 421
 The Black Snake, SE p. 490
 Haiku, SE p. 501
 Choices, TE p. 516
 The Road Not Taken, SE p. 545
 Time, SE p. 549
 Theme for English B, SE p. 555
 Where Are Those Songs? TE p. 574; SE p. 579
 My Mother Combs My Hair, SE p. 586
 Writing Workshop: Reflective Essay, SE pp. 594–601
 The Tragedy of Romeo and Juliet, Act 3, SE p. 706
 Writing Workshop: Literary Analysis Essay, SE pp. 804–811
from the Odyssey, Part 2, TE p. 866; SE p. 870
from the Odyssey, Part 3, TE p. 876
from the Odyssey, Part 4, TE p. 890
 TIME: Leaving It All Behind, SE p. 911
 Over Hill and Under Hill from *The Hobbit*, TE p. 922; SE p. 925
 Perseus, SE p. 944

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	<p>Writing Workshop: Research Report, SE pp. 962–971 Independent Reading, SE p. 977 Genre Focus, TE pp. 988, 992; SE p. 993 Comparing Literature, SE p. 1033 The Stolen Cigar Case, TE p. 1074 Independent Reading, TE p. 1093</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 157–174</p> <p>Glencoe Literature: The Leap, SE p. 53 The Cask of Amontillado, SE p. 67 Blues Ain't No Mockin Bird, SE p. 78 The Interlopers, SE p. 89 Rules of the Game, SE p. 111 The Gift of the Magi, SE p. 124 Comparing Literature, SE p. 140 Sayonara, SE p. 354 Daylight Saving, SE p. 397 The Black Snake, SE p. 490 The Road Not Taken, SE p. 545 Theme for English B, SE p. 555 Where Are Those Songs? SE p. 579 My Mother Combs My Hair, SE p. 586 Writing Workshop: Reflective Essay, SE pp. 594–601 Writing Workshop: Literary Analysis Essay, SE pp. 804–811 Writing Workshop: Research Report, SE pp. 962–971</p>

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.

CCSS Project Practice Book:

Writing Workshop: Research Report, pp. 157–174

Glencoe Literature:

The Most Dangerous Game, SE p. 42

The Leap, SE p. 53

Blues Ain't No Mockin Bird, SE p. 78

Rules of the Game, SE p. 111

The Gift of the Magi, SE p. 124

Comparing Literature, SE p. 140

Sayonara, SE p. 354

Daylight Saving, SE p. 397

The Black Snake, SE p. 490

The Road Not Taken, SE p. 545

My Mother Combs My Hair, SE p. 586

Writing Workshop: Literary Analysis Essay, SE pp. 804–811

Over Hill and Under Hill *from* The Hobbit, SE p. 925

Writing Workshop: Research Report, SE pp. 962–971; TE pp. 962–971

Over Hill and Under Hill *from* The Hobbit, SE p. 925

Writing Workshop: Research Report, SE pp. 962–971; TE pp. 962–971

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.

CCSS Project Practice Book:

Writing Workshop: Research Report, pp. 157–174

Glencoe Literature:

The Most Dangerous Game, SE p. 42

Rules of the Game, SE p. 111

The Gift of the Magi, SE p. 124

Where Are Those Songs? SE p. 579

Grammar Workshop: Transitional Expressions, SE p. 945; TE p. 945

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<p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 157–174</p> <p>Glencoe Literature: Blues Ain’t No Mockin Bird, SE p. 78 Walking, SE p. 346 Daylight Saving, SE p. 397 The Fenris Wolf, SE p. 952 Writing Workshop: Research Report, SE pp. 962–971; TE pp. 962–971 The Red-Headed League, SE p. 1067</p>
<p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 157–174</p> <p>Glencoe Literature: Theme for English B, SE p. 555 Writing Workshop: Literary Analysis Essay, SE pp. 804–811 Writing Workshop: Research Report, SE pp. 962–971; TE pp. 962–971 The Red-Headed League, SE p. 1067</p>
<p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 157–174</p> <p>Glencoe Literature: Sayonara, SE p. 354 Where Are Those Songs? SE p. 579</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p>CCSS Project Practice Book: Escape from Afghanistan, pp. 73–84 Writing Workshop: Autobiographical Narrative, pp. 175–196</p>

Glencoe Literature:

The Lady, or the Tiger? SE pp. 17, 19
 The Most Dangerous Game, TE pp. 26, 30, 34, 38
 The Cask of Amontillado, TE pp. 60, 61
 Blues Ain't No Mockin Bird, TE p. 70
 The Interlopers, TE p. 86
 The Gift of the Magi, TE p. 120
 The Bass, the River, and Sheila Mant, TE p. 180; SE 182
 The Necklace, TE p. 202; SE p. 207
 The Son from America, SE p. 239
 Of Dry Goods and Black Bow Ties, TE p. 270
 Only Daughter, TE p. 278
 A Brother's Crime, SE p. 291
from Black Boy, TE p. 300
from All God's Children Need Traveling Shoes, SE p. 339
 Writing Workshop: Autobiographical Narrative, SE pp. 422–429
 'Hope' is the thing with feathers— and I'm Nobody! Who are you? SE p. 525
 Remember, SE p. 539
 "Good Night, Willie Lee, I'll See You in the Morning," TE p. 570
 The Tragedy of Romeo and Juliet, Act 1, SE p. 654
 The Bear, SE p. 772
 The Hitchhiker, SE p. 787
 Genre Focus: Epic and Myth, TE pp. 824, 825
from the Odyssey, Part 1, TE pp 830, 848; SE p. 856
from the Odyssey, Part 3, SE p. 884
from the Odyssey, Part 4, TE p. 892
 Coyote and Crow, SE p. 957
 The Golden Kite, the Silver Wind, SE p. 1041
 The Red-Headed League, TE p. 1052
 The Stolen Cigar Case, SE p. 1081

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.

CCSS Project Practice Book:

Escape from Afghanistan, pp. 73–84
Writing Workshop: Autobiographical Narrative, pp. 175–196

Glencoe Literature:

The Most Dangerous Game, TE p. 30
The Cask of Amontillado, TE p. 60
The Necklace, SE p. 207
The Son from America, SE p. 239
A Brother’s Crime, SE p. 291
from All God’s Children Need Traveling Shoes, SE p. 339
Writing Workshop: Autobiographical Narrative, SE pp. 422–429; TE p. 426
‘Hope’ is the thing with feathers— *and I’m Nobody!* Who are you? SE p. 525
The Tragedy of Romeo and Juliet, Act 1, SE p. 654
The Bear, SE p. 772
Genre Focus: Epic and Myth, TE p. 824
from the Odyssey, Part 1, SE p. 856
from the Odyssey, Part 4, TE p. 892

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

CCSS Project Practice Book:

Escape from Afghanistan, pp. 73–84
Writing Workshop: Autobiographical Narrative, pp. 175–196

Glencoe Literature:

The Most Dangerous Game, TE p. 30
The Cask of Amontillado, TE p. 60
Blues Ain’t No Mockin Bird, TE p. 70
The Interlopers, TE p. 86
The Scarlet Ibis, TE p. 160
The Bass, the River, and Sheila Mant, SE p. 182
The Son from America, SE p. 239

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	<p>A Brother’s Crime, SE p. 291 <i>from</i> Black Boy, TE p. 300 Writing Workshop: Autobiographical Narrative, SE pp. 422–429; TE p. 424 ‘Hope’ is the thing with feathers— <i>and</i> I’m Nobody! Who are you? SE p. 525 Romeo and Juliet, Act 1, SE p. 654 The Bear, SE p. 772</p>
<p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p>	<p>CCSS Project Practice Book: Escape from Afghanistan, pp. 73–84 Writing Workshop: Autobiographical Narrative, pp. 175–196</p> <p>Glencoe Literature: <i>from</i> All God’s Children Need Traveling Shoes, SE p. 339 Writing Workshop: Autobiographical Narrative, SE pp. 422–429 The Golden Kite, the Silver Wind, SE p. 1041</p>
<p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p>CCSS Project Practice Book: Escape from Afghanistan, pp. 73–84 Writing Workshop: Autobiographical Narrative, pp. 175–196</p> <p>Glencoe Literature: The Most Dangerous Game, TE p. 34 The Son from America, SE p. 239 A Brother’s Crime, SE p. 291 <i>from</i> All God’s Children Need Traveling Shoes, SE p. 339 Writing Workshop: Autobiographical Narrative, SE pp. 422–429; TE p. 428 ‘Hope’ is the thing with feathers— <i>and</i> I’m Nobody! Who are you? SE p. 525 The Bear, SE p. 772 Genre Focus: Epic and Myth, TE pp. 825 <i>from the</i> Odyssey, Part 1, TE p. 848 The Golden Kite, the Silver Wind, SE p. 1041</p>

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<p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>CCSS Project Practice Book: Escape from Afghanistan, pp. 73–84 Writing Workshop: Autobiographical Narrative, pp. 175–196</p> <p>Glencoe Literature: Writing Workshop: Autobiographical Narrative, SE pp. 422–429</p>
<i>Production and Distribution of Writing</i>	
<p>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.)</p>	<p>CCSS Project Practice Book: Escape from Afghanistan, pp. 73–84 Writing Workshop: Persuasive Speech, pp. 139–156 Writing Workshop: Research Report, pp. 157–174 Writing Workshop: Autobiographical Narrative, pp. 175–196</p> <p>Glencoe Literature: Writing Workshop: Response to Literature, SE pp. 240–247 Writing Workshop: Autobiographical Narrative, SE pp. 422–429 Writing Workshop: Reflective Essay, SE pp. 594–601 Writing Workshop: Literary Analysis Essay, SE pp. 804–811 Writing Workshop: Research Report, SE pp. 962–971; TE pp. 962–971</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 139–156 Writing Workshop: Research Report, pp. 157–174 Writing Workshop: Autobiographical Narrative, pp. 175–196</p>

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	<p>Glencoe Literature: This standard is met in all Writing Workshops and Respond Through Writing assignments. For example:</p> <p>The Scarlet Ibis, SE p. 170 Writing Workshop: Autobiographical Narrative, SE pp. 422–429 Writing Workshop: Research Report, SE pp. 962–971</p>
<p>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.</p>	<p>CCSS Project Practice Book: American History, pp. 17–28 Sympathy, pp. 29–42 Escape from Afghanistan, pp. 73–84 Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156 Writing Workshop: Research Report, pp. 157–174 Writing Workshop: Autobiographical Narrative, pp. 175–196</p> <p>Glencoe Literature: Speaking, Listening and Viewing Workshop, SE pp. 430–431 Speaking, Listening and Viewing Workshop, SE pp. 972–975 Speaking, Listening and Viewing Workshop, SE pp. 1090–1091</p>
<p>Research to Build and Present Knowledge</p>	
<p>7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p>CCSS Project Practice Book: The Tragedy of Romeo and Juliet, pp. 43–56 <i>from</i> Into Thin Air, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136 Writing Workshop: Research Report, pp. 157–174</p>

Glencoe Literature:

The Cask of Amontillado, SE p. 67
 Blues Ain't No Mockin Bird, TE p. 74; SE p. 78
 The Interlopers, TE p. 83
 Rules of the Game, SE p. 111
 Liberty, TE p. 130
 Sweet Potato Pie, TE p. 150; SE p. 153
 The Bass, the River, and Sheila Mant, TE p. 174
 American History, TE pp. 210, 212, 214
 Mrs. James, TE p. 226
 Of Dry Goods and Black Bow Ties, TE p. 274
 A Brother's Crime, TE p. 284
 Escape from Afghanistan, TE p. 312; SE p. 317
 Media Workshop: Compare Media Genres, TE p. 320
from Into Thin Air, SE p. 368
 TIME: Adventure to Antarctica, TE p. 370
 A New Generation of Americans, TE p. 382
 Daylight Saving, TE p. 392
 TIME: The Island Within, TE p. 472
 The Black Snake, TE p. 490
 Haiku, SE p. 501
 Theme for English B, TE p. 552
 Literary History: Shakespearean Drama, TE p. 622
 The Tragedy of Romeo and Juliet, Act 5, TE p. 738
from the Odyssey, Part 1, TE p. 852
from the Odyssey, Part 2, TE p. 869
from the Odyssey, Part 4, TE p. 886
 Comparing Literature, TE p. 904; SE p. 905
 TIME: Leaving It All Behind, TE p. 908
 Perseus, TE p. 938

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	<p>Writing Workshop: Research Report, SE pp. 962–971; TE pp. 962–971 The Sentinel, TE pp. 998, 1002; SE p. 1007 He—y, Come on Ou—t! TE p. 1016 TIME: Lost Apes of the Congo, TE p. 1068</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 157–174</p> <p>Glencoe Literature: The Cask of Amontillado, SE p. 67 Rules of the Game, SE p. 111 Sweet Potato Pie, SE p. 153 Escape from Afghanistan, SE p. 317 Media Workshop: Compare Media Genres, TE p. 320 <i>from</i> Into Thin Air, SE p. 368 Haiku, SE p. 501 Writing Workshop: Research Report, SE pp. 962–971; TE pp. 962–971</p>
<p>9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the</i> Odyssey, pp. 57–70 Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from</i> Into Thin Air, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p>

Common Core State Standards • Grade 9	Page References
	<p>Glencoe Literature: The Cask of Amontillado, SE p. 67 Rules of the Game, SE p. 111 Sweet Potato Pie, SE p. 153 Escape from Afghanistan, SE p. 317 <i>from</i> Into Thin Air, SE p. 368 Haiku, SE p. 501 Writing Workshop: Literary Analysis Essay, SE pp. 804–811 <i>from the</i> Odyssey, SE p. 898 Comparing Literature, TE p. 904 Writing Workshop: Research Report, SE pp. 962–971 TIME: Lost Apes of the Congo, TE p. 1068</p>
<p>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]”).</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the</i> Odyssey, pp. 57–70</p> <p>Glencoe Literature: Haiku, SE p. 501 Writing Workshop: Literary Analysis Essay, SE pp. 804–811 Comparing Literature, SE p. 905 Writing Workshop: Research Report, SE pp. 962–971</p>
<p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>	<p>CCSS Project Practice Book: Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from</i> Into Thin Air, pp. 00–00 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p>

	<p>Glencoe Literature: TIME: Lost Apes of the Congo, TE p. 1068 Writing Workshop: Research Report, SE pp. 962–971</p>
Range of Writing	
<p>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.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the Odyssey</i>, pp. 57–70 Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from Into Thin Air</i>, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156 Writing Workshop: Research Report, pp. 157–174 Writing Workshop: Autobiographical Narrative, pp. 175–196</p> <p>Glencoe Literature: This standard is met in all writing assignments throughout the book. For example:</p> <p>A Brother’s Crime, SE p. 291 The Tragedy of Romeo and Juliet, Act 3, SE p. 706 Writing Workshop: Research Report, SE pp. 962–971</p>

Speaking and Listening

Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

CCSS Project Practice Book:

The Most Dangerous Game, pp. 3–16
American History, pp. 17–28
Sympathy, pp. 29–42
The Tragedy of Romeo and Juliet, pp. 43–56
from the Odyssey, pp. 57–70
Escape from Afghanistan, pp. 73–84
Walking, pp. 85–98
from Into Thin Air, pp. 99–110
A New Generation of Americans, pp. 111–124
Put Down the Backpack, pp. 125–136

Glencoe Literature:

The Leap, TE pp. 44, 48; SE p. 53
The Cask of Amontillado, TE p. 62
Blues Ain't No Mockin Bird, TE p. 74
The Interlopers, TE p. 83
Rules of the Game, TE p. 108
The Gift of the Magi, TE p. 116
Comparing Literature, SE p. 140
Sweet Potato Pie, TE p. 144
The Bass, the River, and Sheila Mant, TE pp. 177, 179
The Secret Life of Walter Mitty, SE p. 194
The Necklace, TE p. 204
American History, TE p. 214; SE p. 219
The Drums of Washington, TE p. 220
The Son from America, TE pp. 236, 237
Speaking, Listening, and Viewing Workshop, SE pp. 248–249
from The Murder of Abraham Lincoln, TE p. 296
from Black Boy, SE p. 305
Media Workshop: Compare Media Genres, SE pp. 321, 324
Remember, TE p. 538
Theme for English B, TE p. 552

	<p>The Secret, SE p. 560 Romeo and Juliet, TE p. 692 Comparing Literature, SE pp. 749–754 The Leader, SE p. 799 <i>from the Odyssey</i>, Part 2, TE p. 863 <i>from the Odyssey</i>, Part 4, TE p. 890 Perseus, TE p. 940 Genre Focus, TE p. 990 Literary Focus, TE p. 992 The Sentinel, TE p. 1004 In Memoriam, TE p. 1022 The Stolen Cigar Case, TE p. 1080</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the Odyssey</i>, pp. 57–70 Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from Into Thin Air</i>, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: The Lady, or the Tiger? TE p. 16 The Leap, SE p. 53 The Interlopers, TE p. 83 The Scarlet Ibis, TE p. 161 The Necklace, TE p. 204 American History, TE 214; SE p. 219 Speaking, Listening, and Viewing Workshop, SE 248–249 <i>from The Murder of Abraham Lincoln</i>, TE p. 296 <i>from Black Boy</i>, SE p. 305 The Secret, SE p. 560</p>

<p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the Odyssey</i>, pp. 57–70 Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from Into Thin Air</i>, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: The Secret, SE p. 560</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the Odyssey</i>, pp. 57–70 Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from Into Thin Air</i>, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the Odyssey</i>, pp. 57–70 Escape from Afghanistan, pp. 73–84</p>

	<p>Walking, pp. 85–98 <i>from</i> Into Thin Air, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE 248–249 The Secret, SE p. 560 In Memoriam, TE p. 1022</p>
<p>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.</p>	<p>CCSS Project Practice Book: <i>from the</i> Odyssey, pp. 64–70 <i>from</i> Into Thin Air, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE pp. 972–975; TE pp, 972–975</p>
<p>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	<p>CCSS Project Practice Book: Put Down the Backpack, pp. 125–136</p>
Presentation of Knowledge and Ideas	
<p>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.</p>	<p>CCSS Project Practice Book: Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: The Leap, SE p. 53 The Secret Life of Walter Mitty, SE p. 194 Speaking, Listening, and Viewing Workshop, SE pp. 602–603 Speaking, Listening, and Viewing Workshop, SE pp. 972–975; TE pp, 972–975 Speaking, Listening, and Viewing Workshop, SE pp. 1090–1091</p>

<p>5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 <i>from the Odyssey</i>, pp. 57–70 Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from Into Thin Air</i>, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: The Leap, SE p. 53 Sweet Betsy from Pike, SE p. 961 Speaking, Listening, and Viewing Workshop, SE pp. 972–975; TE pp. 972–975</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>CCSS Project Practice Book: American History, pp. 17–28 Sympathy, pp. 29–42 <i>from the Odyssey</i>, pp. 57–70 Put Down the Backpack, pp. 125–136</p> <p>Glencoe Literature: The Leap, SE p. 53 Wrap-Up, SE p. 828; TE p. 828 <i>from the Odyssey</i>, Part 2, TE p. 860 He—y, Come on Ou—t! SE, p. 1019 Speaking, Listening, and Viewing Workshop, TE p. 1091</p>

Language

Conventions of Standard English

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

CCSS Project Practice Book:

- The Most Dangerous Game, pp. 3–16
- American History, pp. 17–28
- Sympathy, pp. 29–42
- The Tragedy of Romeo and Juliet, pp. 43–56
- from the Odyssey*, pp. 57–70
- Escape from Afghanistan, pp. 73–84
- Walking, pp. 85–98
- from Into Thin Air*, pp. 99–110
- A New Generation of Americans, pp. 111–124
- Put Down the Backpack, pp. 125–136
- Writing Workshop: Persuasive Speech, pp. 139–156
- Writing Workshop: Research Report, pp. 157–174
- Writing Workshop: Autobiographical Narrative, pp. 175–196

Glencoe Literature:

This standard is met in Grammar Workshops and Focus Lessons. For example:

- Grammar Workshop: Sentence Combining, SE pp. 112–113
- Writing Workshop: Response to Literature, SE p. 247
- Grammar Workshop: Subject-Verb Agreement, SE p. 495

a. Use parallel structure.*

CCSS Project Practice Book:

- Writing Workshop: Persuasive Speech, pp. 139–156
- Writing Workshop: Autobiographical Narrative, pp. 175–196

Glencoe Literature:

- The Son from America, TE p. 230
- A New Generation of Americans, SE p. 385
- Writing Workshop: Editorial, SE p. 1089; TE p. 1089

<p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 139–156</p> <p>Glencoe Literature: The Leap, TE p. 50 The Interlopers, SE p. 89 Grammar Workshop: Sentence Combining, SE pp. 112–113 A Brother’s Crime, SE p. 291 Escape from Afghanistan, TE p. 314 Grammar Workshop: Clauses and Phrases, SE p. 347 A New Generation of Americans, SE p. 385 The Tragedy of Romeo and Juliet, Act 3, TE p. 688 The Tragedy of Romeo and Juliet, Act 4, TE p. 714 <i>from the Odyssey</i>, Part 2, TE p. 868 <i>from the Odyssey</i>, Part 4, TE pp. 894, 898</p>
<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the Odyssey</i>, pp. 57–70 Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from Into Thin Air</i>, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156 Writing Workshop: Research Report, pp. 157–174 Writing Workshop: Autobiographical Narrative, pp. 175–196</p> <p>Glencoe Literature: This standard is met in Grammar Workshops. For example:</p> <p>Grammar Workshop: Run-on Sentences, SE p. 195 Grammar Workshop: Dialogue and Speaker Tags, SE p. 306 Grammar Workshop: Commas with Items in a Series, SE p. 1011</p>

<p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 157–174</p> <p>Glencoe Literature: The Lady, or the Tiger? TE p. 18 Rules of the Game, TE p. 104 The Scarlet Ibis, SE p. 170 Grammar Workshop: Run-on Sentences, SE p. 195 <i>from</i> Into Thin Air, TE p. 366</p>
<p>b. Use a colon to introduce a list or quotation.</p>	<p>CCSS Project Practice Book Writing Workshop: Research Report, pp. 157–174</p> <p>Glencoe Literature: The Cask of Amontillado, SE p. 67</p>
<p>c. Spell correctly.</p>	<p>CCSS Project Practice Book: The Most Dangerous Game, pp. 3–16 American History, pp. 17–28 Sympathy, pp. 29–42 The Tragedy of Romeo and Juliet, pp. 43–56 <i>from the Odyssey</i>, pp. 57–70 Escape from Afghanistan, pp. 73–84 Walking, pp. 85–98 <i>from</i> Into Thin Air, pp. 99–110 A New Generation of Americans, pp. 111–124 Put Down the Backpack, pp. 125–136 Writing Workshop: Persuasive Speech, pp. 139–156 Writing Workshop: Research Report, pp. 157–174 Writing Workshop: Autobiographical Narrative, pp. 175–196</p> <p>Glencoe Literature: Writing Workshop: Response to Literature, SE p. 247 Writing Workshop: Autobiographical Narrative, SE p. 429 Writing Workshop: Reflective Essay, SE p. 601 Writing Workshop: Literary Analysis Essay, SE p. 811 Writing Workshop: Research Report, SE p. 971 Writing Workshop: Editorial, SE p. 1089</p>

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS Project Practice Book:

Writing Workshop: Persuasive Speech, pp. 139–156

Writing Workshop: Research Report, pp. 157–174

Writing Workshop: Autobiographical Narrative, pp. 175–196

Glencoe Literature:

This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:

Writing Workshop: Reflective Essay, SE pp. 594–601

Writing Workshop: Editorial, SE pp. 1082–1089

Speaking, Listening, and Viewing, pp. 1090–1092

a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian’s Manual for Writers*) appropriate for the discipline and writing type.

CCSS Project Practice Book:

Writing Workshop: Persuasive Speech, pp. 139–156

Writing Workshop: Research Report, pp. 157–174

Writing Workshop: Autobiographical Narrative, pp. 175–196

Glencoe Literature:

Writing Workshop: Response to Literature, SE pp. 240–247

Writing Workshop: Autobiographical Narrative, SE pp. 422–429

Writing Workshop: Reflective Essay, SE pp. 594–601

Writing Workshop: Literary Analysis Essay, SE pp. 804–811

Writing Workshop: Research Report, SE pp. 962–971

Writing Workshop: Editorial, SE pp. 1082–1089

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.

CCSS Project Practice Book:

Walking, pp. 85–98

Vocabulary Workshop: Context as Clues to Meaning, pp. 197–200

Vocabulary Workshop: Patterns of Word Changes, pp. 201–206

Vocabulary Workshop: Synonyms: Nuances, pp. 207–208

Glencoe Literature:

This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example:

Vocabulary Workshop: Multiple-Meaning Words, SE p. 171

The Leader, SE p. 799

Over Hill and Under Hill *from* The Hobbit, SE p. 924

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.

CCSS Project Practice Book:

Vocabulary Workshop: Context as Clues to Meaning, pp. 197–200

Glencoe Literature:

The Most Dangerous Game, TE p. 25

The Cask of Amontillado, SE p. 66

Rules of the Game, TE p. 101

The Scarlet Ibis, TE p. 165

Vocabulary Workshop: Multiple-Meaning Words, SE p. 171

Mrs. James, SE p. 228

from The Murder of Abraham Lincoln, TE p. 292

Vocabulary Workshop: Jargon, SE p. 374

Daylight Saving, SE p. 397

How Things Work, SE p. 509

Choices, SE p. 518

Time, SE p. 549

The Tragedy of Romeo and Juliet, Act 1, TE p. 627

The Tragedy of Romeo and Juliet, Act 2, SE p. 678

The Tragedy of Romeo and Juliet, Act 4, SE p. 723

	<p>The Leader, SE p. 799 <i>from the Odyssey</i>, Part 1, TE p. 847 <i>from the Odyssey</i>, Part 2, SE pp. 857, 870 Over Hill and Under Hill <i>from The Hobbit</i>, SE p. 924 The Fenris Wolf, SE p. 947 He—y, Come on Ou—t! TE p. 1015</p>
<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>	<p>CCSS Project Practice Book: Vocabulary Workshop: Patterns of Word Changes, pp. 201–206</p> <p>Glencoe Literature: The Leap, SE p. 53 Rules of the Game, SE p. 111 Sweet Potato Pie, SE p. 153 “Good Night, Willie Lee, I’ll See You in the Morning,” TE p. 570 The Tragedy of Romeo and Juliet, Act 5, SE p. 742 He—y, Come on Ou—t! TE p. 1015</p>
<p>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.</p>	<p>CCSS Project Practice Book: Walking, pp. 85–98 Vocabulary Workshop: Context as Clues to Meaning, pp. 197–200 Vocabulary Workshop: Patterns of Word Changes, pp. 201–206 Vocabulary Workshop: Synonyms: Nuances, pp. 207–208</p> <p>Glencoe Literature: The Most Dangerous Game, TE pp. 24, 25; SE p. 41 The Leap, SE p. 53 The Cask of Amontillado, TE pp. 58, 63 Rules of the Game, TE p. 101; SE p. 111 Vocabulary Workshop: Dictionary Use, SE p. 125 Sweet Potato Pie, TE p. 145; SE p. 153 The Scarlet Ibis, SE p. 169 The Bass, the River, and Sheila Mant, TE pp. 173, 177 American History, TE p. 215 A Brother’s Crime, SE p. 290 Media Workshop: Compare Media Genres, TE p. 318 Sayonara, SE p. 354 Vocabulary Workshop: Jargon, SE p. 374</p>

	<p>A New Generation of Americans, SE p. 384 Daylight Savings, TE p. 395 Thoughts on Fenway Park, TE p. 409 I Wandered Lonely as a Cloud, SE p. 454 Vocabulary Workshop: Thesaurus Use, SE p. 502 The Tragedy of Romeo and Juliet, Act 5, SE p. 742 The Bear, TE p. 762 <i>from the Odyssey</i>, Part 1, TE p. 838 <i>from the Odyssey</i>, Part 2, TE p. 865 <i>from the Odyssey</i>, Part 4, SE p. 897 Vocabulary Workshop: Word Origins, SE p. 899 Perseus, TE p. 935 He—y, Come on Ou—t! TE p. 1014 In Memoriam, TE p. 1026 The Red-Headed League, TE p. 1057 The Stolen Cigar Case, TE, p. 1079 Writing Workshop: Editorial, TE p. 1083</p>
<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p>CCSS Project Practice Book: Vocabulary Workshop: Context as Clues to Meaning, pp. 197–200</p> <p>Glencoe Literature: The Most Dangerous Game, TE p. 25 The Interlopers, SE p. 88 The Gift of the Magi, SE p. 123 The Secret Life of Walter Mitty, SE p. 194 The Peace of Wild Things, SE p. 494 Choices, SE p. 518 The Bear, SE p. 772 The Red-Headed League, TE pp. 1054, 1058</p>
<p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>CCSS Project Practice Book: Walking, pp. 85–98 Vocabulary Workshop: Context as Clues to Meaning, pp. 197–200 Vocabulary Workshop: Synonyms: Nuances, pp. 207–208</p>

	<p>Glencoe Literature: The Most Dangerous Game, TE pp. 33, 36 Blues Ain't No Mockin Bird, TE p. 76 The Interlopers, SE p. 88 The Gift of the Magi, TE p. 119, SE p. 123 Sweet Potato Pie, TE p. 142 The Scarlet Ibis, TE pp. 162, 163 The Secret Life of Walter Mitty, SE p. 194 Of Dry Goods and Black Bow Ties, SE p. 275 <i>from</i> All God's Children Need Traveling Shoes, SE p. 338 Walking, TE p. 342 Thoughts on Fenway Park, SE p. 410 Put Down the Backpack, TE p. 415 The Peace of Wild Things, SE p. 494 Defining the Grateful Gesture, SE p. 530 Lineage, SE p. 593 The Tragedy of Romeo and Juliet, Act 1, SE p. 654 <i>from the</i> Odyssey, Part 1, SE pp. 849, 850, 855, 856 <i>from the</i> Odyssey, Part 2, TE pp. 865, 868 <i>from the</i> Odyssey, Part 3, TE p. 879 Vocabulary Workshop: Loaded Words, SE p. 1042; TE p. 1042 The Red-Headed League, TE p. 1058 TIME: Lost Apes of the Congo, TE p. 1069 The Stolen Cigar Case, SE pp. 1072, 1081</p>
<p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p>	<p>CCSS Project Practice Book: Sympathy, pp. 29–42 Walking, pp. 85–98</p> <p>Glencoe Literature: The Most Dangerous Game, TE pp. 33, 36 Blues Ain't No Mockin Bird, TE p. 76 Blues Ain't No Mockin Bird, TE p. 76 The Gift of the Magi, TE p. 119 Sweet Potato Pie, TE p. 142 The Scarlet Ibis, TE pp. 162, 163 Walking, TE p. 342 Put Down the Backpack, TE p. 415</p>

	<p><i>from the Odyssey, Part 1, SE pp. 849, 850, 855, 856</i> <i>from the Odyssey, Part 2, TE pp. 865, 868</i> <i>from the Odyssey, Part 3, TE p. 879</i> The Red-Headed League, TE p. 1058 TIME: Lost Apes of the Congo, TE p. 1069</p>
<p>b. Analyze nuances in the meaning of words with similar denotations.</p>	<p>CCSS Project Practice Book: Sympathy, pp. 29–42 Walking, pp. 85–98 Vocabulary Workshop: Synonyms: Nuances, pp. 207–208</p> <p>Glencoe Literature: The Interlopers, SE p. 88 The Gift of the Magi, SE p. 123 The Secret Life of Walter Mitty, SE p. 194 Of Dry Goods and Black Bow Ties, SE p. 275 <i>from All God’s Children Need Traveling Shoes, SE p. 338</i> Thoughts on Fenway Park, SE p. 410 The Peace of Wild Things, SE p. 494 Defining the Grateful Gesture, SE p. 530 Lineage, SE p. 593 The Tragedy of Romeo and Juliet, Act 1, SE p. 654 Vocabulary Workshop: Denotation and Connotation, SE p. 788; TE p. 788 Vocabulary Workshop: Denotation and Connotation, SE p. 788; TE p. 788 Vocabulary Workshop: Loaded Words, SE p. 1042; TE p. 1042 The Stolen Cigar Case, SE pp. 1072, 1081</p>
<p>6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>CCSS Project Practice Book: Vocabulary Workshop: Context as Clues to Meaning, pp. 197–200 Vocabulary Workshop: Patterns of Word Changes, pp. 201–206</p> <p>Glencoe Literature: This standard is met in all Academic Vocabulary activities. For example:</p> <p>Vocabulary Workshop: Academic Vocabulary, SE p. 54 The Interlopers, SE p. 88 Sweet Betsy from Pike, SE p. 961</p>



Common Core State Standards • GRADE 10

This chart lists the Grade 10 Common Core State Standards and shows which pages in *Glencoe Literature* teach or review each standard.

Common Core State Standards • Grade 10

Page References

Reading: Literature

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS Project Practice Book:

The Open Window, pp. 3–14
 Tuesday Siesta, pp. 15–26
 And of Clay Are We Created, pp. 27–38
 After Apple-Picking, pp. 39–50
 Julius Caesar, pp. 51–60

Glencoe Literature:

This standard is met on many After You Read pages. For example:

Two Kinds, SE pp. 101–102
 Tuesday Siesta, SE pp. 120–121
 miss rosie, SE pp. 597–598

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.

CCSS Project Practice Book:

Julius Caesar, pp. 51–60

Glencoe Literature:

Contents of the Dead Man's Pocket, SE p. 51
 Tuesday Siesta, SE pp. 113–121
 When Mr. Pirzada Came to Dine, SE pp. 124–140
from Kaffir Boy, SE pp. 305–319
 Julius Caesar, Act 5, SE p. 815
 Comparing Literature, SE pp. 845–873
from Theseus, TE p. 969

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<p>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.</p>	<p>CCSS Project Practice Book: Tuesday Siesta, pp. 15–26 Julius Caesar, pp. 51–60</p> <p>Glencoe Literature: Two Kinds, SE pp. 89–102 When Mr. Pirzada Came to Dine, SE pp. 124–140 To Da-duh, in Memoriam, SE pp. 145–156 Everyday Use, SE pp. 187–197 Lullaby, SE pp. 246–257 Julius Caesar, Act 1, SE pp. 717–738 The Stealing of Thor’s Hammer, SE pp. 959–966 The Witness for the Prosecution, SE pp. 1094–1114</p>
<i>Craft and Structure</i>	
<p>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).</p>	<p>CCSS Project Practice Book: And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50</p> <p>Glencoe Literature: The Open Window, TE p. 13 Literary Focus, TE p. 87 After Great Pain, A Formal Feeling Comes <i>and</i> Heart! We Will Forget Him!, TE p. 536 The Meadow Mouse, SE pp. 542–546 I Am Offering This Poem, SE pp. 555–558 Secondhand Grief, SE pp. 573–575 miss rosie, SE p. 597 Julius Caesar, Act 3, SE pp. 760–782</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14</p> <p>Glencoe Literature: The Open Window, SE pp. 11–16 The Californian’s Tale, SE pp. 18–27</p>

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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.

CCSS Project Practice Book:

Tuesday Siesta, pp. 15–26

Glencoe Literature:

An Astrologer’s Day, SE pp. 55–62
 Comparing Literature, SE pp. 198–217
 Comparing Literature, SE pp. 845–873
 The Stealing of Thor’s Hammer, TE p. 960
 Comparing Literature, SE pp. 980–991
 Comparing Literature, SE pp. 1058–1069

Integration of Knowledge and Ideas

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*).

CCSS Project Practice Book:

Julius Caesar, pp. 51–60

Glencoe Literature:

The Open Window, SE p. 14
 An Astrologer’s Day, SE p. 59
 The Masque of the Red Death, SE pp. 78, 80
 Two Kinds, SE pp. 96, 99
 Tuesday Siesta, SE pp. 116, 119
 To Da-duh in Memoriam, SE p. 155
 The Book of the Dead, SE p. 167
 Everyday Use, SE pp. 191, 195
from Angela’s Ashes, TE p. 353
from Looking Forward to the Past, TE p. 353
 Shall I Compare Thee to a Summer’s Day? SE p. 489
 Antigone, SE p. 682
 Julius Caesar, Act 5, TE p. 810
 The Lion of Mali *from* Sundiata: A Legend of Africa, SE pp. 951–954
 A Sound of Thunder, TE p. 1036
 The Witness for the Prosecution, TE p. 1107, SE p. 1113

8. (Not applicable to literature)

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<p>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).</p>	<p>CCSS Project Practice Book: And of Clay Are We Created, pp. 27–38</p> <p>Glencoe Literature: Antigone, TE p. 699 The Lion of Mali <i>from</i> Sundiata: A Legend of Africa, SE pp. 951–954</p>
Range of Reading and Level of Text Complexity	
<p>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. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 Julius Caesar, pp. 51–60</p> <p>Glencoe Literature: This standard is met throughout the book. For example: Everyday Use, SE pp. 187–197 Ode to My Socks, SE pp. 497–503 Julius Caesar, SE pp. 717–816</p>
Reading: Informational Text	
Key Ideas and Details	
<p>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>CCSS Project Practice Book: <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114 4 Little Girls, pp. 115–124</p>

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	<p>Glencoe Literature: This standard is met on many After You Read pages. For example: First Impressions <i>from</i> De Kooning: An American Master, SE pp. 338–339 Living Well. Living Good., SE pp. 326–327 Cinderella’s Stepsisters, SE pp. 446–447</p>
<p>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.</p>	<p>CCSS Project Practice Book: from Farewell to Manzanar, pp. 63–74 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 4 Little Girls, pp. 115–124</p> <p>Glencoe Literature: Storytelling Is As Old As Mankind, TE p. 30 TIME: Cry of the Ancient Mariner, SE pp. 178–182 <i>from</i> Farewell to Manzanar, SE pp. 287–302 Straw into Gold: The Metamorphosis of the Everyday, SE pp. 383–389 I’ve Been to the Mountaintop, TE p. 412, SE p. 415 Functional Documents, Lesson 4, SE pp. 1158–1163</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Tucson Zoo, pp. 75–86</p> <p>Glencoe Literature: The Tucson Zoo, SE pp. 376–381 Straw into Gold: The Metamorphosis of the Everyday, SE pp. 383–389 Cinderella’s Stepsisters, SE pp. 443–447</p>
Craft and Structure	
<p>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).</p>	<p>CCSS Project Practice Book: The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100</p> <p>Glencoe Literature: TIME: Cry of the Ancient Mariner, TE p. 179 <i>from</i> Farewell to Manzanar, TE p. 295</p>

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	Terwilliger Bunts One <i>from</i> An American Childhood, TE p. 357 The Tucson Zoo, TE pp. 377, 378 I've Been to the Mountaintop, TE p. 411 The Graphic Novel Silver Anniversary, TE p. 427 Cinderella's Stepsisters, TE p. 443
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).	<p>CCSS Project Practice Book: <i>from</i> Farewell to Manzanar, pp. 63–74 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 4 Little Girls, pp. 115–124</p> <p>Glencoe Literature: TIME: Cry of the Ancient Mariner, SE pp. 178–182</p>
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.	<p>CCSS Project Practice Book: The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I've Been to the Mountaintop, pp. 101–114 4 Little Girls, pp. 115–124</p> <p>Glencoe Literature: Living Well. Living Good., SE pp. 322–327 First Impressions <i>from</i> De Kooning: An American Master, SE pp. 329–339 <i>from</i> Looking Forward to the Past, SE pp. 352–355 On Women's Right to Vote, SE pp. 395–399 Comparing Literature, SE pp. 416–430 Cinderella's Stepsisters, SE pp. 443–447</p>
Integration of Knowledge and Ideas	
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.	<p>CCSS Project Practice Book: <i>from</i> Farewell to Manzanar, pp. 63–74 4 Little Girls, pp. 115–124</p>

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	<p>Glencoe Literature: <i>from</i> Looking Forward to the Past, TE p. 353 Media Workshop, SE pp. 582–587 4 Little Girls, SE p. 590 One Legend Found, Many Still to Go, TE p. 1072</p>
<p>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.</p>	<p>CCSS Project Practice Book: I’ve Been to the Mountaintop, pp. 101–114</p> <p>Glencoe Literature: Media Workshop, TE p. 583 4 Little Girls, SE pp. 588–590 Writing for the Theater, SE pp. 842–844</p>
<p>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.</p>	<p>CCSS Project Practice Book: I’ve Been to the Mountaintop, pp. 101–114</p> <p>Glencoe Literature: On Women’s Right to Vote, SE pp. 395–399 I’ve Been to the Mountaintop, SE pp. 402–414</p>
<p>Range of Reading and Level of Text Complexity</p>	
<p>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. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.</p>	<p>CCSS Project Practice Book: <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114 4 Little Girls, pp. 115–124</p> <p>Glencoe Literature: This standard is met throughout the book. For example: First Impressions <i>from</i> De Kooning: An American Master, SE pp. 329–339 Living Well. Living Good., SE pp. 326–327 Cinderella’s Stepsisters, SE pp. 446–447</p>

Writing

Text Types and Purposes

<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 127–140</p> <p>Glencoe Literature: Typhoid Fever <i>from</i> Angela’s Ashes, SE p. 351 On Women’s Right to Vote, SE p. 400 Antigone, SE p. 708 Writing Workshop, SE pp. 874–881 A Sound of Thunder, SE p. 1039</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 127–140</p> <p>Glencoe Literature: Typhoid Fever <i>from</i> Angela’s Ashes, SE p. 351 On Women’s Right to Vote, SE p. 400 Antigone, SE p. 708 Writing Workshop, SE pp. 874–881 A Sound of Thunder, SE p. 1039</p>
<p>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 127–140</p> <p>Glencoe Literature: Antigone, SE p. 708 Writing Workshop, SE pp. 874–881 A Sound of Thunder, SE p. 1039</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 127–140</p> <p>Glencoe Literature: Writing Workshop, SE pp. 874–881</p>

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<p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 127–140</p>
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 127–140</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: And of Clay Are We Created, SE p. 244 Writing Workshop, SE pp. 258–265 After Great Pain, A Formal Feeling Comes <i>and</i> Heart! We Will Forget Him!, SE p. 540 Down by the Salley Gardens <i>and</i> He Wishes for the Cloths of Heaven, SE p. 552 After Apple-Picking <i>and</i> Fire and Ice, SE p. 606 <i>from</i> Theseus, SE p. 978 The Witness for the Prosecution, SE p. 1115</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: And of Clay Are We Created, SE p. 244 Writing Workshop, SE pp. 258–265 After Great Pain, A Formal Feeling Comes <i>and</i> Heart! We Will Forget Him!, SE p. 540 Down by the Salley Gardens <i>and</i> He Wishes for the Cloths of Heaven, SE p. 552 After Apple-Picking <i>and</i> Fire and Ice, SE p. 606 <i>from</i> Theseus, SE p. 978 The Witness for the Prosecution, SE p. 1115</p>
<p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: And of Clay Are We Created, SE p. 244 Writing Workshop, SE pp. 258–265</p>

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	<p>After Great Pain, A Formal Feeling Comes <i>and</i> Heart! We Will Forget Him!, SE p. 540 Down by the Salley Gardens <i>and</i> He Wishes for the Cloths of Heaven, SE p. 552 After Apple-Picking <i>and</i> Fire and Ice, SE p. 606 <i>from</i> Theseus, SE p. 978 The Witness for the Prosecution, SE p. 1115</p>
<p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Writing Workshop, SE pp. 258–265 Down by the Salley Gardens <i>and</i> He Wishes for the Cloths of Heaven, SE p. 552 <i>from</i> Theseus, SE p. 978</p>
<p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Writing Workshop, SE pp. 258–265 After Apple-Picking <i>and</i> Fire and Ice, SE p. 606</p>
<p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Writing Workshop, SE pp. 258–265</p>
<p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: <i>from</i> Theseus, SE p. 978 The Witness for the Prosecution, SE p. 1115</p>

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<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p>CCSS Project Practice Book: Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: When Mr. Pirzada Came to Dine, SE p. 141 The Book of the Dead, SE p. 171 <i>from Kaffir Boy</i>, TE p. 312 Writing Workshop, SE pp. 448–455 Writing Workshop, SE pp. 1118–1125</p>
<p>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p>CCSS Project Practice Book: Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: When Mr. Pirzada Came to Dine, SE p. 141 Writing Workshop, SE pp. 1118–1125</p>
<p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	<p>CCSS Project Practice Book: Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: When Mr. Pirzada Came to Dine, SE p. 141 The Book of the Dead, SE p. 171 Writing Workshop, SE pp. 1118–1125</p>
<p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p>	<p>CCSS Project Practice Book: Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 1118–1125</p>

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<p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p>CCSS Project Practice Book: Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: When Mr. Pirzada Came to Dine, SE p. 141 The Book of the Dead, SE p. 171 Writing Workshop, SE pp. 1118–1125</p>
<p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>CCSS Project Practice Book: Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 1118–1125</p>
<i>Production and Distribution of Writing</i>	
<p>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.)</p>	<p>CCSS Project Practice Book: Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 Writing Workshop: Persuasive Speech, pp. 127–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 258–265 Writing Workshop, SE pp. 448–455 Writing Workshop, SE pp. 632–639 Writing Workshop, SE pp. 874–881 Writing Workshop, SE pp. 992–1001 Writing Workshop, SE pp. 1118–1125</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 127–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Biographical Narrative, pp. 159–178</p>

	<p>Glencoe Literature: This standard is met in all Writing Workshops and Respond Through Writing assignments. For example: Writing Workshop, SE pp. 258–265 <i>from</i> Kaffir Boy, SE p. 320 Writing Workshop, SE pp. 448–455</p>
<p>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.</p>	<p>CCSS Project Practice Book: Tuesday Siesta, pp. 15–26 After Apple-Picking, pp. 39–50 The Tucson Zoo, pp. 75–86 I’ve Been to the Mountaintop, pp. 101–114 Writing Workshop: Persuasive Speech, pp. 127–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE pp. 266–267 Speaking, Listening, and Viewing Workshop, SE pp. 456–457 Speaking, Listening, and Viewing Workshop, SE pp. 640–641 Speaking, Listening, and Viewing Workshop, SE pp. 1002–1005 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127</p>
Research to Build and Present Knowledge	
<p>7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p>CCSS Project Practice Book: Tuesday Siesta, pp. 15–26 <i>from</i> Farewell to Manzanar, pp. 63–74 4 Little Girls, pp. 115–124 Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: <i>from</i> Kaffir Boy, SE p. 320 First Impressions <i>from</i> De Kooning: An American Master, SE p. 339 Ode to My Socks, SE p. 503 Woman with Kite, SE p. 530 Writing Workshop, SE pp. 992–1001</p>

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<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: The Californian’s Tale, SE p. 27 <i>from</i> Kaffir Boy, SE p. 320 Ode to My Socks, SE p. 503 Woman with Kite, SE p. 530 Writing Workshop, SE pp. 992–1001</p>
<p>9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114 4 Little Girls, pp. 115–124</p> <p>Glencoe Literature: Ode to My Socks, SE p. 503 Writing Workshop, SE pp. 992–1001</p>
<p>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]”).</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50</p> <p>Glencoe Literature: Ode to My Socks, SE p. 503 Writing Workshop, SE pp. 992–1001</p>

b. Apply *grades 9–10 Reading standards* 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”).

CCSS Project Practice Book:

from Farewell to Manzanar, pp. 63–74

The Tucson Zoo, pp. 75–86

Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100

I’ve Been to the Mountaintop, pp. 101–114

4 Little Girls, pp. 115–124

Glencoe Literature:

Writing Workshop, SE pp. 992–1001

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCSS Project Practice Book:

The Open Window, pp. 3–14

Tuesday Siesta, pp. 15–26

And of Clay Are We Created, pp. 27–38

After Apple-Picking, pp. 39–50

from Farewell to Manzanar, pp. 63–74

The Tucson Zoo, pp. 75–86

Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100

I’ve Been to the Mountaintop, pp. 101–114

4 Little Girls, pp. 115–124

Writing Workshop: Persuasive Speech, pp. 127–140

Writing Workshop: Research Report, pp. 141–158

Writing Workshop: Biographical Narrative, pp. 159–178

Glencoe Literature:

This standard is met in all writing assignments throughout the book. For example:

Writing Workshop, SE pp. 448–455

Reapers, SE p. 495

Antigone, SE p. 708

Speaking and Listening

Comprehension and Collaboration

<p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114</p> <p>Glencoe Literature: Two Kinds, SE p. 102 A Swimming Lesson, SE p. 374</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114</p> <p>Glencoe Literature: Two Kinds, SE p. 102 A Swimming Lesson, SE p. 374</p>

<p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114</p> <p>Glencoe Literature: Two Kinds, SE p. 102 A Swimming Lesson, SE p. 374</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114</p> <p>Glencoe Literature: A Swimming Lesson, SE p. 374</p>

Common Core State Standards • Grade 10	Page References
<p>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.</p>	<p>CCSS Project Practice Book: <i>from Farewell to Manzanar</i>, pp. 63–74</p> <p>Glencoe Literature: Tuesday Siesta, SE p. 121</p>
<p>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	<p>CCSS Project Practice Book: <i>I’ve Been to the Mountaintop</i>, pp. 101–114</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE pp. 882–883</p>
Presentation of Knowledge and Ideas	
<p>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.</p>	<p>CCSS Project Practice Book: <i>I’ve Been to the Mountaintop</i>, pp. 101–114</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE pp. 266–267 Ballad of Birmingham, SE p. 581 Speaking, Listening, and Viewing Workshop, SE pp. 1002–1003</p>
<p>5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>CCSS Project Practice Book: <i>And of Clay Are We Created</i>, pp. 27–38 <i>After Apple-Picking</i>, pp. 39–50 <i>from Farewell to Manzanar</i>, pp. 63–74 <i>I’ve Been to the Mountaintop</i>, pp. 101–114</p> <p>Glencoe Literature: The Californian’s Tale, SE p. 27 Tuesday Siesta, SE p. 121 Speaking, Listening, and Viewing Workshop, SE pp. 266–267 First Impressions <i>from De Kooning: An American Master</i>, SE p. 339 Speaking, Listening, and Viewing Workshop, SE pp. 456–457 Speaking, Listening, and Viewing Workshop, SE pp. 640–641 Speaking, Listening, and Viewing Workshop, SE pp. 1002–1003 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127</p>

Common Core State Standards • Grade 10	Page References
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>CCSS Project Practice Book: After Apple-Picking, pp. 39–50 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114</p> <p>Glencoe Literature: The Tucson Zoo, SE p. 381</p>
Language	
Conventions of Standard English	
<p>1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114 4 Little Girls, pp. 115–124</p> <p>Glencoe Literature: This standard is met in Grammar Workshops and Focus Lessons. For example: Grammar Workshop, SE p. 229 Writing Workshop, SE p. 455 Grammar Workshop, SE p. 509</p>
<p>a. Use parallel structure.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 127–140</p> <p>Glencoe Literature: Julius Caesar, Act 2, TE p. 746 Writing Workshop, SE p. 881</p>

Common Core State Standards • Grade 10	Page References
<p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Grammar Workshop, SE pp. 142–143 The Vision Quest, TE p. 212 Typhoid Fever <i>from</i> Angela’s Ashes, SE p. 351 Antigone, SE p. 708 Julius Caesar, Act 2, TE p. 750 Julius Caesar, Act 3, TE p. 764 Grammar Workshop, SE p. 924</p>
<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114 4 Little Girls, pp. 115–124</p> <p>Glencoe Literature: This standard is met in Grammar Workshops, Focus Lessons, and Respond Through Writing assignments. For example: Grammar Workshop, SE p. 63 Respond Through Writing, SE p. 351 Writing Workshop, SE p. 1001</p>

Common Core State Standards • Grade 10	Page References
<p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p>	<p>CCSS Project Practice Book: Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: After Great Pain, A Formal Feeling Comes <i>and</i> Heart! We Will Forget Him!, SE p. 540 Grammar Workshop, SE p. 1116</p>
<p>b. Use a colon to introduce a list or quotation.</p>	<p>CCSS Project Practice Book: Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: The Masque of the Red Death, SE p. 84</p>
<p>c. Spell correctly.</p>	<p>CCSS Project Practice Book: The Open Window, pp. 3–14 Tuesday Siesta, pp. 15–26 And of Clay Are We Created, pp. 27–38 After Apple-Picking, pp. 39–50 <i>from</i> Farewell to Manzanar, pp. 63–74 The Tucson Zoo, pp. 75–86 Straw into Gold: The Metamorphosis of the Everyday, pp. 87–100 I’ve Been to the Mountaintop, pp. 101–114 4 Little Girls, pp. 115–124 Writing Workshop: Persuasive Speech, pp. 127–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Biographical Narrative, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE p. 265 Writing Workshop, SE p. 455 Writing Workshop, SE p. 639 Writing Workshop, SE p. 881 Writing Workshop, SE p. 1001 Writing Workshop, SE p. 1125</p>

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS Project Practice Book:

Writing Workshop: Persuasive Speech, pp. 127–140
 Writing Workshop: Research Report, pp. 141–158
 Writing Workshop: Biographical Narrative, pp. 159–178

Glencoe Literature:

This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:
 Writing Workshop, SE pp. 448–455
 Speaking, Listening, and Viewing Workshop, SE pp. 456–457
 Writing Workshop, SE pp. 632–639

a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian's Manual for Writers*) appropriate for the discipline and writing type.

CCSS Project Practice Book:

Writing Workshop: Persuasive Speech, pp. 127–140
 Writing Workshop: Research Report, pp. 141–158

Glencoe Literature:

Writing Workshop, SE pp. 258–265
 Writing Workshop, SE pp. 448–455
 Writing Workshop, SE pp. 632–639
 Writing Workshop, SE pp. 874–881
 Writing Workshop, SE pp. 992–1001
 Writing Workshop, SE pp. 1118–1125

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

CCSS Project Practice Book:

Context as Clues to Meaning, pp. 181–184
 Patterns of Word Changes, pp. 185–190
 Synonyms: Nuances, pp. 191–192

	<p>Glencoe Literature: This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example:</p> <p>Vocabulary Workshop, SE p. 122 <i>from Farewell to Manzanar</i>, SE p. 302 <i>By the Waters of Babylon</i>, SE p. 1056</p>
<p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 181–184</p> <p>Glencoe Literature: <i>The Open Window</i>, TE p. 11, SE p. 16 <i>Two Kinds</i>, TE p. 94 <i>Tuesday Siesta</i>, TE p. 115 <i>When Mr. Pirzada Came to Dine</i>, TE p. 125 <i>from Kaffir Boy</i>, SE p. 319 Vocabulary Workshop, TE p. 340 <i>A Swimming Lesson</i>, SE p. 374 <i>Cinderella’s Stepsisters</i>, SE p. 447 <i>Those Winter Sundays</i>, SE p. 479 Vocabulary Workshop, SE p. 480 <i>Down by the Salley Gardens and He Wishes for the Cloths of Heaven</i>, SE p. 552 <i>Parlor</i>, SE p. 571 <i>Comparing Literature</i>, TE p. 628 <i>Antigone</i>, SE p. 684 <i>Julius Caesar, Act 1</i>, TE p. 729 Genre Focus, TE p. 895 <i>from Theseus</i>, TE p. 973 <i>The Witness for the Prosecution</i>, TE p. 1094</p>

Common Core State Standards • Grade 10	Page References
<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>	<p>CCSS Project Practice Book: Patterns of Word Changes, pp. 185–190</p> <p>Glencoe Literature: After Great Pain, A Formal Feeling Comes <i>and</i> Heart! We Will Forget Him!, TE p. 535 Antigone, TE pp. 683, 688 Julius Caesar, Act 1, TE p. 735 Julius Caesar, Act 3, TE p. 781</p>
<p>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.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 181–184 Patterns of Word Changes, pp. 185–190 Synonyms: Nuances, pp. 191–192</p> <p>Glencoe Literature: The Open Window, SE p. 16 Vocabulary Workshop, SE p. 72 When Mr. Pirzada Came to Dine, TE p. 135 The Tucson Zoo, TE p. 377 On Women’s Right to Vote, TE p. 395 After Great Pain, A Formal Feeling Comes <i>and</i> Heart! We Will Forget Him!, TE p. 535 Vocabulary Workshop, TE p. 967 The Witness for the Prosecution, TE p. 1101 Vocabulary Workshop, SE p. 1117</p>
<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 181–184</p> <p>Glencoe Literature: Tuesday Siesta, TE p. 115 Literary History, TE p. 715 <i>from</i> Theseus, TE p. 973</p>

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

CCSS Project Practice Book:

Context as Clues to Meaning, pp. 181–184

Glencoe Literature:

Vocabulary Workshop, SE p. 32, TE p. 32

The Contents of the Dead Man’s Pockets, SE p. 50

Civil Peace, SE p. 71

The Masque of the Red Death, SE p. 83

Literary Focus, TE p. 87

Tuesday Siesta, TE p. 119

To Da-duh, in Memoriam, TE p. 155

Catch the Moon, SE p. 228

And of Clay Are We Created, SE p. 243

from Farewell to Manzanar, TE p. 295

Living Well. Living Good., SE p. 327

First Impressions *from* De Kooning: An American Master, SE p. 339

The Tucson Zoo, TE p. 378

Straw into Gold: The Metamorphosis of the Everyday, SE p. 389

Shall I Compare Thee to a Summer’s Day? SE p. 490

A Storm in the Mountains, SE p. 508

The Print of the Paw *and* To An Aged Bear, TE p. 511

The Meadow Mouse, SE p. 546

I Am Offering This Poem, SE pp. 555–558

since feeling is first, SE p. 562

miss rosie, SE p. 597

After Apple-Picking *and* Fire and Ice, TE p. 600

Arabic Coffee, SE p. 611

Vocabulary Workshop, SE p. 713

Julius Caesar, Act 2, TE p. 741

Julius Caesar, Act 3, SE pp. 760–782

Julius Caesar, Act 5, TE p. 807

That’s Your Trouble, SE p. 841

Julius Caesar, Act 5, SE p. 815

from Theseus, TE p. 972

A Sound of Thunder, TE p. 1027, SE p. 1038

What I Have Been Doing Lately, SE p. 1064

Bread, SE p. 1092

Read a Meeting Agenda, TE p. 1156

Common Core State Standards • Grade 10	Page References
<p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p>	<p>CCSS Project Practice Book: After Apple-Picking, pp. 39–50</p> <p>Glencoe Literature: Literary Focus, TE p. 87 To Da-duh, in Memoriam, TE p. 155 <i>from</i> Farewell to Manzanar, TE p. 295 The Tucson Zoo, TE p. 378 The Print of the Paw <i>and</i> To An Aged Bear, TE p. 511 I Am Offering This Poem, SE pp. 555–558 miss rosie, SE p. 597 After Apple-Picking <i>and</i> Fire and Ice, TE p. 600 Julius Caesar, Act 2, TE p. 741 Julius Caesar, Act 3, SE pp. 760–782 Julius Caesar, Act 5, TE p. 807 <i>from</i> Theseus, TE p. 972 A Sound of Thunder, TE p. 1027</p>
<p>b. Analyze nuances in the meaning of words with similar denotations.</p>	<p>CCSS Project Practice Book: Synonyms: Nuances, pp. 191–192</p> <p>Glencoe Literature: Vocabulary Workshop, SE p. 32, TE p. 32 Civil Peace, SE p. 71 Tuesday Siesta, TE p. 119 Catch the Moon, SE p. 228 First Impressions <i>from</i> De Kooning: An American Master, SE p. 339 The Meadow Mouse, SE p. 546 I Am Offering This Poem, SE p. 558 Arabic Coffee, SE p. 611 Vocabulary Workshop, SE p. 713 That’s Your Trouble, SE p. 841 Bread, SE p. 1092 Read a Meeting Agenda, TE p. 1156</p>

Common Core State Standards • Grade 10**Page References**

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.

CCSS Project Practice Book:

Context as Clues to Meaning, pp. 181–184

Patterns of Word Changes, pp. 185–190

Glencoe Literature:

This standard is met in all Academic Vocabulary activities. For example:

I've Been to the Mountaintop, SE p. 414

Shall I Compare Thee to a Summer's Day? SE p. 490

Ode to My Socks, SE p. 502

Common Core State Standards • GRADE 11, American Literature

This chart lists the Grade 11 Common Core State Standards and shows which pages in *Glencoe Literature* teach or review each standard.

Common Core State Standards • Grade 11

Page References

Reading: Literature

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS Project Practice Book:

The Pit and the Pendulum, pp. 3–14
 The Love Song of J. Alfred Prufrock, pp. 15–28
 The Crucible, pp. 29–40
 The War Against the Trees, pp. 41–56
 SQ, pp. 57–72

Glencoe Literature:

This standard is met on many After You Read pages. For example:

The Magic Barrel, SE pp. 957–958
from Hiroshima, SE pp. 1014–1015
 The Crucible, Act Four, SE pp. 1113–1114

2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS Project Practice Book:

The Love Song of J. Alfred Prufrock, pp. 15–28

Glencoe Literature:

The Sky Tree, SE, pp. 34–37
 Comparing Literature, SE pp. 33–46, TE 41
from La Relación, SE pp. 57–61
from A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson, SE pp. 81–86, TE p. 81
 The Devil and Tom Walker, SE pp. 241–253, TE p. 249
 The Raven, SE pp. 255–261, TE p. 259
 The Pit and the Pendulum, SE pp. 263–276
 The Minister's Black Veil, SE pp. 279–292, TE p. 281
 Three Spirituals, SE pp. 344–349
 An Occurrence at Owl Creek Bridge, SE pp. 387–399

Whitman's Poetry, SE pp. 408–415
from Song of Myself, SE pp. 420–429
 A Wagner Matinée, SE pp. 519–529
 April Showers, SE pp. 538–548, TE p. 542
 Comparing Literature, SE pp. 550–567
 The Story of an Hour, SE pp. 592–556, TE p. 555
 Douglass; We Wear the Mask, SE pp. 569–572
 Richard Cory; Miniver Cheevy, SE pp. 574–577
 The Open Boat, SE pp. 579–600, TE pp. 581, 585
 To Build a Fire, SE pp. 602–616
 The Love Song of J. Alfred Prufrock, SE pp. 667–675
 Study of Two Pears; *from* The Man with the Blue Guitar, SE pp. 700–703, TE p. 702
 Robert Frost's Poetry, SE pp. 715–734, TE p. 719
 In Another Country, SE pp. 743–750
 The Jilting of Granny Weatherall, SE pp. 775–784
 A black man talks of reaping, SE pp. 825–827
 Any Human to Another, SE pp. 829–831
 Breakfast, SE pp. 867–872, TE pp. 868, 869
 A Rose for Emily, SE pp. 875–887
 A Worn Path, SE pp. 889–898, TE p. 892
 The Life You Save May Be Your Own, SE pp. 914–926, TE 922
 The Second Tree from the Corner, SE pp. 929–936, TE p. TE p. 932
 The Magic Barrel, SE pp. 943–958
 The Rockpile, SE pp. 960–968, TE 962
from Hiroshima, SE pp. 1003–1016, TE p. 1004
 The Portrait, SE pp. 1018–1023, TE p. 1021
 The Crucible, Act One, SE pp. 1027–1050, TE pp. 1033, 1034
 The Crucible, Act Two, SE pp. 1051–1072, TE pp. 1062, 1071
 The Crucible, Act Three, SE pp. 1073–1095, TE p. 1080
 The Crucible, Act Four, SE pp. 1096–1115, TE pp. 1104, 1108, 1112
 Ambush, SE pp. 1182–1185
 Comparing Literature, TE pp. 1186, 1190
 A Hard Rain's A-Gonna Fall, SE pp. 1203–1207
 The Fish; Filling Station, SE pp. 1215–1221
 The War Against the Trees, SE pp. 1233–1235, TE p. 1235
 SQ, SE pp. 1240–1252, TE pp. 1243, 1244, 1246, 1249
 Snow, SE pp. 1254–1256

Common Core State Standards • Grade 11	Page References
	<p>Cottonmouth Country, SE pp. 1258–1262, TE p. 1258 Everything Stuck to Him, SE pp. 1275–1281, TE p. 1277 My Father and the Figtree, SE pp. 1287–1290 Nineteen Thirty-Seven, SE pp. 1319–1329, TE pp. 1320, 1321, 1323, 1324 The Man with the Saxophone, SE pp. 1332–1335 Ending Poem, SE pp. 1337–1341</p>
<p>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).</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Crucible, pp. 29–40 SQ, pp. 57–72</p> <p>Glencoe Literature: How the World Was Made, SE pp. 23–26 Comparing Literature, TE p. 38 <i>from</i> La Relación, TE p. 58 To His Excellency, General Washington, SE pp. 141–142, TE p. 141 The Devil and Tom Walker, SE pp. 241–253, TE pp. 241, 243 The Raven, SE pp. 255–261, TE pp. 257, 259 The Pit and the Pendulum, SE pp. 263–276 The Minister’s Black Veil, SE pp. 279–292, TE pp. 280, 281 An Occurrence at Owl Creek Bridge, SE pp. 387–399, TE p. 388 Whitman’s Poetry, SE pp. 408–415, TE p. 411 <i>from</i> Song of Myself, SE pp. 420–429 The Celebrated Jumping Frog of Calaveras County, SE pp. 497–503 A Wagner Matinée, SE pp. 519–529 April Showers, SE pp. 538–548, TE pp. 543, 546 Comparing Literature, SE pp. 550–567 The Story of an Hour, SE pp. 592–556 Richard Cory; Miniver Cheevy, SE pp. 574–577 The Open Boat, SE pp. 579–600, TE p. 591 To Build a Fire, SE pp. 602–616, TE pp. 602, 604, 611 The Love Song of J. Alfred Prufrock, SE pp. 667–675, TE p. 671 In Another Country, SE pp. 743–750, TE p. 744 Winter Dreams, SE pp. 754–772, TE p. 755 The Jilting of Granny Weatherall, SE pp. 775–784, TE p. 775 <i>from</i> Dust Tracks on the Road, SE pp. 791–799, TE p. 795</p>

Common Core State Standards • Grade 11	Page References
	<p>Breakfast, SE pp. 867–872, TE p. 868 A Rose for Emily, SE pp. 875–887, TE p. 880 A Worn Path, SE pp. 889–898, TE p. 896 The Life You Save May Be Your Own, SE pp. 914–926, TE pp. 916, 918, 919, 920 The Second Tree from the Corner, SE pp. 929–936, TE pp. 930, 933 The Magic Barrel, SE pp. 943–958, TE pp. 944, 946, 947, 949, 951 The Rockpile, SE pp. 960–968, TE pp. 960, 961, 962, 965 <i>from</i> Hiroshima, SE pp. 1003–1016, TE pp. 1004, 1005, 1006 The Portrait, SE pp. 1018–1023, TE pp. 1020 The Crucible, Act One, SE pp. 1027–1050, TE pp. 1030, 1031, 1033 The Crucible, Act Two, SE pp. 1051–1072, TE pp. 1053, 1055, 1059, 1063, 1067, 1071 The Crucible, Act Three, SE pp. 1073–1095, TE pp. 1078, 1086, 1093 The Crucible, Act Four, SE pp. 1096–1115, TE pp. 1097, 1100 Ambush, SE pp. 1182–1185, TE p. 1184 SQ, SE pp. 1240–1252, TE pp. 1242, 1244, 1249 Snow, SE pp. 1254–1256, TE p. 1254 Everything Stuck to Him, SE pp. 1275–1281, TE pp. 1275, 1277, 1278 El Ovido, SE pp. 1283–1285, TE p. 1284 My Father and the Figtree, SE pp. 1287–1290, TE p. 1289 I Chop Some Parsely While Listening to Art Blakey’s Version of “Three Blind Mice,” SE pp. 1292–1295 Salvador Late or Early, SE pp. 1304–1307, TE p. 1305 Nineteen Thirty-Seven, SE pp. 1319–1329, TE pp. 1325, 1327 The Man with the Saxophone, SE pp. 1332–1335</p>
<i>Craft and Structure</i>	
<p>4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The War Against the Trees, pp. 41–56</p> <p>Glencoe Literature: How the World Was Made, TE, p. 25 Comparing Literature, TE p. 44 <i>from</i> La Relación, SE pp. 57–61 <i>from</i> A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson, SE pp. 81–86 Upon the Burning of Our House; To My Dear and Loving Husband, SE pp. 90–94</p>

The Devil and Tom Walker, SE pp. 241–253, TE pp. 242, 245
 The Raven, SE pp. 255–261, TE pp. 256, 257
 The Pit and the Pendulum, SE pp. 263–276, TE p. 263
 The Minister’s Black Veil, TE p. 283
 Three Spirituals, SE pp. 344–349, TE p. 347
 Comparing Literature, SE pp. 359–361, TE pp. 359, 360, 361
 An Occurrence at Owl Creek Bridge, SE pp. 387–399, TE p. 389
 Whitman’s Poetry, SE pp. 408–415
from Song of Myself, SE pp. 420–429
 Dickinson’s Poetry, SE pp. 439–454
 The Celebrated Jumping Frog of Calaveras County, SE pp. 497–503, TE pp. 500, 501
 Lucinda Matlock; Fiddler Jones, SE pp. 515–518, TE p. 517
 A Wagner Matinée, SE pp. 519–529, TE pp. 522, 526
 April Showers, SE pp. 538–548, TE pp. 544, 545
 Comparing Literature, SE pp. 550–567
 Douglass; We Wear the Mask, SE pp. 569–572, TE p. 571
 Richard Cory; Miniver Cheevy, SE pp. 574–577
 The Open Boat, SE pp. 579–600, TE pp. 582, 583, 584
 To Build a Fire, SE pp. 602–616, TE pp. 606, 609
 In A Station of the Metro; A Pact, SE pp. 663–665
 The Love Song of J. Alfred Prufrock, SE pp. 667–675, TE p. 667
 The Red Wheelbarrow; This is Just to Say, SE pp. 677–680
 Summer Rain; Fireworks, SE pp. 683–686
 Comparing Literature, SE pp. 687–698, TE p. 690
 somewhere i have never travelled, gladly beyond; anyone lived in a pretty how town, SE pp. 705–708, TE 705
 Chicago; Grass, SE pp. 710–713
 Robert Frost’s Poetry, SE pp. 715–734, TE pp. 717, 719
 In Another Country, SE pp. 743–750
 Winter Dreams, SE pp. 754–772, TE p. 759
 The Jilting of Granny Weatherall, SE pp. 775–784, TE p. 777
 My City, SE pp. 787–789, TE pp. 787, 788
from Dust Tracks on the Road, SE pp. 791–799, TE p. 795
 If We Must Die; The Tropics in New York, SE pp. 802–805, TE p. 804
 Langston Hughes’s Poetry, SE pp. 812–814, TE p. 811
 A black man talks of reaping, SE pp. 825–827, TE p. 826
 Any Human to Another, SE pp. 829–831, TE p. 829
 A Rose for Emily, SE pp. 875–887, TE p. 876, 882
 A Worn Path, SE pp. 889–898, TE 889, 891, 892

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The Life You Save May Be Your Own, SE pp. 914–926, TE pp. 914, 915, 917, 919
 The Second Tree from the Corner, SE pp. 929–936, TE pp. 929, 930, 931, 932,
 To Don at Salaam; The Bean Eaters, SE pp. 938–941, TE p. 940
 The Magic Barrel, SE pp. 943–958, TE pp. 943, 946, 955
 The Rockpile, SE pp. 960–968
 Death of a Ball Turret Gunner, SE pp. 977–979, TE pp. 977, 978
 The Portrait, SE pp. 1018–1023, TE p. 1020
 The Crucible, Act One, SE pp. 1027–1050, TE p. 1047
 The Crucible, Act Two, SE pp. 1051–1072, TE p. 1065, 1069
 The Crucible, Act Three, SE pp. 1073–1095, TE pp. 1075, 1077, 1079, 1082, 1083, 1088
 The Crucible, Act Four, SE pp. 1096–1115, TE pp. 1103, 1105, 1107
 Ambush, SE pp. 1182–1185, TE pp. 1181, 1182
 The Asians Dying; Separation; When You Go Away, SE pp. 1193–1197, TE pp. 1193, 1194
 A Hard Rain’s A-Gonna Fall, SE pp. 1203–1207, TE pp. 1203, 1205
 Courage, SE pp. 1209–1212
 The Fish; Filling Station, SE pp. 1215–1221, TE pp. 1215, 1216, 1217, 1219
 Root Cellar, SE pp. 1223–1225
 Sleep in the Mojave Desert; Crossing the Water, SE pp. 1227–1231, TE pp. 1227, 1229
 The War Against the Trees, SE pp. 1233–1235, TE p. 1233
 SQ, SE pp. 1240–1252, TE pp. 1240, 1241, 1245, 1247
 Snow, SE pp. 1254–1256, TE p. 1255
 Cottonmouth Country, SE pp. 1258–1262, TE p. 1258
 Everything Stuck to Him, SE pp. 1275–1281
 El Ovido, SE pp. 1283–1285, TE p. 1283
 My Father and the Figtree, SE pp. 1287–1290, TE p. 1289
 I Chop Some Parsely While Listening to Art Blakey’s Version of “Three Blind Mice,” SE pp. 1292–1295, TE p. 1292
 Salvador Late or Early, SE pp. 1304–1307
 Nineteen Thirty-Seven, SE pp. 1319–1329, TE p. 1323
 The Man with the Saxophone, SE pp. 1332–1335, TE pp. 1333, 1334
 Ending Poem, SE pp. 1337–1341, TE p. 1338

5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS Project Practice Book:
 The Pit and the Pendulum, pp. 3–14
 The War Against the Trees, pp. 41–56
 SQ, pp. 57–72

Glencoe Literature:

from Of Plymouth Plantation, SE pp. 62–68
To His Excellency, General Washington, SE pp. 141–142
The Devil and Tom Walker, SE pp. 241–253
The Raven, SE pp. 255–261
The Pit and the Pendulum, SE pp. 263–276, TE p. 272
The Minister’s Black Veil, SE pp. 279–292, TE pp. 284, 285
Three Spirituals, SE pp. 344–349, TE p. 345
An Occurrence at Owl Creek Bridge, SE pp. 387–399, TE pp. 388, 390
Whitman’s Poetry, SE pp. 408–415
from Song of Myself, SE pp. 420–429, TE pp. 421, 422
Dickinson’s Poetry, TE pp. 442, 443
The Celebrated Jumping Frog of Calaveras County, SE pp. 497–503
Lucinda Matlock; Fiddler Jones, SE pp. 515–518, TE p. 515
A Wagner Matinée, SE pp. 519–529, TE p. 520
April Showers, SE pp. 538–548, TE 543
Comparing Literature, SE pp. 550–567
The Story of an Hour, SE pp. 592–556
Richard Cory; Miniver Cheevy, TE p. 575
The Open Boat, SE pp. 579–600, TE p. 590
To Build a Fire, SE pp. 602–616, TE pp. 610, 613
The Love Song of J. Alfred Prufrock, SE p. 674, TE p. 671
The Red Wheelbarrow; This is Just to Say, SE pp. 677–680
Comparing Literature, SE pp. 687–698, TE p. 689
Winter Dreams, SE pp. 754–772, TE pp. 761, 763
My City, SE pp. 787–789
Any Human to Another, TE p. 830
A Rose for Emily, SE pp. 875–887, TE pp. 877, 878
A Worn Path, SE pp. 889–898
The Life You Save May Be Your Own, SE pp. 914–926, TE p. 918
The Second Tree from the Corner, SE pp. 929–936, TE pp. 930
To Don at Salaam; The Bean Eaters, SE pp. 938–941, TE p. 938
The Magic Barrel, SE pp. 943–958, TE pp. 949, 951, 953, 954, 956
The Rockpile, SE pp. 960–968, TE p. 962
from Hiroshima, SE pp. 1003–1016, TE pp. 1004, 1005, 1006
The Portrait, SE pp. 1018–1023, TE pp. 1018, 1021
The Crucible, Act One, SE pp. 1027–1050, TE pp. 1048, 1049
The Crucible, Act Three, SE pp. 1073–1095, TE p. 1090

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	<p>The Crucible, Act Four, SE pp. 1096–1115, TE pp. 1106, 1108, 1110 Ambush, SE pp. 1182–1185 The Asians Dying; Separation; When You Go Away, SE pp. 1193–1197, TE p. 1194 A Hard Rain’s A-Gonna Fall, SE pp. 1203–1207, TE p. 1203 Courage, SE pp. 1209–1212, TE p. 1209 The Fish; Filling Station, SE pp. 1215–1221, TE p. 1218 Sleep in the Mojave Desert; Crossing the Water, SE pp. 1227–1231 The War Against the Trees, SE pp. 1233–1235, TE p. 1234 SQ, SE pp. 1240–1252, TE p. 1243, 1247 Snow, SE pp. 1254–1256 Cottonmouth Country, SE pp. 1258–1262, TE p. 1259 Everything Stuck to Him, SE pp. 1275–1281, TE p. 1275 El Ovido, SE pp. 1283–1285 My Father and the Figtree, SE pp. 1287–1290 Salvador Late or Early, SE pp. 1304–1307, TE p. 1306 Nineteen Thirty-Seven, SE pp. 1319–1329, TE pp. 1322, 1323, 1325 The Man with the Saxophone, SE pp. 1332–1335, TE p. 1332 Ending Poem, SE pp. 1337–1341, TE p. 1337</p>
<p>6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	<p>CCSS Project Practice Book: SQ, pp. 57–72</p> <p>Glencoe Literature: <i>from</i> La Relación, SE pp. 57–61 The Minister’s Black Veil, TE p. 283 Three Spirituals, SE pp. 344–349 Comparing Literature, SE pp. 359–361 A Wagner Matinée, SE pp. 519–529 Richard Cory; Miniver Cheevy, SE pp. 574–577 The Life You Save May Be Your Own, SE pp. 914–926, TE pp. 917, 919, 922 The Second Tree from the Corner, SE pp. 929–936, TE pp. 932 <i>from</i> Hiroshima, SE p. 1015 The Crucible, Act Two, SE pp. 1051–1072, TE p. 1061 The Crucible, Act Three, SE pp. 1073–1095, TE p. 1088, 1094 The Crucible, Act Four, SE pp. 1096–1115, TE p. 1102 A Hard Rain’s A-Gonna Fall, SE pp. 1203–1207 The War Against the Trees, SE pp. 1233–1235, TE p. 1233 SQ, SE pp. 1240–1252, TE pp. 1240, 1243, 1244, 1247 Snow, SE pp. 1254–1256</p>

Integration of Knowledge and Ideas

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS Project Practice Book:
The Crucible, pp. 29–40

Glencoe Literature:
Three Spirituals, SE pp. 344–349, TE p. 346
The Crucible, Act Four, TE pp. 1109, 1111
A Hard Rain’s A-Gonna Fall, SE p. 1207
Sleep in the Mojave Desert; Crossing the Water, TE p. 1228
Cottonmouth Country, SE p. 1262

8. (Not applicable to literature)

9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

CCSS Project Practice Book:

The Pit and the Pendulum, pp. 3–14
The Love Song of J. Alfred Prufrock, pp. 15–28
The Crucible, pp. 29–40
The War Against the Trees, pp. 41–56
SQ, pp. 57–72

Glencoe Literature:

A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson, SE pp. 81–86, TE p. 81
Upon the Burning of Our House; To My Dear and Loving Husband, SE pp. 90–93
The Devil and Tom Walker, SE pp. 241–253
The Raven, SE pp. 255–261
The Pit and the Pendulum, SE pp. 263–276
The Minister’s Black Veil, SE pp. 279–292
from Moby Dick, SE pp. 294–305
Three Spirituals, SE pp. 344–349, TE pp. 345, 347, 348
An Occurrence at Owl Creek Bridge, SE pp. 387–399
Whitman’s Poetry, SE pp. 408–415
from Song of Myself, SE pp. 420–429
Dickinson’s Poetry, SE pp. 439–454
The Celebrated Jumping Frog of Calaveras County, SE pp. 497–503
A Wagner Matinée, SE pp. 519–529
April Showers, SE pp. 538–548

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	Comparing Literature, SE pp. 550–567 Douglass; We Wear the Mask, SE pp. 569–572, TE p. 570 The Open Boat, SE pp. 579–600 To Build a Fire, SE pp. 602–616, TE p. 607 The Love Song of J. Alfred Prufrock, SE pp. 667–675, TE p. 667 Comparing Literature, SE pp. 687–698 Langston Hughes’s Poetry, SE pp. 811–814, TE p. 813
Range of Reading and Level of Text Complexity	
<p>10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72</p> <p>Glencoe Literature: This standard is met throughout the book. For example:</p> <p>Dickinson’s Poetry, SE pp. 439–454 The Open Boat, SE pp. 579–600 The Crucible, Acts One, Two, Three Four, SE pp. 1027– 1115</p>

Reading: Informational Text	
Key Ideas and Details	
<p>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<p>CCSS Project Practice Book: Declaration of Independence, pp. 75–90 <i>from My Bondage and My Freedom</i>, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p>

	<p>Glencoe Literature: This standard is met on many After You Read pages. For example:</p> <p><i>from Nature</i>, SE p. 193 Emily Dickinson: An Introduction, SE p. 457 <i>from Working</i>: Roberto Acuna, Farm Worker, SE pp. 1177–1178</p>
<p>2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p>	<p>CCSS Project Practice Book: Declaration of Independence, pp. 75–90 And Ain't I a Woman? pp. 107–122</p> <p>Glencoe Literature: <i>from The Way To Rainy Mountain</i>, SE, pp. 27–32 <i>from The Iroquois Constitution</i>, SE pp. 48–52 <i>from The Life of Olaudah Equiano</i>, SE pp. 71–79 Declaration of Independence, SE pp.121–126 How They Chose These Words, SE pp. 128–130 <i>from The Crisis</i>, SE pp. 133–138 Letter to John Adams, SE pp. 145–148 <i>from John Adams</i>, SE pp. 150–153, TE p. 152 <i>from Nature</i>, SE pp. 189–193, TE p. 192 <i>from Self Reliance</i>, SE pp. 194–197 The Biology of Joy, SE pp. 198–202 <i>from Woman in the Nineteenth Century</i>, SE pp. 205–209 <i>from Walden</i>, SE pp. 212–219, TE p. 218 <i>from Civil Disobedience</i>, SE pp. 222–228 Comparing Literature, SE pp. 220–236 <i>from My Bondage and My Freedom</i>, SE pp. 351–358 Slavery Under Glass, SE pp. 364–367 And Ain't I a Woman? SE pp. 368–371 <i>from Mary Chesnut's Civil War</i>, SE pp. 374–380 Letter to His Son, SE pp. 382–386 <i>from Lincoln at Gettysburg</i>, SE pp. 404–406, TE p. 405 Emily Dickinson: An Introduction, SE pp. 455–457, TE pp. 455, 456 <i>from Two Views of the River</i>, SE pp. 504–507 Life Along the Mississippi, SE pp. 508–513 I Will Fight No More Forever, SE pp. 532–534</p>

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	<p> <i>from Arctic Dreams</i>, SE pp. 617–623 <i>from Remarks at Amherst College</i>, SE pp. 635–738, TE p. 737 Stanzas from a Black Epic, SE pp. 806–809 When the Negro Was in Vogue, SE pp. 815–823 Address upon Receiving the Nobel Prize in Literature, SE pp. 884, 885 <i>from Black Boy</i>, SE pp. 901–908 <i>from You Have Seen Their Faces</i>, SE pp. 909–912, TE 912 War Message to Congress, SE pp. 971–974, TE p. 972 Comparing Literature, SE pp. 980–1001, TE pp. 988, 990 The Torchbearer, SE pp. 1152–1154, TE p. 1152 <i>from Stride Toward Freedom</i>, SE pp. 1156–1160 Choice: A Tribute to Dr. Martin Luther King Jr., SE pp. 1163–1165 <i>from Working: Roberto Acuna, Farm Worker</i>, SE pp. 1168–1178, TE p. 1173 Proposal for the Vietnam Veterans Memorial, SE pp. 1198–1201 <i>from Silent Spring</i>, SE pp. 1236–1238 The Names of Women, SE pp. 1297–1303 Thoughts on the African-American Novel, SE pp. 1309–1314, TE p. 1311 </p>
<p>3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>	<p> CCSS Project Practice Book: <i>from My Bondage and My Freedom</i>, pp. 91–106 </p> <p> Glencoe Literature: <i>from The Way To Rainy Mountain</i>, SE, pp. 27–32 <i>from The Iroquois Constitution</i>, SE pp. 48–52 <i>from The Life of Olaudah Equiano</i>, SE pp. 71–79 <i>from The Autobiography of Benjamin Franklin</i>, SE pp. 105–109 Declaration of Independence, SE pp.121–126 How They Chose These Words, SE pp. 128–130, TE p. 129 <i>from The Crisis</i>, SE pp. 133–138 <i>from John Adams</i>, SE pp. 150–153, TE p. 150 <i>from Nature</i>, SE pp. 189–193 <i>from Self Reliance</i>, SE pp. 194–197 The Biology of Joy, SE pp. 198–202 <i>from Woman in the Nineteenth Century</i>, SE pp. 205–209 <i>from Walden</i>, SE pp. 212–219 <i>from Civil Disobedience</i>, SE pp. 222–228 Comparing Literature, SE pp. 220–236 </p>

from In the Heart of the Sea, SE pp. 306–309
from My Bondage and My Freedom, SE pp. 351–358, TE p. 352
 Slavery Under Glass, SE pp. 364–367
 And Ain't I a Woman? SE pp. 368–371
from Mary Chesnut's Civil War, SE pp. 374–380
 Letter to His Son, SE pp. 382–386
 The Gettysburg Address, SE pp. 400–403
from Lincoln at Gettysburg, SE pp. 404–406
from Specimen Days, SE pp. 416–419
from Walt Whitman: A Life, SE pp. 430–436
 Emily Dickinson: An Introduction, SE pp. 455–457, TE pp. 455, 456
from Two Views of the River, SE pp. 504–507
 Life Along the Mississippi, SE pp. 508–513, TE p. 510
 I Will Fight No More Forever, SE pp. 532–534, TE p. 533
from Arctic Dreams, SE pp. 617–623
 Stanzas from a Black Epic, SE pp. 806–809
 When the Negro Was in Vogue, SE pp. 815–823
 Address upon Receiving the Nobel Prize in Literature, SE pp. 884, 885
from Black Boy, SE pp. 901–908, TE p. 905
from You Have Seen Their Faces, SE pp. 909–912
 War Message to Congress, SE pp. 971–974, TE pp. 971, 972, 973
 Comparing Literature, SE pp. 980–1001, TE pp. 988, 994
 The Torchbearer, SE pp. 1152–1154
from Stride Toward Freedom, SE pp. 1156–1160, TE pp. 1158, 1159
 Choice: A Tribute to Dr. Martin Luther King Jr., SE pp. 1163–1165
from Working: Roberto Acuna, Farm Worker, SE pp. 1168–1178, TE p. 1175
 Proposal for the Vietnam Veterans Memorial, SE pp. 1198–1201, TE p. 1198
from Silent Spring, SE pp. 1236–1238, TE p. 1236, 1237
from The Woman Warrior, SE pp. 1265–1272, TE pp. 1267, 1269
 The Names of Women, SE pp. 1297–1303, Te p. 1298
 Thoughts on the African-American Novel, SE pp. 1309–1314, TE p. 1311

Craft and Structure

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

CCSS Project Practice Book:

Declaration of Independence, pp. 75–90
from My Bondage and My Freedom, pp. 91–106
 TIME: Stanzas from a Black Epic, pp. 123–138
 War Message to Congress, pp. 139–152

Glencoe Literature:

from Sinners in the Hands of an Angry God, SE pp. 97–101, TE pp. 96, 98
Speech to the Second Virginia Convention, SE pp. 115–119
Declaration of Independence, SE pp. 121–126
from The Crisis, SE pp. 133–138
Letter to John Adams, SE pp. 145–148
from John Adams, TE p. 151
The Biology of Joy, SE pp. 198–202, TE pp. 199, 201
from Woman in the Nineteenth Century, TE pp. 207
from Walden, SE pp. 212–219
from Civil Disobedience, SE pp. 222–228
from My Bondage and My Freedom, SE pp. 352–358, TE pp. 355, 357
Slavery Under Glass, TE p. 365
And Ain't I a Woman? SE pp. 368–371
Letter to His Son, SE pp. 382–386, TE pp. 383, 385
The Gettysburg Address, SE pp. 400–403, TE 401
from Lincoln at Gettysburg, SE pp. 404–406, TE p. 417
from Walt Whitman: A Life, SE pp. 430–436, TE pp. 431, 435
Emily Dickinson: An Introduction, SE pp. 455–457
from Two Views of the River, SE pp. 504–507
Life Along the Mississippi, SE pp. 508–513, TE pp. 511, 513
from Arctic Dreams, TE pp. 617, 619, 621
Address upon Receiving the Nobel Prize in Literature, SE pp. 884, 885
from Black Boy, SE pp. 901–908, TE p. 903
from You Have Seen Their Faces, SE pp. 909–912, TE p. 911
War Message to Congress, SE pp. 971–974, TE p. 971
Comparing Literature, SE pp. 980–1001, TE pp. 981, 983, 989
The Torchbearer, SE pp. 1152–1154, TE p. 1153
from Stride Toward Freedom, SE pp. 1156–1160, TE p. 1157
Choice: A Tribute to Dr. Martin Luther King Jr., SE pp. 1163–1165
from Working: Roberto Acuna, Farm Worker, SE pp. 1168–1178, TE p. 1171
from Silent Spring, SE pp. 1236–1238, TE pp. 1236, 1237
from The Woman Warrior, SE pp. 1265–1272, TE p. 1269
The Names of Women, SE pp. 1297–1303, TE p. 1299

5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS Project Practice Book:

from My Bondage and My Freedom, pp. 91–106

And Ain't I a Woman? pp. 107–122

Glencoe Literature:

from The Way To Rainy Mountain, TE, p. 29

from Sinners in the Hands of an Angry God, SE p. 100, TE p. 97

Speech to the Second Virginia Convention, SE pp. 115–119

Declaration of Independence, SE pp. 121–126

from The Crisis, SE pp. 133–138

from Woman in the Nineteenth Century, SE pp. 205–209, TE p. 209

from Civil Disobedience, SE pp. 222–228

Comparing Literature, SE p. 236, TE p. 232

from My Bondage and My Freedom, SE pp. 352–358, TE p. 354

Letter to His Son, SE pp. 382–386, TE p. 384

The Gettysburg Address, SE pp. 400–403

from Lincoln at Gettysburg, SE pp. 404–406, TE p. 405

from Specimen Days, SE pp. 416–419

from Walt Whitman: A Life, SE pp. 430–436

Emily Dickinson: An Introduction, SE pp. 455–457, TE pp. 455, 456

from Two Views of the River, SE pp. 504–507

Life Along the Mississippi, SE pp. 508–513, TE pp. 508, 510

I Will Fight No More Forever, SE pp. 532–534

from Arctic Dreams, SE pp. 617–623, TE p. 622

from Remarks at Amherst College, SE p. 738

When the Negro Was in Vogue, SE pp. 815–823

Address upon Receiving the Nobel Prize in Literature, SE pp. 884, 885

from Black Boy, SE pp. 901–908, TE p. 901

from You Have Seen Their Faces, SE p. 912

War Message to Congress, SE pp. 971–974, TE p. 972

Comparing Literature, SE pp. 980–1001, TE pp. 984, 988

from Stride Toward Freedom, SE pp. 1156–1160, TE p. 1156

Choice: A Tribute to Dr. Martin Luther King Jr., SE pp. 1163–1165

from Working: Roberto Acuna, Farm Worker, SE p. 1177, TE p. 1173

Proposal for the Vietnam Veterans Memorial, SE pp. 1198–1201, TE p. 1198

from Silent Spring, SE pp. 1236–1238, TE p. 1236

from The Woman Warrior, SE pp. 1265–1272

6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

CCSS Project Practice Book:

And Ain't I a Woman? pp. 107–122

Glencoe Literature:

from The Iroquois Constitution, pp. 48–52

from The Life of Olaudah Equiano, SE pp. 71–79

from Sinners in the Hands of an Angry God, SE pp. 97–101

Speech to the Second Virginia Convention, SE pp. 115–119

Declaration of Independence, SE pp.121–126, TE p. 123

from The Crisis, SE pp. 133–138

Letter to John Adams, SE pp. 145–148, TE p. 145

from Nature, SE pp. 189–193, TE p. 192

from Walden, SE pp. 212–219

Comparing Literature, SE p. 236

from My Bondage and My Freedom, SE pp. 352–358, TE p. 357

Slavery Under Glass, SE pp. 364–367

And Ain't I a Woman? SE pp. 368–371

from Mary Chesnut's Civil War, SE pp. 374–380, TE pp. 377, 378, 379

Letter to His Son, SE pp. 382–386

The Gettysburg Address, SE pp. 400–403

from Lincoln at Gettysburg, SE pp. 404–406

from Specimen Days, SE pp. 416–419

from Walt Whitman: A Life, SE p. 436

Emily Dickinson: An Introduction, TE p. 456

from Two Views of the River, SE pp. 504–507

I Will Fight No More Forever, SE pp. 532–534

from Arctic Dreams, SE p. 623

from Remarks at Amherst College, SE pp. 635–738

Address upon Receiving the Nobel Prize in Literature, SE pp. 884, 885

from Black Boy, SE pp. 901–908

War Message to Congress, SE pp. 971–974, TE p. 971

from Stride Toward Freedom, SE pp. 1156–1160

Choice: A Tribute to Dr. Martin Luther King Jr., SE pp. 1163–1165

from Working: Roberto Acuna, Farm Worker, SE pp. 1168–1178

from Silent Spring, SE pp. 1236–1238, TE p. 1236

from The Woman Warrior, SE pp. 1265–1272

Thoughts on the African-American Novel, SE pp. 1309–1314

Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS Project Practice Book:

from My Bondage and My Freedom, pp. 91–106
TIME: Stanzas from a Black Epic, pp. 123–138

Glencoe Literature:

Unit One Introduction, SE pp. 6–9, TE pp. 6–9
from The Way To Rainy Mountain, SE, pp. 29, 31, TE p. 29
 Unit Two Introduction, SE pp. 174–177, TE pp. 175, 177
The Biology of Joy, TE p. 200
Comparing Literature, SE p. 236
Slavery Under Glass, SE pp. 364–367, TE pp. 366, 367
 Unit Three Introduction, SE pp. 482–485, TE p. 482, 483
from Arctic Dreams, TE p. 618
 Unit Five Introduction, SE pp. 646–649, TE pp. 646, 649
 Unit Six Introduction, SE pp. 852–855, TE 852, 853, 854
from You Have Seen Their Faces, SE pp. 909–912, TE p. 909
 Unit Seven Introduction, SE pp. 1138–1141, TE pp. 1139, 1140

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

CCSS Project Practice Book:

Declaration of Independence, pp. 75–90
And Ain't I a Woman? pp. 107–122
War Message to Congress, pp. 139–152

Glencoe Literature:

from The Iroquois Constitution, SE pp. 48–52, TE pp. 49, 50
Speech to the Second Virginia Convention, SE pp. 114–119, TE p. 115
Declaration of Independence, SE pp.121–126, TE pp. 116, 118, 122
from The Crisis, No. 1, SE pp. 132–138, TE p. 134
from My Bondage and My Freedom, SE pp. 352–358, TE p. 354
And Ain't I a Woman? SE pp. 368–371
Letter to His Son, SE pp. 382–386, TE p. 384
The Gettysburg Address, SE pp. 400–403
War Message to Congress, SE pp. 971–974, TE p. 972

Common Core State Standards • Grade 11	Page References
<p>9. Analyze seventeenth-, eighteenth, and nineteenth-century foundational U.S. documents of historical and literary significance (including the Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address), for their themes, purposes, and rhetorical features.</p>	<p>CCSS Project Practice Book: Declaration of Independence, pp. 75–90 And Ain’t I a Woman? pp. 107–122</p> <p>Glencoe Literature: from Sinners in the Hands of an Angry God, SE pp. 96–101 from The Iroquois Constitution, SE pp. 48–52, TE p. 50 from The Autobiography of Benjamin Franklin; from Poor Richard’s Almanack, SE pp. 105–111 Speech to the Second Virginia Convention, SE pp. 114–119, TE p. 117 Declaration of Independence, SE pp.121–126, TE pp. 123, 124 from The Crisis, No. 1, SE pp. 132–138, TE p. 135 Letter to John Adams, SE pp. 144–148 from Nature, SE pp. 189–193 from Self-Reliance, SE pp. 194–197 from Woman in the Nineteenth Century, SE pp. 205–209, TE p. 204 from Walden, SE pp. 212–219, TE p. 214 from Civil Disobedience, SE pp. 222–228, TE p. 225 from My Bondage and My Freedom, SE pp. 351–358, TE pp. 353, 354, 357 And Ain’t I a Woman? SE pp. 368–371, TE pp. 369, 370 The Gettysburg Address, SE pp. 400–403</p>

<i>Range of Reading and Level of Text Complexity</i>	
<p>10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>CCSS Project Practice Book: Declaration of Independence, pp. 75–90 from My Bondage and My Freedom, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p> <p>Glencoe Literature: This standard is met throughout the book. For example: Speech to the Second Virginia Convention, SE pp. 114–119 from Walden, SE pp. 212–219 from Black Boy, SE pp. 901–908</p>

Writing

Text Types and Purposes

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

CCSS Project Practice Book:

And Ain't I a Woman? pp. 107–122
Writing Workshop: Argument, pp. 155–178

Glencoe Literature:

from Sinners in the Hands of an Angry God, SE p. 101
Speech to the Second Virginia Convention, SE p. 119
Declaration of Independence, SE p.127
Writing Workshop, SE pp. 154–161
from Self Reliance, SE p. 197
Slavery Under Glass, TE p. 364
And Ain't I a Woman? SE p. 371
The Open Boat, SE p. 600
When the Negro Was in Vogue, SE p. 823
from Black Boy, SE p. 908
The Crucible, Act Four, SE p. 1115
Proposal for the Vietnam Veterans Memorial, TE p. 1199
Writing Workshop, SE pp. 1342–1349

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

CCSS Project Practice Book:

Writing Workshop: Argument, pp. 155–178

Glencoe Literature:

Declaration of Independence, SE pp. 127
Writing Workshop, SE pp. 154–161
from Self Reliance, SE p. 197
The Open Boat, SE p. 600
When the Negro Was in Vogue, SE p. 823
from Black Boy, SE p. 908
The Crucible, Act Four, SE p. 1115
Proposal for the Vietnam Veterans Memorial, TE p. 1199
Writing Workshop, SE pp. 1342–1349

Common Core State Standards • Grade 11	Page References
<p>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 155–178</p> <p>Glencoe Literature: Declaration of Independence, SE pp. 127 Writing Workshop, SE pp. 154–161, TE p. 157 <i>from</i> Self Reliance, SE p. 197 The Open Boat, SE p. 600 When the Negro Was in Vogue, SE p. 823 <i>from</i> Black Boy, SE p. 908 The Crucible, Act Four, SE p. 1115 Writing Workshop, SE pp. 1342–1349</p>
<p>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 155–178</p> <p>Glencoe Literature: Declaration of Independence, SE pp. 127 Writing Workshop, SE pp. 154–161, TE p. 158 <i>from</i> Self Reliance, SE p. 197 The Open Boat, SE p. 600 When the Negro Was in Vogue, SE p. 823 <i>from</i> Black Boy, SE p. 908 The Crucible, Act Four, SE p. 1115 Proposal for the Vietnam Veterans Memorial, TE p. 1199 Writing Workshop, SE pp. 1342–1349</p>
<p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 155–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 154–161 <i>from</i> Self Reliance, SE p. 197 The Open Boat, SE p. 600 When the Negro Was in Vogue, SE p. 823 <i>from</i> Black Boy, SE p. 908 The Crucible, Act Four, SE p. 1115 Proposal for the Vietnam Veterans Memorial, TE p. 1199 Writing Workshop, SE pp. 1342–1349</p>

<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 155–178</p> <p>Glencoe Literature: Declaration of Independence, SE pp. 127 Writing Workshop, SE pp. 154–161, TE p. 156 <i>from</i> Self Reliance, SE p. 197 The Open Boat, SE p. 600 When the Negro Was in Vogue, SE p. 823 <i>from</i> Black Boy, SE p. 908 The Crucible, Act Four, SE p. 1115 Writing Workshop, SE pp. 1342–1349</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 179–202</p> <p>Glencoe Literature: Comparing Literature, SE p. 43 <i>from</i> Walden, TE p. 217 <i>from</i> Woman in the Nineteenth Century, SE p. 209 Comparing Literature, SE p. 236, TE p. 234 The Pit and the Pendulum, SE p. 276 The Minister’s Black Veil, SE p. 292, TE p. 288 Writing Workshop, SE pp. 310–317 <i>from</i> My Bondage and My Freedom, SE pp. 352–358, TE p. 354 Comparing Literature, SE p. 361 An Occurrence at Owl Creek Bridge, SE p. 399 <i>from</i> Song of Myself, SE p. 429 Dickinson’s Poetry, SE p. 454 <i>from</i> Two Views of the River, SE p. 507 A Wagner Matinée, SE p. 529 Writing Workshop, SE pp. 624–633 Comparing Literature, SE p. 698 A black man talks of reaping, SE p. 827 Writing Workshop, SE pp. 832–839 Breakfast, SE p. 872 A Rose for Emily, SE p. 887</p>

Common Core State Standards • Grade 11	Page References
	<p>The Life You Save May Be Your Own, SE p. 926 Comparing Literature, SE pp. 992, 1001, TE p. 986, 996, 997 <i>from</i> Hiroshima, SE p. 1016, TE p. 1010 The Portrait, SE p. 1023 Comparing Literature, SE p. 1191 Proposal for the Vietnam Veterans Memorial, TE p. 1200 SQ, SE p. 1252 The Names of Women, SE p. 1303 Salvador Late or Early, SE p. 1307 Thoughts on the African-American Novel, SE p. 1314</p>
<p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 179–202</p> <p>Glencoe Literature: The Pit and the Pendulum, SE p. 276 The Minister’s Black Veil, SE p. 292 Writing Workshop, SE pp. 310–317 An Occurrence at Owl Creek Bridge, SE p. 399 <i>from</i> Song of Myself, SE p. 429 Dickinson’s Poetry, SE p. 454 <i>from</i> Two Views of the River, SE p. 507 A Wagner Matinée, SE p. 529 Writing Workshop, SE pp. 624–633 Writing Workshop, SE pp. 832–839 A Rose for Emily, SE p. 887 The Life You Save May Be Your Own, SE p. 926 <i>from</i> Hiroshima, SE p. 1016 The Portrait, SE p. 1023 Proposal for the Vietnam Veterans Memorial, TE p. 1200 SQ, SE p. 1252 The Names of Women, SE p. 1303 Thoughts on the African-American Novel, SE p. 1314</p>

b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS Project Practice Book:

Writing Workshop: Research Report, pp. 179–202

Glencoe Literature:

Comparing Literature, SE p. 236

The Pit and the Pendulum, SE p. 276

The Minister's Black Veil, SE p. 292

Writing Workshop, SE pp. 310–317

An Occurrence at Owl Creek Bridge, SE p. 399

from Song of Myself, SE p. 429

Dickinson's Poetry, SE p. 454

from Two Views of the River, SE p. 507

A Wagner Matinée, SE p. 529

Writing Workshop, SE pp. 624–633

Writing Workshop, SE pp. 832–839

A Rose for Emily, SE p. 887

The Life You Save May Be Your Own, SE p. 926

from Hiroshima, SE p. 1016

Proposal for the Vietnam Veterans Memorial, TE p. 1200The Portrait, SE p. 1023

SQ, SE p. 1252

The Names of Women, SE p. 1303

Thoughts on the African-American Novel, SE p. 1314

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

CCSS Project Practice Book:

Writing Workshop: Research Report, pp. 179–202

Glencoe Literature:

The Minister's Black Veil, SE p. 292

Writing Workshop, SE pp. 310–317

An Occurrence at Owl Creek Bridge, SE p. 399

Writing Workshop, TE p. 1124

Writing Workshop, SE pp. 624–633

A Rose for Emily, SE p. 887

The Life You Save May Be Your Own, SE p. 926

from Hiroshima, SE p. 1016

The Names of Women, SE p. 1303

Thoughts on the African-American Novel, SE p. 1314

d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

CCSS Project Practice Book:

Writing Workshop: Research Report, pp. 179–202

Glencoe Literature:

The Minister's Black Veil, SE p. 292

Writing Workshop, SE pp. 310–317, TE p. 315

from Song of Myself, SE p. 429

Dickinson's Poetry, SE p. 454

A Wagner Matinée, SE p. 529

Writing Workshop, SE pp. 624–633

Writing Workshop, SE pp. 832–839

Breakfast, SE p. 872

A Rose for Emily, SE p. 887

The Life You Save May Be Your Own, SE p. 926

from Hiroshima, SE p. 1016

SQ, SE p. 1252

The Names of Women, SE p. 1303

Thoughts on the African-American Novel, SE p. 1314

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.

CCSS Project Practice Book:

Writing Workshop: Research Report, pp. 179–202

Glencoe Literature:

The Minister's Black Veil, SE p. 292

Writing Workshop, SE pp. 310–317

from Two Views of the River, SE p. 507

Writing Workshop, SE pp. 624–633

Writing Workshop, SE pp. 832–839

A Rose for Emily, SE p. 887

The Life You Save May Be Your Own, SE p. 926

from Hiroshima, SE p. 1016

Thoughts on the African-American Novel, SE p. 1314

<p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 179–202</p> <p>Glencoe Literature: The Minister’s Black Veil, SE p. 292 Writing Workshop, SE pp. 310–317 An Occurrence at Owl Creek Bridge, SE p. 399 Dickinson’s Poetry, SE p. 454 A Wagner Matinée, SE p. 529 Writing Workshop, SE pp. 624–633, TE p. 632 Writing Workshop, SE pp. 832–839 A Rose for Emily, SE p. 887 The Life You Save May Be Your Own, SE p. 926 <i>from</i> Hiroshima, SE p. 1016 SQ, SE p. 1252 The Names of Women, SE p. 1303 Thoughts on the African-American Novel, SE p. 1314</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p>CCSS Project Practice Book: SQ, pp. 57–72 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: How the World Was Made, SE, p. 26 The Celebrated Jumping Frog of Calaveras County, SE p. 503 April Showers, SE p. 548 To Build a Fire, SE p. 616 The Love Song of J. Alfred Prufrock, SE p. 675 Robert Frost’s Poetry, SE p. 734 Winter Dreams, SE p. 772 <i>from</i> Hiroshima, TE p. 1013 The Crucible, Act One, SE p. 1050 Writing Workshop, SE pp. 1118–1125 SQ, TE p. 1248 <i>from</i> The Woman Warrior, SE p. 1273 Nineteen Thirty-Seven, SE p. 1330</p>

Common Core State Standards • Grade 11	Page References
<p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p>CCSS Project Practice Book: SQ, pp. 57–72 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: April Showers, SE p. 548 To Build a Fire, SE p. 616 The Love Song of J. Alfred Prufrock, SE p. 675 Robert Frost’s Poetry, SE p. 734 Winter Dreams, SE p. 772 Writing Workshop, SE pp. 1118–1125 <i>from</i> The Woman Warrior, SE p. 1273 Nineteen Thirty-Seven, SE p. 1330</p>
<p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	<p>CCSS Project Practice Book: SQ, pp. 57–72 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: <i>from</i> A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson, TE p. 85 April Showers, SE p. 548 To Build a Fire, SE p. 616 The Love Song of J. Alfred Prufrock, SE p. 675 Robert Frost’s Poetry, SE p. 734 Winter Dreams, SE p. 772 Writing Workshop, SE pp. 1118–1125 <i>from</i> The Woman Warrior, SE p. 1273 Nineteen Thirty-Seven, SE p. 1330</p>
<p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p>	<p>CCSS Project Practice Book: SQ, pp. 57–72 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: April Showers, SE p. 548 To Build a Fire, SE p. 616 The Love Song of J. Alfred Prufrock, SE p. 675</p>

Common Core State Standards • Grade 11	Page References
	<p>Robert Frost’s Poetry, SE p. 734 Winter Dreams, SE p. 772 Writing Workshop, SE pp. 1118–1125 <i>from</i> The Woman Warrior, SE p. 1273 Nineteen Thirty-Seven, SE p. 1330</p>
<p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p>CCSS Project Practice Book: SQ, pp. 57–72 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: April Showers, SE p. 548 The Love Song of J. Alfred Prufrock, SE p. 675 Robert Frost’s Poetry, SE p. 734 Winter Dreams, SE p. 772 Writing Workshop, SE pp. 1118–1125 <i>from</i> The Woman Warrior, SE p. 1273 Nineteen Thirty-Seven, SE p. 1330</p>
<p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>CCSS Project Practice Book: SQ, pp. 57–72 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: April Showers, SE p. 548 To Build a Fire, SE p. 616 The Love Song of J. Alfred Prufrock, SE p. 675 Robert Frost’s Poetry, SE p. 734 Winter Dreams, SE p. 772 Writing Workshop, SE pp. 1118–1125 Proposal for the Vietnam Veterans Memorial, TE p. 1200 <i>from</i> The Woman Warrior, SE p. 1273 Nineteen Thirty-Seven, SE p. 1330</p>

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

CCSS Project Practice Book:

The Love Song of J. Alfred Prufrock, pp. 15–28
 The War Against the Trees, pp. 41–56
 SQ, pp. 57–72
 War Message to Congress, pp. 139–152
 Writing Workshop: Argument, pp. 155–178
 Writing Workshop: Research Report, pp. 179–202
 Writing Workshop: Autobiographical Narrative, pp. 203–224

Glencoe Literature:

Declaration of Independence, SE p. 127
 Writing Workshop, SE pp. 154–161
 The Devil and Tom Walker, SE p. 253
 The Pit and the Pendulum, SE p. 276
 The Minister's Black Veil, SE p. 292
 Writing Workshop, SE pp. 310–317
 Dickinson's Poetry, SE p. 454
 April Showers, SE p. 548
 To Build a Fire, SE p. 616
 The Love Song of J. Alfred Prufrock, SE p. 675
 Robert Frost's Poetry, SE p. 734
 Winter Dreams, SE p. 772
 When the Negro Was in Vogue, SE p. 823
from Black Boy, SE p. 908
 The Life You Save May Be Your Own, SE p. 926
 Writing Workshop, SE pp. 1118–1125
 Proposal for the Vietnam Veterans Memorial, TE p. 1200
from The Woman Warrior, SE p. 1273

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 grade 11–12 on page 54.)

CCSS Project Practice Book:

The War Against the Trees, pp. 41–56
 SQ, pp. 57–72
 War Message to Congress, pp. 139–152
 Writing Workshop: Argument, pp. 155–178
 Writing Workshop: Research Report, pp. 179–202
 Writing Workshop: Autobiographical Narrative, pp. 203–224

	<p>Glencoe Literature: This standard is met in all Writing Workshops and Respond Through Writing assignments. For example:</p> <p>Writing Workshop, SE pp. 624–633 Winter Dreams, SE p. 772 Writing Workshop, SE pp. 832–839</p>
<p>6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, in response to ongoing feedback, including new arguments or information.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain't I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152 Writing Workshop: Argument, pp. 155–178 Writing Workshop: Research Report, pp. 179–202 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: Slavery Under Glass, TE p. 367 Writing Workshop, SE pp. 458–467 <i>from</i> Two Views of the River, SE p. 507 The Open Boat, TE p. 594 To Build a Fire, TE p. 607 Writing Workshop, TE p. 631 Breakfast, SE p. 872 A Rose for Emily, TE p. 883 Writing Workshop, SE pp. 1118–1125, TE p. 1125 Ending Poem, SE p. 1341</p>

Research to Build and Present Knowledge

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.

CCSS Project Practice Book:

The Love Song of J. Alfred Prufrock, pp. 15–28
from My Bondage and My Freedom, pp. 91–106
 And Ain't I a Woman? pp. 107–122
 TIME: Stanzas from a Black Epic, pp. 123–138
 War Message to Congress, pp. 139–152
 Writing Workshop: Research Report, pp. 179–202

Glencoe Literature:

The Sky Tree, TE, p. 34
 Comparing Literature, SE p. 46
from The Life Of Okaudah Equiano, TE pp. 71, 75
 The Pit and the Pendulum, TE pp. 267, 269
from Moby Dick, TE p. 300
from In the Heart of the Sea, TE p. 308
from Specimen Days, TE p. 417
 Writing Workshop, SE pp. 458–467
from Two Views of the River, SE p. 507
 The Open Boat, TE p. 594
 To Build a Fire, TE p. 607
from Arctic Dreams, TE p. 621
 Writing Workshop, TE p. 631
 Unit Five Introduction, TE p. 647
 Comparing Literature, SE p. 698
from Remarks at Amherst College, TE p. 736
 In Another Country, TE p. 746
 Winter Dreams, TE pp. 758, 760
 Stanzas from a Black Epic, TE p. 809
 When the Negro Was in Vogue, TE p. 817
 Writing Workshop, TE p. 839
 Breakfast, SE p. 872
 A Rose for Emily, TE p. 883
 War Message to Congress, SE pp. 971–974, TE p. 973
 Comparing Literature, SE p. 992, TE p. 986

	<p>The Portrait, SE p. 1023, TE p. 1019 The Crucible, Act One, TE pp. 1028, 1041 The Crucible, Act Two, TE pp. 1052, 1061, 1066 The Crucible, Act Three, TE pp. 1076, 1085 The Crucible, Act Four, SE p. 1115, TE p. 1111 <i>from</i> Working: Roberto Acuna, Farm Worker, SE p. 1178, TE p. 1174 The Asians Dying; Separation; When You Go Away, SE p. 1197 The Fish; Filling Station, SE p. 1221 The Names of Women, SE p. 1303 Ending Poem, SE p. 1341</p>
<p>8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p>	<p>CCSS Project Practice Book: The Love Song of J. Alfred Prufrock, pp. 15–28 The War Against the Trees, pp. 41–56 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain't I a Woman? pp. 107–122 Writing Workshop: Research Report, pp. 179–202</p> <p>Glencoe Literature: The Pit and the Pendulum, TE p. 269 Slavery Under Glass, TE p. 367 Writing Workshop, SE pp. 458–467 <i>from</i> Two Views of the River, SE p. 507 The Open Boat, TE p. 594 To Build a Fire, TE p. 607 Stanzas from a Black Epic, SE pp. 806–809, TE p. 808 Breakfast, SE p. 872 The Portrait, SE p. 1023 The Crucible, Act One, TE p. 1041 The Crucible, Act Two, TE pp. 1052, 1066 The Crucible, Act Three, TE p. 1085 The Crucible, Act Four, SE p. 1115, TE p. 1111 The Asians Dying; Separation; When You Go Away, SE p. 1197 The Fish; Filling Station, SE p. 1221 The Names of Women, SE p. 1303</p>

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

CCSS Project Practice Book:

The Pit and the Pendulum, pp. 3–14
 The Love Song of J. Alfred Prufrock, pp. 15–28
 The Crucible, pp. 29–40
 The War Against the Trees, pp. 41–56
 SQ, pp. 57–72
 Declaration of Independence, pp. 75–90
from My Bondage and My Freedom, pp. 91–106
 And Ain't I a Woman? pp. 107–122
 TIME: Stanzas from a Black Epic, pp. 123–138
 War Message to Congress, pp. 139–152

Glencoe Literature:

from The Life Of Okaudah Equiano, TE p. 75
 The Pit and the Pendulum, TE p. 269
 The Minister's Black Veil, SE p. 292
from Moby Dick, SE p. 305
 Comparing Literature, SE p. 361
 Slavery Under Glass, TE p. 364
 Writing Workshop, SE pp. 458–467
from Two Views of the River, SE p. 507
 The Open Boat, TE p. 594
 To Build a Fire, SE p. 607
 Writing Workshop, TE p. 631
 Writing Workshop, SE pp. 832–839
 A Rose for Emily, TE p. 883
 The Portrait, TE p. 1019
 The Crucible, Act One, TE p.1041
 The Crucible, Act Two, TE p. 1061
 The Crucible, Act Three, TE p. 1085
 The Crucible, Act Four, SE p. 1115, TE p. 1111
 Writing Workshop, SE pp. 1118–1125
 The Asians Dying; Separation; When You Go Away, SE p. 1197
 The Fish; Filling Station, SE p. 1221
 The Names of Women, SE p. 1303

<p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 SQ, pp. 57–72</p> <p>Glencoe Literature: The Minister’s Black Veil, SE p. 292 <i>from</i> Moby Dick, SE p. 305 The Open Boat, TE p. 594 To Build a Fire, TE p. 607</p>
<p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>	<p>CCSS Project Practice Book: Declaration of Independence, pp. 75–90 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p> <p>Glencoe Literature: <i>from</i> The Life of Olaudah Equiano, TE p. 75 Declaration of Independence, SE p. 127 How They Chose Those Words, TE p. 128 War Message to Congress, TE pp. 972, 973</p>
Range of Writing	
<p>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.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138</p>

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	<p>War Message to Congress, pp. 139–152 Writing Workshop: Argument, pp. 155–178 Writing Workshop: Research Report, pp. 179–202 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: This standard is met in all writing assignments throughout the book. For example:</p> <p>Writing Workshop, SE pp. 832–839 The Life You Save May Be Your Own, SE p. 926 <i>from</i> Hiroshima, SE p. 1016</p>

Speaking and Listening	
<i>Comprehension and Collaboration</i>	
<p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p> <p>Glencoe Literature: <i>from</i> The Way to Rainy Mountain, TE pp. 27, 31 The Sky Tree, TE p. 35, TE pp. 34, 35, 36 <i>from</i> The Iroquois Constitution, TE pp. 48, 49 Of Plymouth Plantation, TE p. 67 <i>from</i> The Life of Olaudah Equiano, TE p. 76</p>

Declaration of Independence, SE pp. 125
from The Crisis, TE p. 136
 Letter to John Adams, TE p. 146
 Writing Workshop, TE p. 161
from Walden, TE p. 214
 Comparing Literature, SE p. 236
 The Devil and Tom Walker, SE p. 251, TE p. 243
 The Minister's Black Veil, SE p. 290
 Writing Workshop, TE p. 313
 Comparing Literature, SE p. 360
 Slavery Under Glass, TE p. 367
from Song of Myself, SE p. 427
 Dickinson's Poetry, SE p. 452
 Speaking, Listening, and Viewing Workshop, TE p. 471
 Unit Three Introduction, SE p. 494
 A Wagner Matinée, SE p. 527
 Comparing Literature, SE p. 567
 The Open Boat, TE pp. 592, 597
 To Build a Fire, TE p. 605
from Arctic Dreams, TE p. 621
 Speaking, Listening, and Viewing Workshop, SE pp. 634–635
 Unit Five Introduction, TE p. 649
 The Love Song of J. Alfred Prufrock, SE p. 674, TE p. 669
 The Red Wheelbarrow; This is Just to Say, TE p. 679
 Comparing Literature, SE p. 8
 Robert Frost's Poetry, SE p. 732, TE p. 729
 In Another Country, TE p. 746
 Winter Dreams, SE 770, TE p. 762
 The Jilting of Granny Weatherall, SE p. 783, TE p. 779, 780, 782
 Breakfast, SE p. 871
 A Rose for Emily, SE p. 886, TE pp. 885, 877
 A Worn Path, SE p. 897, TE pp. 894
 The Life You Save May Be Your Own, SE p. 924
 The Second Tree from the Corner, SE p. 936
 The Magic Barrel, SE p. 958, TE p. 947
 Comparing Literature, SE p. 1001, TE p. 997
from Hiroshima, SE pp. 1014, 1015

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	<p>The Portrait, SE p. 1022 The Crucible, Act Two, TE pp. 1052, 1055, 1059 The Crucible, Act Three, TE p. 1084 The Crucible, Act Four, SE pp. 1113, 1114 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127 <i>from</i> Working: Roberto Acuna, Farm Worker, SE pp. 1177, 1178, TE pp. 1170, 1172, 1173 Comparing Literature, SE p. 1191, TE pp. 1189, 1190 The Asians Dying; Separation; When You Go Away, SE p. 1197 A Hard Rain’s A-Gonna Fall, SE p. 1206 Sleep in the Mojave Desert; Crossing the Water, SE p. 1231 SQ, SE pp. 1250, 1251, TE pp. 1248, 1249 Cottonmouth Country, SE p. 1261 Everything Stuck to Him, SE pp. 1280, 1281, TE p. 1279 Nineteen Thirty-Seven, SE pp. 1328, 1329 Ending Poem, SE p. 1344 Writing Workshop, SE p. 1348, TE p. 1348 Speaking, Listening, and Viewing Workshop, SE pp. 1350–1351</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p> <p>Glencoe Literature: <i>from</i> The Way To Rainy Mountain, TE, pp. 29, 31 Comparing Literature, SE pp. 45, 46, TE pp. 27 <i>from</i> The Iroquois Constitution, TE pp. 49 <i>from</i> The Life of Olaudah Equiano, TE p. 76 Declaration of Independence, SE pp. 125 <i>from</i> The Crisis, TE p. 136</p>

from The Crisis, TE p. 136
 Letter to John Adams, TE p. 146
 Writing Workshop, TE p. 161
from Walden, TE p. 214
 Comparing Literature, SE p. 236
 The Devil and Tom Walker, SE p. 251, TE p. 243
 The Minster's Black Veil, SE p. 290
 Writing Workshop, TE p. 313
 Slavery Under Glass, TE p. 367
 And Ain't I a Woman? TE p. 369
 An Occurrence at Owl Creek Bridge, SE p. 397, TE pp. 394, 395
from Song of Myself, SE p. 427
 Dickinson's Poetry, SE p. 452
 A Wagner Matinée, SE p. 527
 Comparing Literature, SE p. 567
 The Open Boat, TE p. 592
 To Build a Fire, TE p. 605
from Arctic Dreams, TE p. 621
 Speaking, Listening, and Viewing Workshop, SE pp. 634–635, TE p. 635
 The Love Song of J. Alfred Prufrock, SE p. 674, TE p. 669
 Comparing Literature, SE p. 8
 In Another Country, TE p. 746
 Winter Dreams, TE p. 762
 The Jilting of Granny Weatherall, SE p. 783, TE pp. 779, 780, 782
 Breakfast, SE p. 872
 A Rose for Emily, SE p. 886, TE pp. 875, 877, 883
 A Worn Path, SE p. 897, TE pp. 894
 The Life You Save May Be Your Own, SE p. 924
 The Second Tree from the Corner, SE p. 936
 The Magic Barrel, SE p. 958, TE p. 947
 Comparing Literature, SE p. 1001
from Hiroshima, SE pp. 1014, 1015
 The Portrait, SE p. 1022
 The Crucible, Act Two, TE pp. 1052, 1055, 1059
 The Crucible, Act Four, SE pp. 1113, 1114
from Working: Roberto Acuna, Farm Worker, SE p. 1177, TE p. 1170
 Comparing Literature, SE p. 1191, TE pp. 1189, 1190
 The Asians Dying; Separation; When You Go Away, SE p. 1197

	<p>A Hard Rain’s A-Gonna Fall, SE p. 1206 Sleep in the Mojave Desert; Crossing the Water, SE p. 1231 SQ, SE pp. 1250, 1251, TE pp. 1248, 1249 Cottonmouth Country, SE p. 1261 Everything Stuck to Him, SE pp. 1280, 1281 Nineteen Thirty-Seven, SE pp. 1328, 1329 Ending Poem, SE p. 1340 Speaking, Listening, and Viewing Workshop, SE pp. 1350–1351</p>
<p>b. Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p> <p>Glencoe Literature: <i>from</i> The Way To Rainy Mountain, TE, pp. 27, 31 Comparing Literature, TE p. 27 The Sky Tree, TE p. 35 Declaration of Independence, SE pp. 125 <i>from</i> The Crisis, TE p. 136 Letter to John Adams, TE p. 146 Writing Workshop, TE p. 161 Writing Workshop, TE p. 313 Speaking, Listening, and Viewing Workshop, SE pp. 318–319 Slavery Under Glass, TE pp. 367, 369 An Occurrence at Owl Creek Bridge, TE p. 394 Speaking, Listening, and Viewing Workshop, TE p. 471 Comparing Literature, SE p. 567 The Open Boat, TE pp. 592, 597</p>

	<p>To Build a Fire, TE p. 605 Speaking, Listening, and Viewing Workshop, SE pp. 634–635 The Love Song of J. Alfred Prufrock, SE p. 674, TE p. 669 Robert Frost’s Poetry, TE pp. 718, 731 Winter Dreams, TE pp. 762, 766, 768 The Jilting of Granny Weatherall, SE p. 783, TE pp. 779, 780, 782 A Rose for Emily, SE p. 886, TE pp. 875, 877, 883 A Worn Path, SE p. 897, TE p. 894 The Second Tree from the Corner, SE p. 936 The Magic Barrel, SE p. 958, TE p. 947 <i>from</i> Hiroshima, SE p. 1015, TE p. 1009 The Portrait, SE p. 1022 The Crucible, Act Two, TE pp. 1052, 1060, 1062 The Crucible, Act Three, TE pp. 1084, 1085 The Crucible, Act Four, TE p. 1109 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127 <i>from</i> Working: Roberto Acuna, Farm Worker, TE pp. 1170, 1173 The Asians Dying; Separation; When You Go Away, SE p. 1197 Sleep in the Mojave Desert; Crossing the Water, SE p. 1231 Everything Stuck to Him, SE p. 1281 Nineteen Thirty-Seven, SE pp. 1328, 1329 Ending Poem, SE p. 1340 Speaking, Listening, and Viewing Workshop, SE pp. 1350–1351</p>
<p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p>

Glencoe Literature:

Of Plymouth Plantation, TE p. 67
from The Crisis, TE p. 136
 Letter to John Adams, TE p. 146
 Writing Workshop, TE p. 161
from Walden, TE p. 214
 The Minster's Black Veil, SE p. 290
 Writing Workshop, TE p. 313
 An Occurrence at Owl Creek Bridge, TE p. 394
 Dickinson's Poetry, SE p. 452
 Comparing Literature, SE p. 567
 The Open Boat, TE p. 592
 Speaking, Listening, and Viewing Workshop, SE pp. 634–635
 The Love Song of J. Alfred Prufrock, SE p. 674
 Comparing Literature, SE p. 8
 Winter Dreams, TE p. 762
 The Jilting of Granny Weatherall, TE pp. 779, 780, 782
 A Rose for Emily, SE p. 886, TE p. 883
 A Worn Path, SE p. 897
 The Second Tree from the Corner, SE p. 936
 The Magic Barrel, SE p. 958
 Comparing Literature, SE p. 1001
from Hiroshima, SE pp. 1014, 1015
 The Portrait, SE p. 1022
 The Crucible, Act Three, TE p. 1085
 The Crucible, Act Four, SE pp. 1113, 1114
 The Asians Dying; Separation; When You Go Away, SE p. 1197
 Sleep in the Mojave Desert; Crossing the Water, SE p. 1231
 SQ, SE pp. 1250, 1251
 Cottonmouth Country, SE p. 1261
 Everything Stuck to Him, SE p. 1281
 The Names of Women, SE p. 1303
 Nineteen Thirty-Seven, SE pp. 1328, 1329
 Ending Poem, SE p. 1340
 Speaking, Listening, and Viewing Workshop, SE pp. 1350–1351

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS Project Practice Book:

The Pit and the Pendulum, pp. 3–14
 The Love Song of J. Alfred Prufrock, pp. 15–28
 The Crucible, pp. 29–40
 The War Against the Trees, pp. 41–56
 SQ, pp. 57–72
 Declaration of Independence, pp. 75–90
from My Bondage and My Freedom, pp. 91–106
 And Ain't I a Woman? pp. 107–122
 TIME: Stanzas from a Black Epic, pp. 123–138
 War Message to Congress, pp. 139–152

Glencoe Literature:

from The Crisis, TE p. 136
 Letter to John Adams, TE p. 146
 Writing Workshop, TE p. 161
from Walden, TE p. 214
 The Devil and Tom Walker, SE p. 251
 Writing Workshop, TE p. 313
 Slavery Under Glass, TE pp. 367
 An Occurrence at Owl Creek Bridge, SE p. 397
 Comparing Literature, SE p. 567
 Speaking, Listening, and Viewing Workshop, SE pp. 634–635
 The Love Song of J. Alfred Prufrock, SE p. 674
 Comparing Literature, SE p. 8
 Winter Dreams, TE p. 762
 The Jilting of Granny Weatherall, TE pp. 779, 780, 782
 A Rose for Emily, TE p. 883
 A Worn Path, SE p. 897
 The Magic Barrel, SE p. 958
from Hiroshima, SE pp. 1014, 1015
 The Crucible, Act Four, SE pp. 1113, 1114
from Working: Roberto Acuna, Farm Worker, TE pp. 1170, 1173
 The Asians Dying; Separation; When You Go Away, SE p. 1197
 Sleep in the Mojave Desert; Crossing the Water, SE p. 1231
 SQ, SE pp. 1250, 1251
 Cottonmouth Country, SE p. 1261

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	<p>Everything Stuck to Him, SE p. 1281 Nineteen Thirty-Seven, SE pp. 1328, 1329 Ending Poem, SE p. 1340 Speaking, Listening, and Viewing Workshop, SE pp. 1350–1351</p>
<p>2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from My Bondage and My Freedom</i>, pp. 91–106 And Ain't I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p> <p>Glencoe Literature: <i>from The Life of Olaudah Equiano</i>, SE p. 77 The Pit and the Pendulum, TE p. 269 The Minster's Black Veil, SE p. 290 Slavery Under Glass, SE p. 367 Speaking, Listening, and Viewing Workshop, SE pp. 468–471, TE. p. 468 The Open Boat, SE p. 598 Speaking, Listening, and Viewing Workshop, SE pp. 840–841 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127, TE p. 1126 Unit Seven Introduction, TE pp. 1142, 1150 Sleep in the Mojave Desert; Crossing the Water, SE p. 1231 Cottonmouth Country, SE p. 1261 Ending Poem, SE p. 1340</p>
<p>3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 <i>from My Bondage and My Freedom</i>, pp. 91–106 And Ain't I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138</p>

Glencoe Literature:

Speaking, Listening, and Viewing Workshop, SE p. 163, TE p. 163
 Speaking, Listening, and Viewing Workshop, SE pp. 469, 471
 Speaking, Listening, and Viewing Workshop, SE pp. 634–635
 The Jilting of Granny Weatherall, SE p. 784
 Speaking, Listening, and Viewing Workshop, SE pp. 840–841
 The Magic Barrel, SE p. 958
 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127
 Unit Seven Introduction, TE p. 1142
 The Asians Dying; Separation; When You Go Away, SE p. 1197
 Sleep in the Mojave Desert; Crossing the Water, SE p. 1231
 Cottonmouth Country, SE p. 1262
 Everything Stuck to Him, SE p. 1281
 Ending Poem, SE p. 1341
 Speaking, Listening, and Viewing Workshop, SE pp. 1350–1351

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS Project Practice Book:

The Pit and the Pendulum, pp. 3–14
 The Love Song of J. Alfred Prufrock, pp. 15–28
 The Crucible, pp. 29–40
 The War Against the Trees, pp. 41–56
 SQ, pp. 57–72
 Declaration of Independence, pp. 75–90
from My Bondage and My Freedom, pp. 91–106
 And Ain't I a Woman? pp. 107–122
 TIME: Stanzas from a Black Epic, pp. 123–138
 War Message to Congress, pp. 139–152

Glencoe Literature:

from The Crisis, TE p. 136
 Writing Workshop, SE p. 161
 Speaking, Listening, and Viewing Workshop, SE pp. 162–163
from Woman in the Nineteenth Century, TE p. 209
 Comparing Literature, TE p. 234
from Moby Dick, TE p. 302

	<p>Speaking, Listening, and Viewing Workshop, SE pp. 318–319 Speaking, Listening, and Viewing Workshop, SE pp. 468–471 Speaking, Listening, and Viewing Workshop, SE pp. 634–635 The Love Song of J. Alfred Prufrock, TE p. 671 The Jilting of Granny Weatherall, SE p. 784 Speaking, Listening, and Viewing Workshop, SE pp. 840–841 A Rose for Emily, TE p. 880 <i>from</i> Black Boy, SE p. 908 Comparing Literature, SE p. 992 <i>from</i> Hiroshima, TE p. 1013 The Crucible, Act One, TE p. 1028 The Crucible, Act Two, TE pp. 1060, 1061, 1062 The Crucible, Act Three, TE pp. 1084, 1085 The Crucible, Act Four, TE p. 1109 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127 Unit Seven Introduction, TE pp. 1142, 1150 <i>from</i> Working: Roberto Acuna, Farm Worker, TE pp. 1172, 1174 A Hard Rain’s A-Gonna Fall, SE p. 1207 SQ, TE p. 1249 Cottonmouth Country, SE p. 1262 Ending Poem, SE p. 1341 Speaking, Listening, and Viewing Workshop, SE pp. 1350–1351</p>
<p>5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 <i>from</i> My Bondage and My Freedom, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138</p>

	<p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE p. 319 Slavery Under Glass, TE p. 367 Speaking, Listening, and Viewing Workshop, SE pp. 468–471, TE pp. 468, 470 <i>from Two Views of the River</i>, SE p. 507 Robert Frost’s Poetry, TE p. 727 Speaking, Listening, and Viewing Workshop, SE pp. 840–841 <i>from Black Boy</i>, SE p. 908 Comparing Literature, SE p. 992 The Crucible, Act Three, TE p. 1085 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127, TE p. 1126 The Asians Dying; Separation; When You Go Away, SE p. 1197 A Hard Rain’s A-Gonna Fall, TE p. 1207 Cottonmouth Country, SE p. 1262 Ending Poem, SE p. 1341</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)</p>	<p>CCSS Project Practice Book: The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152</p> <p>Glencoe Literature: <i>from The Crisis</i>, TE p. 136 Letter to John Adams, TE p. 146 Speaking, Listening, and Viewing Workshop, SE pp. 162–163 Comparing Literature, TE p. 234 Speaking, Listening, and Viewing Workshop, SE p. 319, TE p. 319 Speaking, Listening, and Viewing Workshop, SE pp. 468–471 Comparing Literature, TE pp. 563, 566 Speaking, Listening, and Viewing Workshop, SE pp. 634–635 Robert Frost’s Poetry, TE pp. 729, 730, 731 Winter Dreams, TE pp. 766, 768</p>

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	<p>A black man talks of reaping, SE p. 827 Speaking, Listening, and Viewing Workshop, SE pp. 840–841 <i>from Black Boy</i>, SE p. 908 The Crucible, Act Two, TE pp. 1060, 1061, 1062 The Crucible, Act Three, TE pp. 1084, 1085 The Crucible, Act Four, TE p. 1109 Speaking, Listening, and Viewing Workshop, SE pp. 1126–1127 Unit Seven Introduction, TE p. 1142 The Asians Dying; Separation; When You Go Away, SE p. 1197 A Hard Rain’s A-Gonna Fall, SE p. 1207 Cottonmouth Country, SE p. 1262 Ending Poem, SE p. 1341</p>

Language	
<i>Conventions of Standard English</i>	
<p>1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from My Bondage and My Freedom</i>, pp. 91–106 And Ain’t I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152 Writing Workshop: Argument, pp. 155–178 Writing Workshop: Research Report, pp. 179–202 Writing Workshop: Autobiographical Narrative, pp. 203–224 Patterns of Word Changes, pp. 233–238</p>

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	<p>Glencoe Literature: This standard is met in Grammar Workshops and Focus Lessons. For example:</p> <p>Grammar Workshop, SE p. 530 Grammar Workshop, SE p. 927 Grammar Workshop, SE p. 1179</p>
<p>a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p>	<p>CCSS Project Practice Book: Patterns of Word Changes, pp. 233–238 Writing Workshop: Argument, pp. 155–178</p> <p>Glencoe Literature: <i>from</i> Of Plymouth Plantation, SE pp. 62–68 <i>from</i> Of Plymouth Plantation, TE p. 65 <i>from</i> The Life of Olaudah Equiano, TE p. 72 The Raven, TE p. 258 The Pit and the Pendulum, TE p. 263 <i>from</i> Moby Dick, TE p. 301 Comparing Literature, TE pp. 351, 355 Letter to His Son, SE pp. 382–386, TE pp. 383, 385 Douglass; We Wear the Mask, TE p. 569 The Crucible, Act Three, TE p. 1081 The Crucible, Act Four, TE pp. 1101, 1105</p>
<p>b. Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster’s Dictionary of English Usage</i>, <i>Garner’s Modern American Usage</i>) as needed.</p>	<p>CCSS Project Practice Book: Declaration of Independence, pp. 75–90 Writing Workshop: Argument, pp. 155–178</p> <p>Glencoe Literature: Vocabulary Workshop, SE p. 102 <i>from</i> Civil Disobedience, TE p. 227 An Occurrence at Owl Creek Bridge, TE p. 391 Vocabulary Workshop, SE p. 549 Vocabulary Workshop, TE p. 681 The Crucible, Act Four, TE p. 1105</p>

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<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56 SQ, pp. 57–72 Declaration of Independence, pp. 75–90 <i>from My Bondage and My Freedom</i>, pp. 91–106 And Ain't I a Woman? pp. 107–122 TIME: Stanzas from a Black Epic, pp. 123–138 War Message to Congress, pp. 139–152 Writing Workshop: Argument, pp. 155–178 Writing Workshop: Research Report, pp. 179–202 Writing Workshop: Autobiographical Narrative, pp. 203–224</p> <p>Glencoe Literature: This standard is met in Grammar Workshops, Focus Lessons, and Respond Through Writing assignments. For example:</p> <p>Writing Workshop, SE p. 317 Grammar Workshop, SE p. 530 Writing Workshop, SE p. 839</p>
<p>a. Observe hyphenation conventions.</p>	<p>CCSS Project Practice Book: The War Against the Trees, pp. 41–56 Writing Workshop: Research Report, pp. 179–202</p> <p>Glencoe Literature: <i>from Long Walk to Freedom</i>, TE p. 231 Writing Workshop, SE p. 161 <i>from Song of Myself</i>, SE p. 429</p>
<p>b. Spell correctly.</p>	<p>CCSS Project Practice Book: The Pit and the Pendulum, pp. 3–14 The Love Song of J. Alfred Prufrock, pp. 15–28 The Crucible, pp. 29–40 The War Against the Trees, pp. 41–56</p>

SQ, pp. 57–72
 Declaration of Independence, pp. 75–90
from My Bondage and My Freedom, pp. 91–106
 And Ain't I a Woman? pp. 107–122
 TIME: Stanzas from a Black Epic, pp. 123–138
 War Message to Congress, pp. 139–152
 Writing Workshop: Argument, pp. 155–178
 Writing Workshop: Research Report, pp. 179–202
 Writing Workshop: Autobiographical Narrative, pp. 203–224

Glencoe Literature:

Writing Workshop, SE p. 161
 The Pit and the Pendulum, SE p. 276
 Writing Workshop, SE p. 317
 An Occurrence at Owl Creek Bridge, SE p. 399
from Song of Myself, SE p. 429
 Dickinson's Poetry, SE p. 452
 Writing Workshop, SE p. 467
 A Wagner Matinée, SE p. 529
 The Open Boat, SE p. 600
 Writing Workshop, SE p. 633
 The Love Song of J. Alfred Prufrock, SE p. 675
 Robert Frost's Poetry, SE p. 734
 Winter Dreams, SE p. 772
 The Jilting of Granny Weatherall, SE p. 784
 When the Negro Was in Vogue, SE p. 823
 Writing Workshop, SE p. 839
 A Rose for Emily, SE p. 887
 The Life You Save May Be Your Own, SE p. 926
from Hiroshima, SE p. 1016
 The Crucible, Act Four, SE p. 1115
 Writing Workshop, SE p. 1125
 SQ, SE p. 1252
from The Woman Warrior, SE p. 1273
 Nineteen Thirty-Seven, SE p. 1330
 Writing Workshop, SE p. 1349

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS Project Practice Book:

Writing Workshop: Argument, pp. 155–178
 Writing Workshop: Research Report, pp. 179–202
 Writing Workshop: Autobiographical Narrative, pp. 203–224

Glencoe Literature:

This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:

Writing Workshop, SE pp. 624–633
 Speaking, Listening, and Viewing Workshop, SE pp. 468–471
 Writing Workshop, SE pp. 832–839

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

CCSS Project Practice Book:

The Love Song of J. Alfred Prufrock, pp. 15–28
 Writing Workshop: Argument, pp. 155–178
 Writing Workshop: Research Report, pp. 179–202
 Writing Workshop: Autobiographical Narrative, pp. 203–224

Glencoe Literature:

Writing Workshop, SE pp. 154–161
 Writing Workshop, SE pp. 310–317
 Writing Workshop, SE pp. 458–467
 Writing Workshop, SE pp. 624–633
 Writing Workshop, SE pp. 832–839
 Writing Workshop, SE pp. 1118–1125
 Writing Workshop, SE pp. 1342–1349

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

CCSS Project Practice Book:

Context as Clues to Meaning, pp. 227–232
 Patterns of Word Changes, pp. 233–238
 Synonyms: Nuances, pp. 239–240

	<p>Glencoe Literature: This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example:</p> <p>Vocabulary Workshop, SE p. 102 The Crucible, Act Four, SE p. 1115 Vocabulary Workshop, SE p. 1166</p>
<p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 227–232</p> <p>Glencoe Literature: <i>from</i> Of Plymouth Plantation, TE p. 65 <i>from</i> A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson, TE p. 83 Speech to the Second Virginia Convention, SE p. 117 <i>from</i> The Crisis, SE pp. 133–138 , TE p 135 The Biology of Joy, TE pp. 199, 201 The Pit and the Pendulum, TE pp. 263, 264 Vocabulary Workshop, SE p. 277 The Minister’s Black Veil, TE pp. 281, 283 <i>from</i> In the Heart of the Sea, TE p. 306 Slavery Under Glass, TE p. 367 And Ain’t I a Woman? TE p. 369 <i>from</i> Mary Chesnut’s Civil War, SE p. 380 <i>from</i> Walt Whitman: A Life, TE pp. 432, 433, 435 Dickinson’s Poetry, TE p. 443 April Showers, TE p. 541 The Open Boat, SE p. 599 <i>from</i> Arctic Dreams, TE pp. 617, 619 Summer Rain; Fireworks, SE p. 686 If We Must Die; The Tropics in New York, TE p. 803 A black man talks of reaping, SE p. 827 A Rose for Emily, TE p. 881 <i>from</i> You Have Seen Their Faces, TE p. 910 The Magic Barrel, SE p. 958, TE p. 952 Death of a Ball Turret Gunner, SE p. 979 The Portrait, SE p. 1023</p>

Common Core State Standards • Grade 11	Page References
	<p>The Crucible, Act Two, TE p. 1064 The Crucible, Act Three, SE p. 1095 The Crucible, Act Four, TE pp. 1098, 1105 <i>from Working: Roberto Acuna, Farm Worker</i>, SE p. 1178 The Fish; Filling Station, SE p. 1221, TE p. 1216 Everything Stuck to Him, SE p. 1281 My Father and the Figtree, SE p. 1290</p>
<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>	<p>CCSS Project Practice Book: Patterns of Word Changes, pp. 233–238</p> <p>Glencoe Literature: Vocabulary Workshop, SE, pp. 53-54 <i>from La Relación</i>, TE p. 57 The Pit and the Pendulum, TE p. 265 Writing Workshop, TE p. 311 Comparing Literature, TE p. 688 Winter Dreams, TE p. 757 The Crucible, Act Two, TE p. 1057</p>
<p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 227–232 Patterns of Word Changes, pp. 233–238 Synonyms: Nuances, pp. 239–240</p> <p>Glencoe Literature: Vocabulary Workshop, TE p. 53 <i>from La Relación</i>, TE p. 57 <i>from The Life of Olaudah Equiano</i>, SE p. 78 <i>from A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i>, TE p. 83 <i>from Sinners in the Hands of an Angry God</i>, SE p. 101 Vocabulary Workshop, SE p. 102 Vocabulary Workshop, SE p. 131 <i>from Moby Dick</i>, TE p. 295 An Occurrence at Owl Creek Bridge, TE p. 391 <i>from Walt Whitman: A Life</i>, TE p. 435</p>

	<p>Dickinson’s Poetry, TE p. 448 Vocabulary Workshop, SE p. 549 <i>from Arctic Dreams</i>, TE pp. 617, 619 Vocabulary Workshop, TE p. 681 Study of Two Pears; <i>from The Man with the Blue Guitar</i>, SE p. 703 Winter Dreams, SE p. 771 The Jilting of Granny Weatherall, TE p. 779 If We Must Die; <i>The Tropics in New York</i>, SE p. 805, TE p. 803 When the Negro Was in Vogue, TE p. 819 Unit Six Introduction, TE p. 855 A Rose for Emily, TE p. 875 Vocabulary Workshop, SE p. 975 <i>from Hiroshima</i>, TE p. 1007 The Crucible, Act One, TE p. 1037 The Crucible, Act Two, TE p. 1064 The Crucible, Act Three, TE pp. 1081, 1087 The Crucible, Act Four, TE pp. 1098, 1105, 2099 <i>from Working: Roberto Acuna, Farm Worker</i>, TE p. 1175 Ambush, SE p. 1185, TE p. 1181 Proposal for the Vietnam Veterans Memorial, TE p. 1201 Sleep in the Mojave Desert; <i>Crossing the Water</i>, SE p. 1231 El Ovido, TE p. 128</p>
<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 227–232</p> <p>Glencoe Literature: <i>from La Relación</i>, TE p. 57 <i>from Of Plymouth Plantation</i>, SE p. 68, TE p. 75 Vocabulary Workshop, SE p. 102 The Biology of Joy, TE pp. 199, 201 The Pit and the Pendulum, TE p. 264 An Occurrence at Owl Creek Bridge, TE p. 391 <i>from Song of Myself</i>, TE p. 425 <i>from Walt Whitman: A Life</i>, TE p. 435 Dickinson’s Poetry, TE p. 448</p>

Common Core State Standards • Grade 11	Page References
	<p> <i>from</i> Arctic Dreams, TE pp. 617, 619 Winter Dreams, SE p. 771 When the Negro Was in Vogue, SE p. 822 Any Human to Another, SE p. 831 Vocabulary Workshop, SE p. 975 Comparing Literature, TE pp. 984, 989 The Crucible, Act Two, TE p. 1064 Courage, SE p. 1212 </p>
<p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p> CCSS Project Practice Book: Context as Clues to Meaning, pp. 227–232 Patterns of Word Changes, pp. 233–238 Synonyms: Nuances, pp. 239–240 The War Against the Trees, pp. 41–56 <i>from</i> My Bondage and My Freedom, pp. 91–106 </p> <p> Glencoe Literature: How the World Was Made, TE, p. 23 <i>from</i> The Way to Rainy Mountain, TE p. 27 <i>from</i> Of Plymouth Plantation, TE p. 64 <i>from</i> Sinners in the Hands of an Angry God, TE pp. 96, 97 Vocabulary Workshop, SE p. 102 Speech to the Second Virginia Convention, SE pp. 115–119 Declaration of Independence, TE pp. 123, 124 <i>from</i> The Crisis, SE pp. 133–138, TE p. 135 <i>from</i> The Crisis, TE p. 136 Letter to John Adams, SE p. 146–148, TE p. 147 <i>from</i> Walden, SE p. 213–219 Comparing Literature, TE p. 235 The Raven, SE pp. 256–261, TE p. 256 The Pit and the Pendulum, TE pp. 267, 268 <i>from</i> Moby Dick, SE p. 304 <i>from</i> My Bondage and My Freedom, SE pp. 352–358, TE p. 353 Comparing Literature, SE pp. 350–361, TE pp. 353, 355, 357, 359, 360, 361 Letter to His Son, TE p. 383 An Occurrence at Owl Creek Bridge, TE p. 395 <i>from</i> Song of Myself, SE pp. 420–429, TE p. 425 </p>

	<p> <i>from</i> Walt Whitman: A Life, TE p. 432 Dickinson’s Poetry, SE pp. 439–454 A Wagner Matinée, TE p. 522 April Showers, TE p. 545 Douglass; We Wear the Mask, SE pp. 569–572, TE p. 571 Richard Cory; Miniver Cheevy, SE pp. 574–577, TE p. 576 In A Station of the Metro; A Pact, SE pp. 663–665 somewhere i have never travelled, gladly beyond; anyone lived in a pretty how town, SE pp. 705–708, TE 705 My City, SE pp. 787–789, TE pp. 787, 788 A black man talks of reaping, SE pp. 825–827 Any Human to Another, SE pp. 829–831, TE p. 829 The Magic Barrel, SE p. 958, TE p. 952 The Rockpile, TE p. 967 The Crucible, Act Two, TE p. 1064 The Crucible, Act Three, TE pp. 1081, 1089 The Crucible, Act Four, TE pp. 1099, 1105 A Hard Rain’s A-Gonna Fall, TE p. 1205 The Fish; Filling Station, SE pp. 1215–1221, TE pp. 1215, 1216, 1217, 1219 Root Cellar, SE pp. 1223–1225, TE pp. 1223, 1225 Sleep in the Mojave Desert; Crossing the Water, SE pp. 1227–1231 The War Against the Trees, SE pp. 1233–1235 <i>from</i> Silent Spring, TE p. 1238 El Ovido, SE pp. 1283–1285, TE p. 1283 My Father and the Figtree, SE pp. 1287–1290, TE p. 1289 Salvador Late or Early, SE pp. 1304–1307 </p>
<p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>	<p> CCSS Project Practice Book: The War Against the Trees, pp. 41–56 <i>from</i> My Bondage and My Freedom, pp. 91–106 Glencoe Literature: <i>from</i> The Way to Rainy Mountain, TE p. 27 Comparing Literature, SE p. 46 Upon the Burning of Our House, SE pp. 90–93, TE p. 90 <i>from</i> Sinners in the Hands of an Angry God, TE p. 96 Speech to the Second Virginia Convention, SE pp. 115–119 <i>from</i> The Crisis, SE pp. 133–138, TE p. 135 </p>

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	<p> <i>from</i> Walden, SE p. 213–219 <i>from</i> Moby Dick, SE p. 304, TE p. 299 Comparing Literature, TE p. 357 Dickinson’s Poetry, SE pp. 448, 449, 453 Douglass; We Wear the Mask, TE p. 571 Any Human to Another, SE pp. 825–827 The Crucible, Act Three, TE p. 1089 The Fish; Filling Station, SE pp. 1215–1221, TE pp. 1215, 1216, 1217, 1219 Root Cellar, SE pp. 1223–1225 Sleep in the Mojave Desert; Crossing the Water, SE pp. 1227–1231, TE p. 1229 The War Against the Trees, SE pp. 1233–1235 My Father and the Figtree, SE pp. 1287–1290, Te p. 1289 I Chop Some Parsely While Listening to Art Blakey’s Version of “Three Blind Mice,” SE pp. 1292–1295 </p>
<p>b. Analyze nuances in the meaning of words with similar denotations.</p>	<p> CCSS Project Practice Book: Synonyms: Nuances, pp. 239–240 </p> <p> Glencoe Literature: <i>from</i> La Relación, SE p. 61 <i>from</i> Sinners in the Hands of an Angry God, SE p. 101 <i>from</i> The Crisis, SE pp. 133–138, TE p. 135 The Raven, TE p. 258 The Pit and the Pendulum, TE p. 271 <i>from</i> My Bondage and My Freedom, SE p. 358 Slavery Under Glass, TE p. 367 Vocabulary Workshop, SE p. 372 Vocabulary Workshop, SE p. 549 Douglass; We Wear the Mask, SE p. 572 Winter Dreams, SE p. 772 When the Negro Was in Vogue, SE p. 822 The Magic Barrel, SE p. 958, TE p. 952 War Message to Congress, SE p. 974 The Crucible, Act One, TE p. 1037 The Crucible, Act Three, TE p. 1087 Courage, SE p. 1212 The Fish; Filling Station, SE p. 1221 Root Cellar, SE p. 1225 <i>from</i> The Woman Warrior, SE p. 1272 El Ovido, SE p. 1285 </p>

Common Core State Standards • Grade 11**Page References**

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.

CCSS Project Practice Book:

Context as Clues to Meaning, pp. 227–232

Patterns of Word Changes, pp. 233–238

Glencoe Literature:

This standard is met in all Academic Vocabulary activities. For example:

The Devil and Tom Walker, SE p. 252

The Open Boat, SE p. 599

The Asians Dying, Separation, and When You Go Away, SE p. 1197

Common Core State Standards • GRADE 12, British Literature

This chart lists the Grade 12 Common Core State Standards and shows which pages in *Glencoe Literature* teach or review each standard.

Common Core State Standards • Grade 12	Page References
Reading: Literature	
<i>Key Ideas and Details</i>	
<p>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73</p> <p>This standard is met on many SE After You Read pages. For example:</p> <p><i>from</i> Beowulf, SE pp. 53–54 Macbeth, Act V, SE pp. 395–396 The Demon Lover, TE p. 1129; SE p. 1130 B. Wordsworth, TE p. 1289</p>
<p>2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p>	<p>CCSS Project Practice Book: Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46</p> <p>The Seafarer, SE pp. 78–84 Shakespeare’s Speeches, pp. 295–302 Macbeth, Act III, TE p. 357 Macbeth, Act V, pp. 380–396, TE p. 383 Comparing Literature Across Time and Place, pp. 446–455, TE p. 455 <i>from</i> Gulliver’s Travels, SE pp. 559–569 The World Is Too Much with Us; It Is a Beauteous Evening, Calm and Free; My Heart Leaps Up; Composed Upon Westminster Bridge, September 3, 1802, SE pp. 739–743 Writing Workshop: Reflective Essay, SE pp. 846–853 Elegy Written in a Country Churchyard, TE p. 681 Ode to the West Wind, TE p. 814</p>

Common Core State Standards • Grade 12	Page References
	<p><i>from</i> In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE p. 882 The Darkling Thrush; The Man He Killed; “Ah, Are You Digging on My Grave?”, SE pp. 960–965 At the Pitt-Rivers, SE pp. 1193–1202 B. Wordsworth, SE pp. 1284–1291</p>
<p>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).</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Araby, pp. 59–73</p> <p><i>from</i> Beowulf, SE pp. 23–55, TE p. 46 <i>from</i> The Canterbury Tales, <i>from</i> The Prologue, SE pp. 101–124 Ballads, SE pp. 202–207 Macbeth, Act I, pp. 306–326, TE p. 319 Macbeth, Act III, pp. 342–359, TE pp. 333, 352 Macbeth, Act IV, pp. 360–379, TE p. 346 Macbeth, Act V, pp. 380–396, TE p. 388 <i>from</i> The King James Version of the Bible, TE p. 412 Why So Pale and Wan, Fond Lover?, SE pp. 457–459 <i>from</i> Paradise Lost, SE pp. 512–522 <i>from</i> The Pilgrim’s Progress, SE pp. 525–531 Elegy Written in a Country Churchyard, SE pp. 681–688 <i>from</i> Pride and Prejudice, SE pp. 727–736, TE pp. 727, 732 Kubla Khan, SE pp. 758–761 The Rime of the Ancient Mariner, SE pp. 762–786, TE p. 784 Ulysses, TE p. 892 <i>from</i> Jane Eyre, SE pp. 925–934 My Last Duchess, SE pp. 937–940 <i>from</i> Oliver Twist, SE pp. 942–948 Dover Beach, SE pp. 952–954 A Cup of Tea, SE pp. 1002–1010 Miss Youghal’s Sais, SE pp. 1027–1034 The Rocking-Horse Winner, SE pp. 1078–1092 Araby, SE pp. 1094–1101 A Shocking Accident, SE pp. 1139–1144 Not Waving, but Drowning, SE pp. 1189–1191 That’s All, SE pp. 1225–1229</p>

A Mild Attack of Locusts, SE pp. 1239–1247
 The Train from Rhodesia, SE pp. 1250–1257
 Dead Men’s Path, SE pp. 1259–1264
 Two Sheep, SE pp. 1273–1278
 B. Wordsworth, SE pp. 1284–1291
 Games at Twilight, SE pp. 1297–1305

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS Project Practice Book:

from Sir Gawain and the Green Knight, pp. 3–16
 Ode on a Grecian Urn, pp. 33–46
from Oliver Twist, pp. 47–58

from the Pardoner’s Tale, SE pp. 125–132
from Sir Gawain and the Green Knight, SE pp. 164–183
from Beowulf, TE p. 31
 On Monsieur’s Departure, pp. 245–249
 Whoso List to Hunt, pp. 251–255
 Sonnet 31, pp. 262–264
 The Passionate Shepherd to His Love, TE p. 267
 Sonnet 116; Sonnet 130, pp. 284–287, TE p. 285
 Sonnet 73; Sonnet 29, pp. 288–290
 Shakespeare’s Songs, pp. 291–294, TE p. 292
 Shakespeare’s Speeches, pp. 295–302, TE p. 298
 Macbeth, Act I, pp. 306–326, TE p. 314
 Macbeth, Act III, pp. 342–359
 Macbeth, Act IV, TE p. 377
 Song; A Valediction: Forbidding Mourning; Death Be Not Proud, pp. 423–429
 Comparing Literature Across Time and Place, pp. 446–455, TE pp. 449, 453
 To Lucasta, Going to the Wars, SE pp. 461–463
 To His Coy Mistress, pp. 465–469
 How Soon Hath Time; When I Consider How My Light Is Spent, SE pp. 509–511
from Paradise Lost, SE pp. 512–522
from The Rape of the Lock, SE pp. 576–583; TE p. 579
from A Journal of the Plague Year, TE p. 606
from The Plague, TE p. 615

Common Core State Standards • Grade 12	Page References
	<p>To a Mouse; Auld Lang Syne, SE pp. 690–694 A Poison Tree; The Lamb; The Tyger, SE pp. 715–719, TE pp. 716–717 Respond Through Writing, SE p. 725 Lines Composed a Few Miles Above Tintern Abbey, SE pp. 744–751, TE p. 746 Respond Through Writing, SE p. 752 The Rime of the Ancient Mariner, TE p. 770 She Walks in Beauty; from Childe Harold’s Pilgrimage, SE pp. 801–805, TE pp. 801, 803 Ozymandias, TE p. 810 Ode to the West Wind; To a Skylark, SE pp. 813–822, TE pp. 818, 819 Ode on a Grecian Urn, SE pp. 830–834 Comparing Literature Across Time and Place, SE pp. 835–845 Ulysses, SE pp. 890–895 Comparing Literature Across Time and Place, SE pp. 896–903, TE p. 903 Writing Workshop: Literary Analysis, SE pp. 966–973 Comparing Literature Across Time and Place, SE pp. 1000–1018 Preludes, SE pp. 1072–1076 The Demon Lover, SE pp. 1122–1130 Fern Hill; Do Not Go Gentle into That Good Night, SE pp. 1147–1152 At the Pitt-Rivers, SE pp. 1193–1202 Wind, SE pp. 1216–1223 What We Lost, SE pp. 1233–1236 Elegy for the Giant Tortoises, SE pp. 1307–1310</p>
<p>5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	<p>CCSS Project Practice Book: Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 Araby, pp. 59–73</p> <p><i>from</i> Beowulf, SE pp. 23–55, TE pp. 26, 39, 43 On Monsieur’s Departure, pp. 245–249 Whoso List to Hunt, TE p. 252 Sonnet 30; Sonnet 75, pp. 257–260 Sonnet 31, TE p. 262–264 Macbeth, Act II, TE pp. 330, 340 Macbeth, Act III, TE p. 347 Macbeth, Act IV, pp. 360–379, TE p. 364 Macbeth, Act V, pp. 380–396, TE p. 381</p>

	<p><i>from</i> The King James Version of the Bible, TE p. 408 Why So Pale and Wan, Fond Lover?, TE p. 457 How Soon Hath Time; When I Consider How My Light Is Spent, SE pp. 509–511, TE p. 510 On Her Loving Two Equally, SE pp. 534–536 A Modest Proposal, SE pp. 549–558 Epigrams, SE pp. 572–575 London; The Chimney Sweeper from Songs of Innocence; The Chimney Sweeper from Songs of Experience, SE pp. 720–724 The World Is Too Much with Us; It Is a Beauteous Evening, Calm and Free; My Heart Leaps Up; Composed Upon Westminster Bridge, September 3, 1802, SE pp. 739–743, TE pp. 740, 742 The Rime of the Ancient Mariner, SE pp. 762–786, TE pp. 764, 766, 772 She Walks in Beauty; from Childe Harold’s Pilgrimage, SE pp. 801–805 La Belle Dame sans Merci; When I Have Fears That I May Cease to Be, SE pp. 825–829 Writing Workshop: Reflective Essay, TE p. 848 <i>from</i> In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE p. 886 Comparing Literature Across Time and Place, SE pp. 896–903 Dover Beach, SE pp. 952–954 Writing Workshop: Literary Analysis, SE pp. 966–973 The Rocking-Horse Winner, SE pp. 1078–1092 The Demon Lover, SE pp. 1122–1130 A Shocking Accident, SE pp. 1139–1144 Dead Men’s Path, SE pp. 1259–1264 Telephone Conversation, SE pp. 1268–1261 Two Sheep, SE pp. 1273–1278</p>
<p>6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	<p>CCSS Project Practice Book: <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73</p> <p><i>from</i> the Pardoner’s Tale, SE pp. 125–132 The Nymph’s Reply to the Shepherd, pp. 270–272 To Lucasta, Going to the Wars, pp. 461–463 To His Coy Mistress, pp. 465–469 Macbeth, Act IV, TE p. 370 To His Coy Mistress, TE p. 466 <i>from</i> The Pilgrim’s Progress, SE pp. 525–531 A Modest Proposal, SE pp. 549–558</p>

Common Core State Standards • Grade 12	Page References
	<p>from Gulliver’s Travels, SE pp. 559–569 from The Rape of the Lock, SE pp. 576–583 Independent reading, TE p. 656 Ozymandias, SE pp. 809–812, TE pp. 809, 810 The Darkling Thrush; The Man He Killed; “Ah, Are You Digging on My Grave?”, SE pp. 960–965 Musée des Beaux Arts; The Unknown Citizen, SE pp. 1132–1137 That’s All, SE pp. 1225–1229 Independent Reading, TE p. 1333</p>
Integration of Knowledge and Ideas	
<p>7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p>	<p>CCSS Project Practice Book: Macbeth, pp. 17–32 from Oliver Twist, pp. 47–58</p> <p>from Le Morte d’Arthur, TE p. 195 Visual Perspective: Throne of Blood, SE pp. 398–401 Shakespeare’s Speeches, TE p. 296 Macbeth, Act III, TE p. 363 Unit Four Introduction, SE p. 678 Comparing Literature Across Time and Place, TE p. 902 Fern Hill, TE p. 1148</p>
<p>8. (Not applicable to literature)</p>	<p>NA</p>
<p>9. Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p>	<p>NA</p>
Range of Reading and Level of Text Complexity	
<p>10. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.</p>	<p>CCSS Project Practice Book: from Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46</p>

from Oliver Twist, pp. 47–58
 Araby, pp. 59–73

 Independent Reading, SE p. 219, TE p. 219
 Independent reading, TE pp. 484, 485
 Independent reading, TE pp. 656–657, SE p. 657
from Pride and Prejudice, TE pp. 733
from Introduction to Frankenstein, SE pp. 797
 Writing Workshop: Reflective Essay, TE p. 848
 Independent Reading, TE pp. 856, 857; SE p. 857
 Unit Five Introduction, TE p. 875
 Literary History, TE p. 923
 Writing Workshop: Literary Analysis, SE pp. 966–973; TE p. 971
 Independent reading, SE p. 977; TE p. 977
 Independent Reading, TE pp. 1164, 1165; SE p. 1165
 Independent Reading, TE pp. 1332, 1333; SE p. 1333

Reading: Informational Text

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS Project Practice Book:

from A Distant Mirror, pp. 77–88
 Meditation 17, pp. 89–103
 A Modest Proposal, pp. 105–117
from Introduction to Frankenstein, pp. 119–134
from A Room of One's Own, pp. 135–149

This standard is met on many SE After You Read pages. For example:

from The Ecclesiastical History of the English People, SE pp. 93–94
 Historical Perspectives: *from* Samuel Johnson, SE p. 645
 TIME: Raising Their Voices, SE p. 712
from A Room of One's Own, SE pp. 1109–1110
 Shall We Choose Death?, TE p. 1208

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<p>2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>	<p>CCSS Project Practice Book: <i>from A Distant Mirror</i>, pp. 77–88 Meditation 17, pp. 89–103</p> <p><i>from The Ecclesiastical History of the English People</i>, SE pp. 87–94 Meditation 17, pp. 430–434, TE p. 432 Respond Through Writing, p. 435 <i>from The Diary of Samuel Pepys</i>, SE pp. 538–546 A Modest Proposal, TE p. 555 Historical Perspectives: <i>from Samuel Johnson</i>; <i>from Boswell’s Presumptuous Task</i>, SE pp. 642–645 <i>from Introduction to Frankenstein</i>, TE p. 793 Literary History, TE p. 1024 Literary Perspective: <i>from Imaginary Homelands</i>, SE p. 1295 TIME: Music Goes Global, TE p. 1313; SE p. 1315</p>
<p>3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>	<p>CCSS Project Practice Book: <i>from Introduction to Frankenstein</i>, pp. 119–134 <i>from A Room of One’s Own</i>, pp. 135–149</p> <p><i>from The Book of Margery Kempe</i>, SE pp. 156–161 Letter to Her Daughter, SE pp. 585–590; TE p. 586 Writing Workshop, TE p. 648 <i>from A Vindication of the Rights of Woman</i>, SE pp. 696–703 TIME: Raising Their Voices, SE pp. 706–712 <i>from A Room of One’s Own</i>, SE pp. 1104–1110 Literary Perspective: <i>from Imaginary Homelands</i>, SE pp. 1292–1295</p>
Craft and Structure	
<p>4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).</p>	<p>CCSS Project Practice Book: Meditation 17, pp. 89–103 A Modest Proposal, pp. 105–117 <i>from A Room of One’s Own</i>, pp. 135–149</p> <p>Of Studies, pp. 274–281 Speech to the Troops at Tilbury, pp. 245–249 Meditation 17, pp. 430–434</p>

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	<p>Letter to Her Daughter, SE pp. 585–590 <i>from</i> The Life of Samuel Johnson, TE pp. 638 <i>from</i> The Journals of Dorothy Wordsworth, SE pp. 754–756 TIME: What Is Love?, SE pp. 904–907 Shooting an Elephant, SE pp. 1036–1044 <i>from</i> A Room of One’s Own, SE pp. 1104–1110 <i>from</i> Imaginary Homelands, TE p. 1294 Media Workshop, SE pp. 1326–1331</p>
<p>5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>CCSS Project Practice Book: <i>from</i> Introduction to Frankenstein, pp. 119–134 <i>from</i> A Room of One’s Own, pp. 135–149</p> <p>Unit One Introduction, TE p. 16 Speech to the Troops at Tilbury, pp. 245–249 TIME: Midsummer Night’s Spectacle, pp. 402–404 A Modest Proposal, SE pp. 549–558 TIME: Death by Mosquito, TE p. 620 Writing Workshop, TE p. 648 TIME: Raising Their Voices, SE pp. 706–712 TIME: Down and Out in Europe, SE pp. 1019–1023; TE p. 1019 Shooting an Elephant, SE pp. 1036–1044 Shall We Choose Death?, SE pp. 1206–1209</p>
<p>6. Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p>	<p>CCSS Project Practice Book: <i>from</i> A Distant Mirror, pp. 77–88 Meditation 17, pp. 89–103 A Modest Proposal, pp. 105–117 <i>from</i> A Room of One’s Own, pp. 135–149</p> <p><i>from</i> The Book of Margery Kempe, SE pp. 156–161 Of Studies, pp. 274–281 Speech to the Troops at Tilbury, pp. 245–249 <i>from</i> The Diary of Samuel Pepys, SE pp. 538–546 A Modest Proposal, SE pp. 549–558 <i>from</i> The Spectator, SE pp. 595–600 <i>from</i> A Dictionary of the English Language, SE pp. 624–630</p>

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	<p> <i>from</i> The Diary of Samuel Pepys, TE p. 544 A Modest Proposal, TE p. 556 <i>from</i> Boswell’s Presumptuous Task, TE p. 644 <i>from</i> Introduction to Frankenstein, SE pp. 792–798 Historical Perspective: <i>from</i> In Patagonia, TE p. 788 Be Ye Men of Valor, SE pp. 1113–1119 Political Science, SE pp. 1214 Literary Perspective: <i>from</i> Imaginary Homelands, SE pp. 1292–1295 Media Workshop, SE pp. 1326–1331, TE p. 1328 </p>
Integration of Knowledge and Ideas	
<p>7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>	<p> CCSS Project Practice Book: <i>from</i> A Distant Mirror, pp. 77–88 <i>from</i> Introduction to Frankenstein, pp. 119–134 </p> <p> Unit One Introduction, SE pp. 6–9; TE p. 6 Unit Two Introduction, SE pp. 228–231; TE pp. 228, 229, 230 Unit Three Introduction, SE pp. 494–497; TE p. 6 Unit Four Introduction, SE pp. 666–669; TE p. 6 Unit Five Introduction, SE pp. 866–869; TE pp. 866, 870 Unit Six Introduction, SE pp. 986–989; TE p. 6 Unit Seven Introduction, SE pp. 1174–1177; TE p. 1176 Media Workshop, SE pp. 1326–1331 </p>
<p>8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <i>The Federalist</i>, presidential addresses).</p>	<p>NA</p>

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<p>9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.</p>	<p>NA</p>
<p>Range of Reading and Level of Text Complexity</p>	
<p>10. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.</p>	<p>CCSS Project Practice Book: <i>from A Distant Mirror</i>, pp. 77–88 Meditation 17, pp. 89–103 A Modest Proposal, pp. 105–117 <i>from Introduction to Frankenstein</i>, pp. 119–134 <i>from A Room of One’s Own</i>, pp. 135–149</p> <p><i>from The Ecclesiastical History of the English People</i>, SE pp. 87–94 Writing Workshop: Reflective Essay, SE pp. 846–853 Writing Workshop: Literary Analysis, SE pp. 966–973 Independent Reading, TE p. 976 Be Ye Men of Valor, TE p. 1117 Unit Seven Introduction, TE p. 1179 Literary Perspective: <i>from Imaginary Homelands</i>, SE pp. 1292–1295 Writing Workshop: Critical Review, SE pp. 1316–1323</p>
<p>Writing</p>	
<p>Text Types and Purposes</p>	
<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p>CCSS Project Practice Book: Macbeth, pp. 17–32 Writing Workshop: Argument, pp. 153–174</p> <p>Writing Workshop, SE pp. 470–479 Macbeth, Act III, TE p. 348</p>

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	<p>Macbeth, Act IV, TE p. 372 Literary History, TE p. 593 Writing Workshop, SE pp. 646–653 Respond Through Writing, SE p. 704 Respond Through Writing, SE p. 752 Respond Through Writing, SE p. 823 Writing Workshop: Reflective Essay, SE pp. 846–853 Respond Through Writing, SE p. 949 Unit Five Introduction, TE p. 878 Araby, SE p. 1101 Respond Through Writing, SE p. 1248 Writing Workshop: Critical Review, SE pp. 1316–1323</p>
<p>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 153–174</p> <p>Writing Workshop, SE 646–653; TE p. 649 Respond Through Writing, SE p. 704 Respond Through Writing, SE p. 823 Respond Through Writing, SE p. 949 Respond Through Writing, SE p. 1248 Writing Workshop, SE pp. 1316–1323</p>
<p>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 153–174</p> <p>Writing Workshop, SE pp. 646–653 Respond Through Writing, SE p. 704 Respond Through Writing, SE p. 823 Respond Through Writing, SE p. 949 Araby, SE p. 1101 Respond Through Writing, SE p. 1248 Writing Workshop, SE pp. 1316–1323</p>

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<p>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 153–174</p> <p>Writing Workshop, TE pp. 477, 479; SE p. 478 Writing Workshop, SE pp. 650, 653 Respond Through Writing, SE p. 823 Be Ye Men of Valor, SE p. 1119 Writing Workshop, SE p. 1320</p>
<p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 153–174</p> <p>Literary History, TE p. 593 Grammar Workshop, TE p. 631 Writing Workshop, SE 652 Respond Through Writing, SE p. 1248 Writing Workshop: Critical Review, SE pp. 1316–1323</p>
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 153–174</p> <p>Writing Workshop, SE 646–653 Writing Workshop, TE p. 650 Writing Workshop: Critical Review, SE pp. 1316, 1319; TE p. 1322</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Informative/Explanatory Text, pp. 175–197</p> <p>Respond Through Writing, SE p. 55 Respond Through Writing, SE p. 151 Write a Review, SE p. 219 Respond Through Writing, SE p. 279 Respond Through Writing, SE p. 397 Respond Through Writing, SE p. 302 Macbeth, Act III, TE p. 348 Macbeth, Act IV, TE p. 378</p>

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	<p>Respond Through Writing, SE p. 435 Respond Through Writing, SE p. 523 Independent reading, SE p. 657 Respond Through Writing, SE p. 725 Writing Workshop: Reflective Essay, SE pp. 846–853 Unit Four Introduction, TE p. 678 <i>from</i> Introduction to Frankenstein, SE pp. 797 To an Athlete Dying Young, SE p. 958 Writing Workshop: Literary Analysis, SE pp. 966–973 Respond Through Writing, SE pp. 1045 Respond Through Writing, SE pp. 1153 The Train from Rhodesia, SE p. 1257 <i>from</i> Tales of the Islands, SE p. 1282</p>
<p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>	<p>CCSS Project Practice Book: Writing Workshop: Informative/Explanatory Text, pp. 175–197</p> <p>Respond Through Writing, SE p. 725 Unit Four Introduction, TE p. 678 Writing Workshop, TE p. 848 <i>from</i> Jane Eyre, SE p. 934 My Last Duchess, SE p. 939 Writing Workshop, SE pp. 966–973 Telephone Conversation, TE p. 1270 Multimedia Workshop, TE p. 1330</p>
<p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Informative/Explanatory Text, pp. 175–197</p> <p>Respond Through Writing, SE p. 725 Writing Workshop: Reflective Essay, SE p. 849 Unit Four Introduction, TE p. 672 Writing Workshop: Literary Analysis, SE pp. 966–973 Respond Through Writing, SE p. 1045 Respond Through Writing, SE p. 1153 Unit Seven Introduction, TE p. 1176 A Mild Attack of Locusts, TE p. 1244 <i>from</i> Tales of the Islands, SE p. 1282</p>

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<p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>	<p>CCSS Project Practice Book: Writing Workshop: Informative/Explanatory Text, pp. 175–197</p> <p>Writing Workshop, SE p. 478 Writing Workshop, SE pp. 852–853 Writing Workshop, SE p. 850, TE p. 848 Writing Workshop, TE p. 968 Writing Workshop, SE p. 1320</p>
<p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Informative/Explanatory Text, pp. 175–197</p> <p>Writing Workshop, SE pp. 208–215 <i>from</i> A Dictionary of the English Language, SE p. 630 Respond Through Writing, SE p. 752 Ode On a Grecian Urn, SE p. 834 Writing Workshop, TE p. 970 Miss Youghal’s Sais, SE p. 1034 The Train from Rhodesia, SE p. 1257 <i>from</i> Tales of the Islands, SE p. 1282 Writing Workshop, TE p. 1320</p>
<p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Writing Workshop: Informative/Explanatory Text, pp. 175–197</p> <p>Eve’s Apology, SE p. 419 Writing Workshop, TE p. 478 Ode On a Grecian Urn, SE p. 834</p>
<p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>CCSS Project Practice Book: Writing Workshop: Informative/Explanatory Text, pp. 175–197</p> <p>Writing Workshop, SE pp.646–653 Unit Four Introduction, TE p. 678 At the Pitt-Rivers, TE p. 1196 Writing Workshop, SE pp. 1316, 1319, 1323; TE p. 1322</p>

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<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p>CCSS Project Practice Book: <i>from A Room of One's Own</i>, pp. 135–149 Writing Workshop: Narrative, pp. 199–216</p> <p>Respond Through Writing, SE p. 184 Macbeth, Act I, TE p. 320 Macbeth, Act V, TE p. 390 <i>from Gulliver's Travels</i>, TE p. 566 Writing Workshop, SE pp. 1154–1161 Respond Through Writing, SE pp. 1203 Follower, SE p. 1219 What We Lost, SE p. 1236</p>
<p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p>CCSS Project Practice Book: <i>from A Room of One's Own</i>, pp. 135–149 Writing Workshop: Narrative, pp. 199–216</p> <p><i>from Gulliver's Travels</i>, TE p. 566 Historical Perspective: <i>from In Patagonia</i>, TE p. 790 Writing Workshop, SE pp. 1154–1161 Respond Through Writing, SE p. 1203 Respond Through Writing, SE p. 1265</p>
<p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	<p>CCSS Project Practice Book: <i>from A Room of One's Own</i>, pp. 135–149 Writing Workshop: Narrative, pp. 199–216</p> <p><i>from Pride and Prejudice</i>, SE p. 736 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE p. 1203 Shall We Choose Death, SE p. 1209 That's All, SE p. 1229 The Train from Rhodesia, TE p. 1254 Respond Through Writing, SE p. 1265 B. Wordsworth, SE p. 1291</p>

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<p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p>	<p>CCSS Project Practice Book: <i>from A Room of One's Own</i>, pp. 135–149 Writing Workshop: Narrative, pp. 199–216</p> <p><i>from The Pilgrim's Progress</i>, SE p. 531 Writing Workshop: Short Story, SE pp. 1154–1161 Respond Through Writing, SE p. 1203 The Train from Rhodesia, TE p. 1254</p>
<p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p>CCSS Project Practice Book: <i>from A Room of One's Own</i>, pp. 135–149 Writing Workshop: Narrative, pp. 199–216</p> <p><i>from Beowulf</i>, TE p. 42 Macbeth, Act I, TE p. 320 Writing Workshop, SE pp. 1154–1161 Respond Through Writing, SE p. 1203 Respond Through Writing, SE p. 1265 B. Wordsworth, SE p. 1291</p>
<p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>CCSS Project Practice Book: <i>from A Room of One's Own</i>, pp. 135–149 Writing Workshop: Narrative, pp. 199–216</p> <p>Writing Workshop, SE pp. 1154–1161</p>
<i>Production and Distribution of Writing</i>	
<p>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.)</p>	<p>CCSS Project Practice Book: Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 A Modest Proposal, pp. 105–117 Writing Workshop: Argument, pp. 153–174 Writing Workshop: Informative/Explanatory Text, pp. 175–197 Writing Workshop: Narrative, pp. 199–216</p>

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	<p>Writing Workshop, SE pp. 208–215 Writing Workshop, SE pp. 470–479 Macbeth, Act II, TE p. 334 Macbeth, Act IV, TE pp. 368, 372 Writing Workshop, TE p. 652 Araby, SE p. 1101 Be Ye Men of Valor, SE p. 1119 Writing Workshop, SE pp. 1154–1161 Respond Through Writing, SE p. 1203</p>
<p>5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)</p>	<p>CCSS Project Practice Book: Ode on a Grecian Urn, pp. 33–46 <i>from</i> Introduction to Frankenstein, pp. 119–134 <i>from</i> A Room of One’s Own, pp. 135–149 Writing Workshop: Argument, pp. 153–174 Writing Workshop: Informative/Explanatory Text, pp. 175–197 Writing Workshop: Narrative, pp. 199–216</p> <p>This standard is met in all SE Writing Workshops and Respond Through Writing assignments. For example:</p> <p>Respond Through Writing, SE p. 752 Writing Workshop SE pp. 1154–1161 Respond Through Writing, SE p. 1203 Writing Workshop, SE pp. 1316–1323</p>
<p>6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> A Room of One’s Own, pp. 135–149 Writing Workshop: Argument, pp. 153–174 Writing Workshop: Informative/Explanatory Text, pp. 175–197 Writing Workshop: Narrative, pp. 199–216</p> <p>Writing Workshop, SE p. 215 Writing Workshop, SE p. 479 Writing Workshop, SE p. 653</p>

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Writing Workshop, SE p. 853
 Writing Workshop, SE p. 1161
 Writing Workshop, SE p. 1323
 Games at Twilight, SE p. 1305
 Media Workshop, TE p. 1330

Research to Build and Present Knowledge

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.

CCSS Project Practice Book:
from Sir Gawain and the Green Knight, pp. 3–16
from Oliver Twist, pp. 47–58
from A Distant Mirror, pp. 77–88
from Introduction to Frankenstein, pp. 119–134
 Writing Workshop: Informative/Explanatory Text, pp. 175–197

Writing Workshop, SE pp. 470–479
 Macbeth, Act I, TE p. 324
 Macbeth, Act II, TE p. 340
 Macbeth, Act III, TE p. 347
 Macbeth, Act IV, TE p. 371
from Gulliver’s Travels, TE p. 564
 Unit Four Introduction, TE pp. 666, 672, 675
 Elegy Written in a Country Churchyard, TE p. 685
from A Vindication of the Rights of Woman, TE p. 701
 TIME: Raising Their Voices, TE p. 709
 Lines Composed a Few Miles Above Tintern Abbey, TE p. 745
 Historical Perspective: *from* In Patagonia, TE p. 789
 Ode on a Grecian Urn, TE p. 832
 Comparing Literature Across Time and Place, TE p. 845
 Unit Five Introduction, TE p. 873
from In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE p. 884
 Araby, SE p. 1101
 Musée des Beaux Arts; The Unknown Citizen, SE p. 1137
 Games at Twilight, SE p. 1305

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<p>8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 <i>from</i> A Distant Mirror, pp. 77–88 Writing Workshop: Informative/Explanatory Text, pp. 175–197</p> <p>Writing Workshop, pp. 470–479, TE pp. 471, 476 <i>from</i> The Diary of Samuel Pepys, Research and Report, SE p. 546 Speaking, Listening, and Viewing Workshop, TE p. 481 A Modest Proposal, TE p. 553 Unit Four Introduction, TE p. 666 TIME: Raising Their Voices, TE p. 709 Lines Composed a Few Miles Above Tintern Abbey, TE p. 745 The Rime of the Ancient Mariner, TE p. 774 Historical Perspective: <i>from</i> In Patagonia, TE p. 789 <i>from</i> In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE p. 884 Shooting an Elephant, TE p. 1037 Comparing Literature Across Time and Place, SE p. 1215 Two Sheep, TE p. 1274 Games at Twilight, SE p. 1305</p>
<p>9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73 <i>from</i> A Distant Mirror, pp. 77–88 Meditation 17, pp. 89–103 A Modest Proposal, pp. 105–117 <i>from</i> Introduction to Frankenstein, pp. 119–134 <i>from</i> A Room of One’s Own, pp. 135–149</p> <p>Write a Review, SE p. 219 Unit One Introduction, TE p. 10 Writing Workshop, SE pp. 470–479 Macbeth, Act II, TE p. 334 Respond Through Writing, SE p. 523</p>

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	<p>The Rime of the Ancient Mariner, TE p. 774 To an Athlete Dying Young, SE p. 958 Writing Workshop, SE pp. 966–973 Unit Five Introduction, TE p. 878 Shooting an Elephant, TE p. 1037 Araby, SE p. 1101 Musée des Beaux Arts; The Unknown Citizen, SE p. 1137 Respond Through Writing, SE p. 1153 Comparing Literature Across Time and Place, SE p. 1215 Writing Workshop, SE pp. 1316–1323</p>
<p>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73</p>
<p>b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>	<p>CCSS Project Practice Book: <i>from</i> A Distant Mirror, pp. 77–88 Meditation 17, pp. 89–103 A Modest Proposal, pp. 105–117 <i>from</i> Introduction to Frankenstein, pp. 119–134 <i>from</i> A Room of One’s Own, pp. 135–149</p>
Range of Writing	
<p>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.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73 <i>from</i> A Distant Mirror, pp. 77–88</p>

from *A Room of One's Own*, pp. 135–149
 Writing Workshop: Argument, pp. 153–174
 Writing Workshop: Informative/Explanatory Text, pp. 175–197
 Writing Workshop: Narrative, pp. 199–216

Speaking and Listening

Comprehension and Collaboration

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

CCSS Project Practice Book:

from *Sir Gawain and the Green Knight*, pp. 3–16
Macbeth, pp. 17–32
 Ode on a Grecian Urn, pp. 33–46
 from *Oliver Twist*, pp. 47–58
Araby, pp. 59–73
 from *A Distant Mirror*, pp. 77–88
 Meditation 17, pp. 89–103
 A Modest Proposal, pp. 105–117
 from Introduction to *Frankenstein*, pp. 119–134
 from *A Room of One's Own*, pp. 135–149

Unit One Introduction, TE p. 17
 from *Beowulf*, TE pp. 31, 32, 49, 52
 Comparing Literature, SE p. 72
Macbeth, Act I, TE p. 325
Macbeth, Act II, TE pp. 329, 336
 from *The King James Version of the Bible*, TE pp. 407, 411
 Eve's Apology, TE p. 418
 Respond Through Writing, TE p. 435
 Why So Pale and Wan, Fond Lover?, TE p. 458
 Unit Three Introduction, TE p. 506
Paradise Lost, TE p. 520
 A Modest Proposal, TE p. 550
 from *Gulliver's Travels*, TE p. 564
 Comparing Literature, SE p. 617
 from *A Dictionary of the English Language*, TE p. 624

	<p>Grammar Workshop, SE p. 631 Unit Four Introduction, TE p. 673 Elegy Written in a Country Churchyard, TE p. 682 <i>from</i> A Vindication of the Rights of Woman, TE p. 696 TIME: Raising Their Voices, TE p. 708 <i>from</i> Pride and Prejudice, TE pp. 730 Lines Composed a Few Miles Above Tintern Abbey, TE pp. 748, 749 The Rime of the Ancient Mariner, TE pp. 763, 775, 778 <i>from</i> Introduction to Frankenstein, SE pp. 796 She Walks in Beauty; <i>from</i> Childe Harold's Pilgrimage, TE p. 803 Literary History, TE p. 807 Ode to the West Wind, TE p. 814 Writing Workshop, TE p. 847 <i>from</i> In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE p. 881 Speaking, Listening, and Viewing Workshop: Oral Response to Literature, SE pp. 974–975 Unit Five Introduction, TE p. 877 The Rocking-Horse Winner, SE p. 1092 That's All, SE p. 1229 <i>from</i> Tales of the Islands, SE p. 1278 Speaking, Listening, and Viewing Workshop: Oral Critical Review, SE pp. 1324–1325 Media Workshop, SE pp. 1326–1331 Independent Reading, SE p. 1333</p>
<p>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.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73 <i>from</i> A Distant Mirror, pp. 77–88 Meditation 17, pp. 89–103 A Modest Proposal, pp. 105–117 <i>from</i> Introduction to Frankenstein, pp. 119–134 <i>from</i> A Room of One's Own, pp. 135–149</p> <p><i>from</i> Beowulf, TE p. 39 Macbeth, Act I, TE p. 325 Speaking, Listening, and Viewing Workshop, TE p. 480</p>

	<p>Comparing Literature, SE p. 617 Speaking, Listening, and Viewing Workshop: Reflective Presentation, SE pp. 854–855 Historical Perspective: from In Patagonia, TE p. 789 Speaking, Listening, and Viewing Workshop: Oral Response to Literature, SE pp. 974–975 Unit Five Introduction, TE p. 873 The Rocking-Horse Winner, SE p. 1092 That’s All, SE p. 1229 Speaking, Listening, and Viewing Workshop: Oral Critical Review, SE pp. 1324–1325 Media Workshop, SE pp. 1326–1331 Independent Reading, SE p. 1333</p>
<p>b. Work with peers to promote civil, democratic discussions and decisionmaking, set clear goals and deadlines, and establish individual roles as needed.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73 <i>from</i> A Distant Mirror, pp. 77–88 Meditation 17, pp. 89–103 A Modest Proposal, pp. 105–117 <i>from</i> Introduction to Frankenstein, pp. 119–134 <i>from</i> A Room of One’s Own, pp. 135–149</p> <p>Macbeth, Act I, TE p. 325 Why So Pale and Wan, Fond Lover?, TE p. 458 To a Mouse, TE p. 692 Writing Workshop, TE p. 847 Speaking, Listening, and Viewing Workshop: Oral Response to Literature, SE pp. 974–975 The Rocking-Horse Winner, SE p. 1092 That’s All, SE p. 1229 Speaking, Listening, and Viewing Workshop: Oral Critical Review, SE pp. 1324–1325 Media Workshop, SE pp. 1326–1331</p>

c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS Project Practice Book:

from Sir Gawain and the Green Knight, pp. 3–16

Macbeth, pp. 17–32

Ode on a Grecian Urn, pp. 33–46

from Oliver Twist, pp. 47–58

Araby, pp. 59–73

from A Distant Mirror, pp. 77–88

Meditation 17, pp. 89–103

A Modest Proposal, pp. 105–117

from Introduction to Frankenstein, pp. 119–134

from A Room of One's Own, pp. 135–149

from Beowulf, TE p. 52

Comparing Literature, SE p. 72

Macbeth, Act I, TE p. 325

Macbeth, Act II, TE pp. 329, 336

Macbeth, Act III, TE p. 344

from The King James Version of the Bible, TE p. 407

Eve's Apology, TE p. 418

Why So Pale and Wan, Fond Lover?, TE p. 458

Unit Three Introduction, TE p. 505

A Modest Proposal, TE p. 551

Elegy Written in a Country Churchyard, TE p. 682

The Rime of the Ancient Mariner, TE p. 763

Literary History, TE p. 807

Writing Workshop, TE p. 847

Comparing Literature Across Time and Place, TE p. 899

Speaking, Listening, and Viewing Workshop: Oral Response to Literature, SE pp. 974–975

At the Pitt-Rivers, SE p. 1201

A Mild Attack of Locusts, SE p. 1246

Dead Men's Path, SE p. 1263

Media Workshop, SE pp. 1326–1331

Independent Reading, SE p. 1333

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<p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>	<p>CCSS Project Practice Book: <i>from Sir Gawain and the Green Knight</i>, pp. 3–16 <i>Macbeth</i>, pp. 17–32 <i>Ode on a Grecian Urn</i>, pp. 33–46 <i>from Oliver Twist</i>, pp. 47–58 <i>Araby</i>, pp. 59–73 <i>from A Distant Mirror</i>, pp. 77–88 <i>Meditation 17</i>, pp. 89–103 <i>A Modest Proposal</i>, pp. 105–117 <i>from Introduction to Frankenstein</i>, pp. 119–134 <i>from A Room of One’s Own</i>, pp. 135–149</p> <p>Speaking, Listening, and Viewing Workshop, SE pp. 654–655 Speaking, Listening, and Viewing Workshop: Oral Response to Literature, SE pp. 974–975 The Rocking-Horse Winner, SE p. 1092 Speaking, Listening, and Viewing Workshop: Oral Critical Review, SE pp. 1324–1325 Media Workshop, SE pp. 1326–1331 Independent Reading, SE p. 1333</p>
<p>2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	<p>CCSS Project Practice Book: <i>from Sir Gawain and the Green Knight</i>, pp. 3–16 <i>Macbeth</i>, pp. 17–32 <i>from Oliver Twist</i>, pp. 47–58 <i>from A Distant Mirror</i>, pp. 77–88 <i>from Introduction to Frankenstein</i>, pp. 119–134 <i>from A Room of One’s Own</i>, pp. 135–149</p> <p>Speaking, Listening, and Viewing Workshop, SE pp. 480–483 Lines Composed a Few Miles Above Tintern Abbey, TE p. 748 Media Workshop, SE pp. 1326–1331</p>

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

CCSS Project Practice Book:

from A Distant Mirror, pp. 77–88

from A Room of One's Own, pp. 135–149

Speaking, Listening, and Viewing Workshop, SE p. 655

The Rime of the Ancient Mariner, TE p. 768

Speaking, Listening, and Viewing Workshop: Oral Response to Literature, SE pp. 974–975

The Rocking-Horse Winner, SE p. 1092

from A Room of One's Own, SE p. 1110

Speaking, Listening, and Viewing Workshop: Oral Critical Review, SE pp. 1324–1325

Media Workshop, SE pp. 1326–1331

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS Project Practice Book:

from Sir Gawain and the Green Knight, pp. 3–16

Macbeth, pp. 17–32

Ode on a Grecian Urn, pp. 33–46

from Oliver Twist, pp. 47–58

from A Distant Mirror, pp. 77–88

from Introduction to Frankenstein, pp. 119–134

Speaking, Listening, and Viewing Workshop, SE pp. 216–217

Macbeth, Act I, TE p. 325

Speaking, Listening, and Viewing Workshop, SE pp. 480–483; TE p. 482

Speaking, Listening, and Viewing Workshop, SE pp. 654–655

Speaking, Listening, and Viewing Workshop: Reflective Presentation, SE pp. 854–855

Writing Workshop: Reflective Essay, TE p. 847

Speaking, Listening, and Viewing Workshop: Oral Response to Literature, SE pp. 974–975

Be Ye Men of Valor, SE pp. 1113–1119

Speaking, Listening, and Viewing Workshop: Oral Critical Review, SE pp. 1324–1325

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<p>5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>CCSS Project Practice Book: <i>from Sir Gawain and the Green Knight</i>, pp. 3–16 <i>Macbeth</i>, pp. 17–32 <i>Ode on a Grecian Urn</i>, pp. 33–46 <i>from Oliver Twist</i>, pp. 47–58 <i>from A Distant Mirror</i>, pp. 77–88 <i>A Modest Proposal</i>, pp. 105–117 <i>from Introduction to Frankenstein</i>, pp. 119–134</p> <p>Speaking, Listening, and Viewing Workshop, SE pp. 216–217 Speaking, Listening, and Viewing Workshop, SE pp. 480–483, TE p. 480 <i>from Introduction to Frankenstein</i>, SE p. 796 Speaking, Listening, and Viewing Workshop, SE pp. 854–855 Preludes, TE p. 1074 Media Workshop, SE pp. 1326–1331, TE pp. 1330, 1331</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)</p>	<p>CCSS Project Practice Book: <i>Macbeth</i>, pp. 17–32 <i>Ode on a Grecian Urn</i>, pp. 33–46 <i>Araby</i>, pp. 59–73 <i>A Modest Proposal</i>, pp. 105–117</p> <p><i>Macbeth</i>, Act I, TE pp. 316, 321 <i>Macbeth</i>, Act II, TE pp. 329, 336 <i>Macbeth</i>, Act IV, TE p. 374 <i>Paradise Lost</i>, TE p. 520 Vocabulary Workshop, TE p. 532 Speaking, Listening, and Viewing Workshop, SE pp. 654–655 <i>The Rime of the Ancient Mariner</i>, TE p. 778 <i>La Belle Dame sans Merci</i>, TE p. 826 Speaking, Listening, and Viewing Workshop, TE p. 854 Speaking, Listening, and Viewing Workshop: Oral Response to Literature, SE pp. 974–975 <i>Do Not Go Gentle into That Good Night</i>, TE p.1151 Speaking, Listening, and Viewing Workshop, SE pp. 1162–1163 <i>That’s All</i>, SE p. 1229 Speaking, Listening, and Viewing Workshop: Oral Critical Review, SE pp. 1324–1325</p>

Language

Conventions of Standard English

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

CCSS Project Practice Book:

from Sir Gawain and the Green Knight, pp. 3–16
 Macbeth, pp. 17–32
 Ode on a Grecian Urn, pp. 33–46
from Oliver Twist, pp. 47–58
 Araby, pp. 59–73
from A Distant Mirror, pp. 77–88
 Meditation 17, pp. 89–103
 A Modest Proposal, pp. 105–117
from Introduction to Frankenstein, pp. 119–134
from A Room of One's Own, pp. 135–149
 Writing Workshop: Argument, pp. 153–174
 Writing Workshop: Informative/Explanatory Text, pp. 175–197
 Writing Workshop: Narrative, pp. 199–216

This standard is met in SE Grammar Tips, Grammar Workshops, and Focus Lessons. For example:

Respond Through Writing, SE p. 55
 Respond Through Writing, SE p. 151
 Respond Through Writing, SE p. 303
 Grammar Workshop, SE p. 162
 Grammar Workshop, SE p. 631
 Grammar Workshop, SE pp. 1145
 Writing Workshop, SE p. 653
 Writing Workshop, SE pp. 852, 853
 Writing Workshop, SE pp. 1160, 1161
 Writing Workshop, SE p. 1323, TE p. 1320

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

CCSS Project Practice Book:

Writing Workshop: Argument, pp. 153–174
 Comparing Literature, TE p. 64
 TIME: A Brief History of Heroes, TE p. 73

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	<p>The Ecclesial History of the English People, TE p. 90 TIME: The Roads Now Taken, TE p. 154 <i>from</i> Sir Gawain and the Green Knight, TE pp. 167, 176, 177, 181 <i>from</i> The Pilgrim’s Progress, TE p. 529 <i>from</i> The Diary of Samuel Pepys, TE p. 540 Elegy Written in a Country Churchyard, TE p. 686 Historical Perspective: from In Patagonia, TE p. 787 The Parable of Lazarus and the Rich Man, TE pp. 1014, 1015 The Rocking-Horse Winner, TE p. 1083 Games at Twilight, TE p. 1301</p>
<p>b. Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam–Webster’s Dictionary of English Usage</i>, <i>Garner’s Modern American Usage</i>) as needed.</p>	<p>CCSS Project Practice Book: Writing Workshop: Argument, pp. 153–174</p> <p><i>from</i> Beowulf, TE p. 49 Comparing Literature, TE p. 64 Vocabulary Workshop, SE pp. 56–57; TE p. 57 <i>from</i> Sir Gawain and the Green Knight, TE p. 167 Vocabulary Workshop, SE p. 254 Vocabulary Workshop, SE p. 532 Vocabulary Workshop, SE p. 591 Wind, TE p. 1221</p>
<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73 Writing Workshop: Argument, pp. 153–174 Writing Workshop: Informative/Explanatory Text, pp. 175–197 Writing Workshop: Narrative, pp. 199–216</p>

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	<p>This standard is met in SE Grammar Workshops, Focus Lessons, and Respond Through Writing assignments. For example:</p> <p>Respond Through Writing, SE p. 397 Respond Through Writing, SE p. 523 Respond Through Writing, SE p. 1045, TE p. 1045 Writing Workshop, SE p. 215 Writing Workshop, SE p. 479 Writing Workshop, SE p. 973</p>
<p>a. Observe hyphenation conventions.</p>	<p>CCSS Project Practice Book: Writing Workshop: Narrative, pp. 199–216</p> <p><i>from</i> The Great War and Modern Memory, TE p. 1057 The Unknown Citizen, TE p. 1135 Respond Through Writing, SE pp. 1153 Dead Men’s Path, TE p. 1260</p>
<p>b. Spell correctly.</p>	<p>CCSS Project Practice Book: <i>from</i> Sir Gawain and the Green Knight, pp. 3–16 Macbeth, pp. 17–32 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Oliver Twist, pp. 47–58 Araby, pp. 59–73 Writing Workshop: Argument, pp. 153–174 Writing Workshop: Informative/Explanatory Text, pp. 175–197 Writing Workshop: Narrative, pp. 199–216</p> <p>Writing Workshop, SE p. 215 Writing Workshop, SE p. 479 Writing Workshop, SE p. 653 Writing Workshop, SE p. 853 Writing Workshop, SE p. 973 Writing Workshop, SE p. 1161, TE p. 1161 Vocabulary Workshop, SE p. 1166 Writing Workshop, SE p. 1323</p>

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS Project Practice Book:

from A Distant Mirror, pp. 77–88

from Introduction to Frankenstein, pp. 119–134

Writing Workshop: Argument, pp. 153–174

Writing Workshop: Informative/Explanatory Text, pp. 175–197

Writing Workshop: Narrative, pp. 199–216

This standard is met in all SE Writing Workshops and Speaking, Listening, and Viewing Workshops. For example:

Writing Workshop, SE pp. 846–853

Writing Workshop, SE pp. 966–973

Writing Workshop, SE pp. 1316–1323

Speaking, Listening, and Viewing Workshop, SE pp. 654–655

Speaking, Listening, and Viewing Workshop, SE pp. 974–975

Speaking, Listening, and Viewing Workshop, SE pp. 1324–1325

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

CCSS Project Practice Book:

Writing Workshop: Argument, pp. 153–174

Writing Workshop: Informative/Explanatory Text, pp. 175–197

Grammar Workshop, SE pp. 96–97

Writing Workshop, SE p. 653

Writing Workshop, SE p. 852

Writing Workshop, SE p. 972

Be Ye Men of Valor, SE p. 1119

Writing Workshop, TE p. 1160

Writing Workshop, SE p. 1322

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Vocabulary Acquisition and Use	
<p>4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>CCSS Project Practice Book: Vocabulary: Context as Clues to Meaning, pp. 219–223 Vocabulary: Patterns of Word Changes, pp. 225–229 Vocabulary: Synonyms: Nuances, pp. 231–233</p> <p>This standard is met in all SE Vocabulary Workshops and Vocabulary Practice activities. For example:</p> <p>Vocabulary Workshop, SE p. 199 To His Coy Mistress, SE p. 469 Vocabulary Workshop, SE p. 705 Ode on a Grecian Urn, SE p. 834 Vocabulary Workshop, SE p. 1102 At the Pitt-Rivers, SE p. 1202</p>
<p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p>CCSS Project Practice Book: Vocabulary: Context as Clues to Meaning, pp. 219–223 Vocabulary: Synonyms: Nuances, pp. 231–233</p> <p>Vocabulary Workshop, SE p. 199 Shakespeare’s Songs, TE p. 293 <i>from</i> The King James Version of the Bible, TE p. 409 Literary History, TE p. 420 To His Coy Mistress, TE p. 467 <i>from</i> The Pilgrim’s Progress, TE p. 529 Unit Four Introduction, TE p. 676 TIME: Raising Their Voices, TE p. 707 The Tribe with Its Eyes on the Sky, TE p. 1211 Vocabulary Workshop, SE pp. 1266</p>
<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).</p>	<p>CCSS Project Practice Book: Vocabulary: Patterns of Word Changes, pp. 225–229</p> <p>Sonnet 30 and Sonnet 75, TE p. 256 Macbeth, Act I, TE pp. 307, 318 Macbeth, Act II, TE p. 338</p>

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	<p>Macbeth, Act IV, TE p. 367 from A Journal of the Plague Year, TE p. 607 Writing Workshop, TE p. 653 Vocabulary Workshop, SE p. 705 Unit Four Introduction, TE p. 671 <i>from</i> A Vindication of the Rights of Woman, TE p. 699 Unit Five Introduction, TE p. 869 <i>from</i> In Memoriam A. H. H.; Crossing the Bar; Tears, Idle Tears, TE p. 885 Jabberwocky, TE p. 914 Shooting an Elephant, TE p. 1037 Grammar Workshop, TE p. 1046 Vocabulary Workshop, SE p. 1102 Unit Seven Introduction, TE pp. 1177, 1182 Telephone Conversation, TE p. 1269 Elegy for the Giant Tortoises, TE p. 1307</p>
<p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>	<p>CCSS Project Practice Book: Vocabulary: Context as Clues to Meaning, pp. 219–223 Vocabulary: Patterns of Word Changes, pp. 225–229 Vocabulary: Synonyms: Nuances, pp. 231–233</p> <p>Vocabulary Workshop, SE p. 254, TE p. 254 Unit Two Introduction, TE p. 233 Macbeth, Act I, TE p. 309 Macbeth, Act III, TE p. 349 To Lucasta, Going to the Wars, TE p. 461 Vocabulary Workshop, SE p. 532 Paradise Lost, TE p. 518 Vocabulary Workshop, SE p. 532; TE p. 532 On Her Loving Two Equally, TE p. 534 <i>from</i> The Diary of Samuel Pepys, TE p. 540 <i>from</i> Gulliver’s Travels, TE p. 567 <i>from</i> A Dictionary of the English Language, TE p. 625 <i>from</i> Pride and Prejudice, TE p. 731 <i>from</i> The Journals of Dorothy Wordsworth, TE p. 755</p>

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	<p>Writing Workshop: Reflective Essay, TE pp. 848, 852 Vocabulary Workshop, SE p. 950 Vocabulary Workshop, SE p. 1102, TE p. 1102 A Shocking Accident, TE p. 1143 Wind, TE p. 1221 Writing Workshop, TE p. 1321</p>
<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p>CCSS Project Practice Book: Vocabulary: Context as Clues to Meaning, pp. 219–223 Vocabulary: Patterns of Word Changes, pp. 225–229 Vocabulary: Synonyms: Nuances, pp. 231–233</p> <p><i>from</i> Sir Gawain and the Green Knight, TE p. 167 Vocabulary Workshop, SE p. 199; TE p. 199 Vocabulary Workshop, SE p. 254; TE p. 254 Vocabulary Workshop, SE p. 532 A Mild Attack of Locusts, TE p. 1221 Dead Men’s Path, TE p. 1259 Vocabulary Workshop, TE p. 1266</p>
<p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>CCSS Project Practice Book: Meditation 17, pp. 89–103 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Introduction to Frankenstein, pp. 119–134 Vocabulary: Context as Clues to Meaning, pp. 219–223 Vocabulary: Patterns of Word Changes, pp. 225–229 Vocabulary: Synonyms: Nuances, pp. 231–233</p> <p>Whoso List to Hunt, pp. 251–255 Sonnet 116; Sonnet 130, pp. 284–287 Letter to Her Daughter, SE pp. 585–590 <i>from</i> The Rape of the Lock, TE p. 579 Elegy Written in a Country Churchyard, TE p. 681 A Poison Tree; The Lamb; The Tyger, SE pp. 715–719 She Walks in Beauty; <i>from</i> Childe Harold’s Pilgrimage, SE pp. 801–805</p>

Common Core State Standards • Grade 12	Page References
	<p>Ode on a Grecian Urn, SE pp. 830–834 Sailing to Byzantium, TE p. 1065 <i>from</i> Tales of the Islands, SE p. 1282 Media Workshop, SE pp. 1326–1331 That’s All, TE p. 1227 Two Sheep, TE p. 1275</p>
<p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>	<p>CCSS Project Practice Book: Ode on a Grecian Urn, pp. 33–46 Meditation 17, pp. 89–103 <i>from</i> Introduction to Frankenstein, pp. 119–134 Vocabulary: Patterns of Word Changes, pp. 225–229</p> <p>To Lucasta, Going to the Wars, SE pp. 461–463 To His Coy Mistress, SE pp. 465–469 Letter to Her Daughter, SE pp. 585–590 She Walks in Beauty; <i>from</i> Childe Harold’s Pilgrimage, SE pp. 801–805 Ode on a Grecian Urn, SE pp. 830–834 Dulce et Decorum Est, TE p. 1053 The Rocking-Horse Winner, TE p. 1088 Vocabulary Workshop, SE p. 1120 Respond Through Writing, TE p. 1153</p>
<p>b. Analyze nuances in the meaning of words with similar denotations.</p>	<p>CCSS Project Practice Book: Vocabulary: Context as Clues to Meaning, pp. 219–223 Vocabulary: Synonyms: Nuances, pp. 231–233 Ode on a Grecian Urn, pp. 33–46 <i>from</i> Introduction to Frankenstein, pp. 119–134</p> <p>Vocabulary Workshop, SE p. 254 Vocabulary Workshop, SE p. 532 Vocabulary Workshop, SE p. 591 The Rime of the Ancient Mariner, TE p. 782 Writing Workshop, TE p. 852</p>

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	<p>TIME: What Is Love?, SE pp. 904–907 The Rocking-Horse Winner, TE p. 1088 Vocabulary Workshop, SE p. 1120; TE, p. 1120 The Demon Lover, TE p. 1128 Fern Hill, TE p. 1149 <i>from</i> Imaginary Homelands, TE p. 1293</p>
<p>6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>CCSS Project Practice Book: Vocabulary: Context as Clues to Meaning, pp. 219–223 Vocabulary: Patterns of Word Changes, pp. 225–229 Vocabulary: Synonyms: Nuances, pp. 231–233</p> <p>This standard is met in SE Vocabulary Workshops and in all SE Academic Vocabulary activities. For example:</p> <p>Vocabulary Workshop, SE pp. 56–57 The Passionate Shepherd to His Love, SE p. 268 Vocabulary Workshop, SE p. 950 At the Pitt-Rivers, SE p. 1202</p>

Common Core State Standards • GRADES 9-10, World Literature

This chart lists the Grades 9-10 Common Core State Standards and shows which pages in *Glencoe Literature* teach or review each standard.

Common Core State Standards • Grades 9-10	Page References
Reading: Literature	
<i>Key Ideas and Details</i>	
<p>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 Jade Flower Palace, pp. 25–34 <i>from</i> Don Quixote, pp. 35–46 The Night Face Up, pp. 47–58</p> <p>Glencoe Literature: This standard is met on many After You Read pages. For example: The Doll’s House, SE p. 801 Russia 1812, SE p. 981 The Night Face Up, SE p. 1239</p>
<p>2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p>CCSS Project Practice Book: Oedipus the King, pp. 15–24</p> <p>Glencoe Literature: A House for Us, SE pp. 150–154 Genesis 6–9: The Flood, SE pp. 471–476 The Parable of the Prodigal Son, SE pp. 487–490 Jade Flower Palace, SE pp. 704–706 Tanka, TE p. 714 Clouds on the Sea, SE pp. 811–813 Ragnarok: The Twilight of the Gods, SE pp. 871–875 Federigo’s Falcon, SE pp. 927–934 <i>from</i> Don Quixote, SE pp. 936–947 How Much Land Does a Man Need?, SE pp. 984–999 The Bet, SE p. 1011 First Sorrow, SE p. 1019</p>

Common Core State Standards • Grades 9-10	Page References
<p>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.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 <i>from Don Quixote</i>, pp. 35–46</p> <p>Glencoe Literature: The Voter, SE pp. 93–101 The Prisoner Who Wore Glasses, SE pp. 125–132 The Kabuliwallah, SE pp. 608–618, TE p. 610 <i>from the Song of Roland</i>, SE pp. 878–885 Federigo’s Falcon, TE p. 929 The Bet, SE pp. 1002–1011 First Sorrow, SE pp. 1015–1020 War, TE p. 1026, SE p. 1030 The Luck of Teodoro Méndez Acúbal, TE p. 1202 When Greek Meets Greek, SE pp. 1225–1229 Day of the Butterfly, SE pp. 1265–1275</p>
Craft and Structure	
<p>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).</p>	<p>CCSS Project Practice Book: Jade Flower Palace, pp. 25–34</p> <p>Glencoe Literature: The Great Hymn to the Aten, SE pp. 25–29 No Future Without Forgiveness, TE p. 103 The Return, SE pp. 134–140 <i>from the Iliad</i>, Book XXII, SE pp. 210–231 Lyric Poetry, SE p. 246 <i>from the Qur’an</i>, TE p. 493 Elegy for a Woman of No Importance, SE pp. 517–519 The Diameter of the Bomb, SE pp. 525–527 Butterflies, SE pp. 529–531 Rama and Ravana in Battle <i>from the Ramayana</i>, TE p. 586 The Kabuliwallah, TE p. 609 Like the Sun, SE pp. 620–624 The River Merchant’s Wife: A Letter, SE pp. 695–699</p>

Common Core State Standards • Grades 9-10	Page References
	<p>Jade Flower Palace, TE p. 704 Haiku, SE p. 741 Answer, SE pp. 749–752 Beside a Chrysanthemum, SE pp. 763–765 Assembly Line, SE pp. 767–769 Clouds on the Sea, TE p. 812 <i>from the Inferno</i>, TE p. 903 <i>from Don Quixote</i>, TE p. 936 <i>from Candide</i>, TE p. 961 Literary History, TE p. 970 First Sorrow, SE pp. 1015–1020 Sonnet 145, SE pp. 1165–1168 Two Countries, SE pp. 1170–1172 Horses, SE pp. 1211–1214 The Red Cockatoo, TE p. 1218 Fable, TE p. 1222</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Night Face Up, pp. 47–58</p> <p>Glencoe Literature: The Rain Came, TE p. 116 Thoughts of Hanoi, SE pp. 815–818 Bisclavret: The Lay of the Werewolf, SE pp. 887–897 The Night Face Up, SE pp. 1231–1241</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14</p> <p>Glencoe Literature: Comparing Literature, SE pp. 38–51 The Rain Came, SE pp. 108–119 <i>from the Iliad</i>, Book I, TE p. 201 <i>from the Iliad</i>, Book XXII, SE pp. 210–231 Rama and Ravana in Battle <i>from the Ramayana</i>, TE p. 591 Comparing Literature, SE pp. 594–606 The Kabuliwallah, SE pp. 608–618</p>

Common Core State Standards • Grades 9-10	Page References
	<p>from <i>The Pillow Book</i>, SE pp. 717–728 <i>Bisclavret: The Lay of the Werewolf</i>, TE pp. 890, 891 <i>Federigo’s Falcon</i>, TE p. 928 from <i>the Popol Vuh</i>, TE p. 1124 <i>Coyote Finishes His Work</i>, SE pp. 1132–1135</p>
Integration of Knowledge and Ideas	
<p>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 <i>Landscape with the Fall of Icarus</i>).</p>	<p>CCSS Project Practice Book: <i>Oedipus the King</i>, pp. 15–24</p> <p>Glencoe Literature: <i>Edju and the Two Friends</i>, SE p. 53 from <i>Sundiata</i>, SE p. 60 <i>The Voter</i>, SE p. 98 <i>Lyric Poetry</i>, SE p. 244 <i>Oedipus the King</i>, TE p. 258, SE p. 305 from <i>the Aeneid</i>, SE p. 396 <i>Genesis 6–9: The Flood</i>, TE p. 473 from <i>the Panchatantra</i>, SE p. 598 <i>The Kabuliwallah</i>, SE p. 615 from <i>The Pillow Book</i>, SE p. 725 <i>How Much Land Does a Man Need?</i>, SE p. 988 <i>Bishop Berkeley or Mariana of the Universe</i>, SE p. 1257 <i>Day of the Butterfly</i>, SE p. 1267</p>
<p>8. (Not applicable to literature)</p>	
<p>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).</p>	<p>CCSS Project Practice Book: from <i>Don Quixote</i>, pp. 35–46</p> <p>Glencoe Literature: <i>Ancient Rome Introduction</i>, SE p. 357 from <i>Gilgamesh</i>, TE p. 456 from <i>Don Quixote</i>, SE pp. 936–947</p>

Range of Reading and Level of Text Complexity

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. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

CCSS Project Practice Book:

The Rain Came, pp. 3–14
 Oedipus the King, pp. 15–24
 Jade Flower Palace, pp. 25–34
from Don Quixote, pp. 35–46
 The Night Face Up, pp. 47–58

Glencoe Literature:

This standard is met throughout the book. For example:
 Oedipus the King, SE pp. 251–318
 Tanka, SE pp. 713–715
 The Bet, SE pp. 1002–1011

Reading: Informational Text**Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS Project Practice Book:

from Echoes of the Heroic Age, pp. 61–72
 Pericles' Funeral Oration, pp. 73–84
 By Any Other Name, pp. 85–96
 The Myth of Sisyphus, pp. 97–106
from Night, pp. 107–120

Glencoe Literature:

This standard is met on many After You Read pages. For example:
 Pericles' Funeral Oration, SE p. 331
 Two Memories of Sido, SE p. 1039
from The Broken Spears, SE p. 1159

Common Core State Standards • Grades 9-10	Page References
<p>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.</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 <i>from Night</i>, pp. 107–120</p> <p>Glencoe Literature: TIME: Heroes Among Us, TE p. 155 TIME: Regarding Rania, TE p. 544 Southeast Asia and the Pacific Introduction, TE p. 780 Feeding the Fire of Enmity, TE p. 825 <i>from Divine Comedy</i>, SE pp. 915–917 The Myth of Sisyphus, SE pp. 1057–1062 <i>from The Voyage of Christopher Columbus</i>, SE p. 1147 TIME: Who Were the First Americans?, SE pp. 1173–1177 The Modern Americas Introduction, TE p. 1184</p>
<p>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.</p>	<p>CCSS Project Practice Book: <i>from Echoes of the Heroic Age</i>, pp. 61–72</p> <p>Glencoe Literature: TIME: Heroes Among Us, SE pp. 155–157, TE p. 156 TIME: A New Day Dawns, SE pp. 770–773</p>
Craft and Structure	
<p>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).</p>	<p>CCSS Project Practice Book: <i>from Echoes of the Heroic Age</i>, pp. 61–72 By Any Other Name, pp. 85–96</p> <p>Glencoe Literature: Southwest Asia Introduction, TE p. 442</p>
<p>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).</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from Night</i>, pp. 107–120</p>

Common Core State Standards • Grades 9-10	Page References
	<p>Glencoe Literature: Pericles' Funeral Oration, SE pp. 321–332 <i>from the Apology</i>, SE pp. 335–341 The Myth of Sisyphus, SE pp. 1057–1062</p>
<p>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.</p>	<p>CCSS Project Practice Book: <i>from Echoes of the Heroic Age</i>, pp. 61–72 Pericles' Funeral Oration, pp. 73–84 The Myth of Sisyphus, pp. 97–106</p> <p>Glencoe Literature: Pericles' Funeral Oration, SE pp. 321–332 The Burning of Rome, SE pp. 402–407 TIME: Regarding Rania, TE p. 542 Zen Parables, TE p. 732 Feeding the Fire of Enmity, SE p. 826 TIME: Who Were the First Americans?, TE p. 1174</p>
Integration of Knowledge and Ideas	
<p>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.</p>	<p>CCSS Project Practice Book: <i>from Night</i>, pp. 107–120</p> <p>Glencoe Literature: <i>from Homer in India</i>, TE p. 579</p>
<p>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.</p>	<p>CCSS Project Practice Book: Pericles' Funeral Oration, pp. 73–84 The Myth of Sisyphus, pp. 97–106</p> <p>Glencoe Literature: Pericles' Funeral Oration, SE pp. 321–332 <i>from the Apology</i>, SE pp. 335–341</p>

Common Core State Standards • Grades 9-10	Page References
<p>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.</p>	<p>CCSS Project Practice Book: Pericles’ Funeral Oration, pp. 73–84</p>
Range of Reading and Level of Text Complexity	
<p>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. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.</p>	<p>CCSS Project Practice Book: <i>from</i> Echoes of the Heroic Age, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from</i> Night, pp. 107–120</p> <p>Glencoe Literature: This standard is met throughout the book. For example: Pericles’ Funeral Oration, SE pp. 321–332 <i>from</i> Homer in India, SE pp. 576–581 Two Memories of Sido, SE pp. 1033–1040</p>
Writing	
Text Types and Purposes	
<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140</p> <p>Glencoe Literature: The Book of Ruth, SE p. 485 The Wagon, SE p. 651 Writing Workshop, SE pp. 834–841 Bisclavret: The Lay of the Werewolf, TE p. 892 How Much Land Does a Man Need?, SE p. 999</p>

Common Core State Standards • Grades 9-10	Page References
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140</p> <p>Glencoe Literature: The Book of Ruth, SE p. 485 The Wagon, SE p. 651 Writing Workshop, SE pp. 834–841</p>
<p>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140</p> <p>Glencoe Literature: The Book of Ruth, SE p. 485 The Wagon, SE p. 651 Writing Workshop, SE pp. 834–841 How Much Land Does a Man Need?, SE p. 999</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140</p>
<p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140</p>
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140</p> <p>Glencoe Literature: How Much Land Does a Man Need?, SE p. 999</p>

Common Core State Standards • Grades 9-10	Page References
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Oedipus the King, SE p. 318 <i>from the Aeneid</i>, SE p. 398 <i>from Gilgamesh</i>, SE p. 466 <i>from the Inferno</i>, SE p. 914 <i>from Candide</i>, SE p. 969 Writing Workshop, SE pp. 1082–1091 Writing Workshop, SE pp. 1292–1299</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Oedipus the King, SE p. 318 <i>from the Aeneid</i>, SE p. 398 <i>from Gilgamesh</i>, SE p. 466 Writing Workshop, SE pp. 1082–1091 Writing Workshop, SE pp. 1292–1299</p>
<p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Oedipus the King, SE p. 318 <i>from Gilgamesh</i>, SE p. 466 <i>from the Inferno</i>, SE p. 914 <i>from Candide</i>, SE p. 969 Writing Workshop, SE pp. 1082–1091 Writing Workshop, SE pp. 1292–1299</p>

Common Core State Standards • Grades 9-10	Page References
<p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Oedipus the King, SE p. 318 <i>from the Aeneid</i>, SE p. 398 <i>from Gilgamesh</i>, SE p. 466 <i>from the Inferno</i>, SE p. 914 Writing Workshop, SE pp. 1082–1091 Writing Workshop, TE p. 1297</p>
<p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p>
<p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p>
<p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Writing Workshop, SE pp. 1082–1091</p>
<p>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 158–165 Writing Workshop, SE pp. 416–423 <i>from The Pillow Book</i>, SE p. 728 The Doll’s House, SE p. 801 Two Memories of Sido, SE p. 1040</p>

Common Core State Standards • Grades 9-10	Page References
<p>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 158–165 Writing Workshop, SE pp. 416–423 The Doll’s House, SE p. 801</p>
<p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 158–165 Writing Workshop, SE pp. 416–423</p>
<p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 158–165 Writing Workshop, SE pp. 416–423 <i>from</i> The Pillow Book, SE p. 728</p>
<p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 158–165 Writing Workshop, SE pp. 416–423 <i>from</i> The Pillow Book, SE p. 728 The Doll’s House, SE p. 801 Two Memories of Sido, SE p. 1040</p>

Common Core State Standards • Grades 9-10	Page References
<p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 158–165 Writing Workshop, SE pp. 416–423</p>
<i>Production and Distribution of Writing</i>	
<p>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.)</p>	<p>CCSS Project Practice Book: By Any Other Name, pp. 85–96 Writing Workshop: Persuasive Speech, pp. 123–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE pp. 158–165 Writing Workshop, SE pp. 416–423 Writing Workshop, SE pp. 652–659 Writing Workshop, SE pp. 834–841 Writing Workshop, SE pp. 1082–1091 Writing Workshop, SE pp. 1292–1299</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: This standard is met in all Writing Workshops and Respond Through Writing assignments. For example: Writing Workshop, SE pp. 416–423 Two Memories of Sido, SE p. 1040 Writing Workshop, SE pp. 1292–1299</p>

Common Core State Standards • Grades 9-10	Page References
<p>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.</p>	<p>CCSS Project Practice Book: Jade Flower Palace, pp. 25–34 <i>from Don Quixote</i>, pp. 35–46 <i>from Echoes of the Heroic Age</i>, pp. 61–72 The Myth of Sisyphus, pp. 97–106 Writing Workshop: Persuasive Speech, pp. 123–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE pp. 424–425 Speaking, Listening, and Viewing Workshop, SE pp. 660–661 Speaking, Listening, and Viewing Workshop, SE pp. 1092–1095</p>
Research to Build and Present Knowledge	
<p>7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p>CCSS Project Practice Book: Oedipus the King, pp. 15–24 <i>from Night</i>, pp. 107–120 Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: The Rain Came, SE p. 119 Hundred Questions <i>from the Mahabharata</i>, SE p. 573 <i>from Night</i>, SE p. 1071 Writing Workshop, SE pp. 1082–1091 <i>from the Popol Vuh</i>, SE p. 1129</p>
<p>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.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Feeding the Fire of Enmity, TE p. 823 <i>from Night</i>, SE p. 1071 Writing Workshop, SE pp. 1082–1091</p>

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

CCSS Project Practice Book:

The Rain Came, pp. 3–14
 Oedipus the King, pp. 15–24
 Jade Flower Palace, pp. 25–34
from Don Quixote, pp. 35–46
 The Night Face Up, pp. 47–58
from Echoes of the Heroic Age, pp. 61–72
 Pericles’ Funeral Oration, pp. 73–84
 By Any Other Name, pp. 85–96
 The Myth of Sisyphus, pp. 97–106
from Night, pp. 107–120

Glencoe Literature:

Oedipus the King, SE p. 318
from the Aeneid, SE p. 398
from Gilgamesh, SE p. 466
 Hundred Questions *from the* Mahabharata, SE p. 573
from The Voyage of Christopher Columbus, TE p. 1140
 Writing Workshop, SE pp. 1292–1299

a. Apply *grades 9–10 Reading standards* 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]”).

CCSS Project Practice Book:

The Rain Came, pp. 3–14
 Oedipus the King, pp. 15–24
 Jade Flower Palace, pp. 25–34
from Don Quixote, pp. 35–46
 The Night Face Up, pp. 47–58

Glencoe Literature:

Oedipus the King, SE p. 318
from the Aeneid, SE p. 398
from Gilgamesh, SE p. 466
 Hundred Questions *from the* Mahabharata, SE p. 573
 Writing Workshop, SE pp. 1292–1299

Common Core State Standards • Grades 9-10	Page References
<p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>	<p>CCSS Project Practice Book: <i>from</i> Echoes of the Heroic Age, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from</i> Night, pp. 107–120</p> <p>Glencoe Literature: <i>from</i> The Voyage of Christopher Columbus, TE p. 1140</p>
Range of Writing	
<p>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.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 Jade Flower Palace, pp. 25–34 <i>from</i> Don Quixote, pp. 35–46 The Night Face Up, pp. 47–58 <i>from</i> Echoes of the Heroic Age, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from</i> Night, pp. 107–120 Writing Workshop: Persuasive Speech, pp. 123–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: This standard is met in all writing assignments throughout the book. For example: Writing Workshop, SE pp. 416–423 The Kabuliwallah, SE p. 618 The Lorelei, SE p. 975</p>

Speaking and Listening

Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS Project Practice Book:

The Rain Came, pp. 3–14
 Oedipus the King, pp. 15–24
 Jade Flower Palace, pp. 25–34
from Don Quixote, pp. 35–46
 The Night Face Up, pp. 47–58
from Echoes of the Heroic Age, pp. 61–72
 Pericles’ Funeral Oration, pp. 73–84
 By Any Other Name, pp. 85–96
 The Myth of Sisyphus, pp. 97–106
from Night, pp. 107–120

Glencoe Literature:

Speaking, Listening, and Viewing Workshop, SE pp. 166–167
 TIME: All the Right Questions, TE p. 344
from the Aeneid, TE p. 386
 Rama and Ravana in Battle *from the* Ramayana, SE p. 593
 TIME: 60 Years of Risk Takers, TE p. 1078
 Bishop Berkeley or Mariana of the Universe, SE p. 1260

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.

CCSS Project Practice Book:

The Rain Came, pp. 3–14
 Oedipus the King, pp. 15–24
 Jade Flower Palace, pp. 25–34
from Don Quixote, pp. 35–46
 The Night Face Up, pp. 47–58
from Echoes of the Heroic Age, pp. 61–72
 Pericles’ Funeral Oration, pp. 73–84
 By Any Other Name, pp. 85–96
 The Myth of Sisyphus, pp. 97–106
from Night, pp. 107–120

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	<p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE pp. 166–167 Rama and Ravana in <i>Battle from the Ramayana</i>, SE p. 593 TIME: 60 Years of Risk Takers, TE p. 1078 Bishop Berkeley or Mariana of the Universe, SE p. 1260</p>
<p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 Jade Flower Palace, pp. 25–34 <i>from Don Quixote</i>, pp. 35–46 The Night Face Up, pp. 47–58 <i>from Echoes of the Heroic Age</i>, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from Night</i>, pp. 107–120</p> <p>Glencoe Literature: Speaking, Listening, and Viewing Workshop, SE pp. 166–167</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 Jade Flower Palace, pp. 25–34 <i>from Don Quixote</i>, pp. 35–46 The Night Face Up, pp. 47–58 <i>from Echoes of the Heroic Age</i>, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from Night</i>, pp. 107–120</p>

Common Core State Standards • Grades 9-10	Page References
<p>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.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 Jade Flower Palace, pp. 25–34 <i>from</i> Don Quixote, pp. 35–46 The Night Face Up, pp. 47–58 <i>from</i> Echoes of the Heroic Age, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from</i> Night, pp. 107–120</p> <p>Glencoe Literature: TIME: All the Right Questions, TE p. 344</p>
<p>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.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 <i>from</i> Night, pp. 107–120</p> <p>Glencoe Literature: Federigo’s Falcon, SE p. 934</p>
<p>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	<p>CCSS Project Practice Book: Pericles’ Funeral Oration, pp. 73–84</p> <p>Glencoe Literature: Pericles’ Funeral Oration, TE p. 328 By Any Other Name, SE p. 634 Speaking, Listening, and Viewing Workshop, SE pp. 842–843, TE p. 842 Media Workshop, SE pp. 844–847</p>

Presentation of Knowledge and Ideas

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.

CCSS Project Practice Book:

Pericles' Funeral Oration, pp. 73–84

Glencoe Literature:

Speaking, Listening, and Viewing Workshop, SE pp. 842–843

Speaking, Listening, and Viewing Workshop, SE pp. 1092–1095

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.

CCSS Project Practice Book:

The Rain Came, pp. 3–14

Oedipus the King, pp. 15–24

Jade Flower Palace, pp. 25–34

from Night, pp. 107–120

Glencoe Literature:

Speaking, Listening, and Viewing Workshop, SE pp. 660–661

Speaking, Listening, and Viewing Workshop, SE pp. 842–843

Speaking, Listening, and Viewing Workshop, SE pp. 1092–1095

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

CCSS Project Practice Book:

Jade Flower Palace, pp. 25–34

The Night Face Up, pp. 47–58

Pericles' Funeral Oration, pp. 73–84

By Any Other Name, pp. 85–96

Language

Conventions of Standard English

<p>1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 Jade Flower Palace, pp. 25–34 <i>from</i> Don Quixote, pp. 35–46 The Night Face Up, pp. 47–58 <i>from</i> Echoes of the Heroic Age, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from</i> Night, pp. 107–120</p> <p>Glencoe Literature: This standard is met in Grammar Workshops and Focus Lessons. For example: Grammar Workshop, SE p. 23 Grammar Workshop, SE p. 367 Writing Workshop, SE p. 423</p>
<p>a. Use parallel structure.</p>	<p>CCSS Project Practice Book: Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Ancient Greece Introduction, TE p. 182 The Book of Ruth, TE p. 478 Writing Workshop, SE p. 841</p>
<p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140</p> <p>Glencoe Literature: Egyptian Poetry, TE p. 32 Grammar Workshop, SE pp. 90–91 Oedipus the King, TE p. 270</p>

Common Core State Standards • Grades 9-10	Page References
	<p>The Story of Pyramus and Thisbe, TE p. 372 Genesis 6–9: The Flood, TE p. 474 Federigo’s Falcon, TE p. 932 Grammar Workshop, SE p. 1000 The Iguana, TE p. 1216</p>
<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 Jade Flower Palace, pp. 25–34 <i>from</i> Don Quixote, pp. 35–46 The Night Face Up, pp. 47–58 <i>from</i> Echoes of the Heroic Age, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from</i> Night, pp. 107–120</p> <p>Glencoe Literature: This standard is met in Grammar Workshops, Focus Lessons, and Respond Through Writing assignments. For example:</p> <p>Oedipus the King, SE p. 318 Writing Workshop, SE p. 1091 Grammar Workshop, SE p. 1276</p>
<p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p>	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Grammar Workshop, TE p. 90 The Voter, TE p. 94 Bisclavret: The Lay of the Werewolf, TE p. 889 Grammar Workshop, SE p. 1276</p>

Common Core State Standards • Grades 9-10	Page References
b. Use a colon to introduce a list or quotation.	<p>CCSS Project Practice Book: Writing Workshop: Research Report, pp. 141–158</p>
c. Spell correctly.	<p>CCSS Project Practice Book: The Rain Came, pp. 3–14 Oedipus the King, pp. 15–24 Jade Flower Palace, pp. 25–34 <i>from</i> Don Quixote, pp. 35–46 The Night Face Up, pp. 47–58 <i>from</i> Echoes of the Heroic Age, pp. 61–72 Pericles’ Funeral Oration, pp. 73–84 By Any Other Name, pp. 85–96 The Myth of Sisyphus, pp. 97–106 <i>from</i> Night, pp. 107–120 Writing Workshop: Persuasive Speech, pp. 123–140 Writing Workshop: Research Report, pp. 141–158 Writing Workshop: Short Story, pp. 159–178</p> <p>Glencoe Literature: Writing Workshop, SE p. 165 Writing Workshop, SE p. 423 Writing Workshop, SE p. 659 Writing Workshop, SE p. 841 Writing Workshop, SE p. 1091 Writing Workshop, SE p. 1299</p>
Knowledge of Language	
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140 Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: This standard is met in all Writing Workshops and Speaking, Listening, and Viewing Workshops. For example: Writing Workshop, SE pp. 834–841 Speaking, Listening, and Viewing Workshop, SE pp. 842–843 Writing Workshop, SE pp. 1082–1091</p>

Common Core State Standards • Grades 9-10	Page References
<p>a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i>, <i>Turabian's Manual for Writers</i>) appropriate for the discipline and writing type.</p>	<p>CCSS Project Practice Book: Writing Workshop: Persuasive Speech, pp. 123–140 Writing Workshop: Research Report, pp. 141–158</p> <p>Glencoe Literature: Writing Workshop, SE pp. 1082–1091</p>
Vocabulary Acquisition and Use	
<p>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.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 181–184 Patterns of Word Changes, pp. 185–190 Synonyms: Nuances, pp. 191–192</p> <p>Glencoe Literature: This standard is met in all Vocabulary Workshops and Vocabulary Practice activities. For example: Vocabulary Workshop, SE p. 319 Russia 1812, SE p. 982 Vocabulary Workshop, SE p. 1242</p>
<p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 181–184</p> <p>Glencoe Literature: Early Africa Introduction, TE p. 8 The Great Hymn to the Aten, SE p. 29 Night of Sine, SE p. 82 The Return, TE p. 139 <i>from the Aeneid</i>, SE p. 397 <i>from the Qur'an</i>, SE p. 495 The Sound of Birds at Noon, SE p. 523 Like the Sun, SE p. 624 The Wagon, SE p. 650 East Asia Introduction, TE p. 676</p>

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	Southeast Asia and the Pacific Introduction, TE p. 778 The Doll's House, SE p. 800 <i>from the</i> Song of Roland, TE p. 881 Bisclavret: The Lay of the Werewolf, SE p. 897 How Much Land Does a Man Need?, SE p. 998 The Bet, TE p. 1007 <i>from the</i> Popol Vuh, SE p. 1129 The Handsomest Drowned Man in the World, SE p. 1251
b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).	<p>CCSS Project Practice Book: Patterns of Word Changes, pp. 185–190</p> <p>Glencoe Literature: How Much Land Does a Man Need?, TE p. 985 TIME: 60 Years of Risk Takers, TE p. 1076 A Canary's Ideas, TE p. 1193</p>
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.	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 181–184 Patterns of Word Changes, pp. 185–190 Synonyms: Nuances, pp. 191–192</p> <p>Glencoe Literature: How Stories Came to Earth, TE p. 39 Vocabulary Workshop, SE p. 65 <i>from the</i> Iliad, Book I, TE p. 193 Vocabulary Workshop, SE p. 333 Creation Hymn, TE p. 559 TIME: Who Were the First Americans?, TE pp. 1175</p>
d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 181–184</p> <p>Glencoe Literature: Oedipus the King, TE p. 253</p>

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

CCSS Project Practice Book:

Jade Flower Palace, pp. 25–34

Context as Clues to Meaning, pp. 181–184

Glencoe Literature:

No Future Without Forgiveness, TE p. 103

Ancient Greece Introduction, TE p. 187

from the Iliad, Book XXII, SE pp. 210–231

Oedipus the King, SE p. 273

The Story of Pyramus and Thisbe, SE p. 375

The Book of Ruth, SE p. 484

Butterflies, SE pp. 529–531

Rama and Ravana in Battle *from the Ramayana*, SE p. 593

The Wagon, TE p. 639

from The Pillow Book, SE p. 727

Answer, SE pp. 749–752

Beside a Chrysanthemum, SE pp. 763–765

Assembly Line, SE pp. 767–769

Southeast Asia and the Pacific Introduction, TE p. 783

Municipal Gum, SE p. 809

Vocabulary Workshop, SE p. 828

from the Inferno, TE p. 903

The Bet, TE p. 1006, SE p. 1010

from the Popol Vuh, TE p. 1123

Vocabulary Workshop, SE p. 1161

Sonnet 145, SE pp. 1165–1168

Two Countries, SE pp. 1170–1172

The Modern Americas Introduction, TE p. 1182

A Canary's Ideas, SE p. 1198; TE p. 1193

Horses, SE pp. 1211–1214, TE p. 1212

A Walk to the Jetty, SE p. 1286

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<p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p>	<p>CCSS Project Practice Book: Jade Flower Palace, pp. 25–34</p> <p>Glencoe Literature: No Future Without Forgiveness, TE p. 103 <i>from the Iliad</i>, Book XXII, SE pp. 210–231 Butterflies, SE pp. 529–531 The Wagon, TE p. 639 Answer, SE pp. 749–752 Beside a Chrysanthemum, SE pp. 763–765 Assembly Line, SE pp. 767–769 <i>from the Inferno</i>, TE p. 903 The Bet, TE p. 1006 <i>from the Popol Vuh</i>, TE p. 1123 Sonnet 145, SE pp. 1165–1168 Two Countries, SE pp. 1170–1172 A Canary’s Ideas, TE p. 1193 Horses, SE pp. 1211–1214, TE p. 1212</p>
<p>b. Analyze nuances in the meaning of words with similar denotations.</p>	<p>CCSS Project Practice Book: Synonyms: Nuances, pp. 191–192</p> <p>Glencoe Literature: Ancient Greece Introduction, TE p. 187 <i>from the Iliad</i>, Book XXII, SE p. 230 Oedipus the King, SE p. 273 The Story of Pyramus and Thisbe, SE p. 375 The Book of Ruth, SE p. 484 Rama and Ravana in Battle <i>from the Ramayana</i>, SE p. 593 SE p. 1198 The Pillow Book, SE p. 727 Southeast Asia and the Pacific Introduction, TE p. 783 Municipal Gum, SE p. 809 Vocabulary Workshop, SE p. 828 The Bet, SE p. 1010 Vocabulary Workshop, SE p. 1161 The Modern Americas Introduction, TE p. 1182 A Canary’s Ideas, SE p. 1198 A Walk to the Jetty, SE p. 1286</p>

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<p>6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>CCSS Project Practice Book: Context as Clues to Meaning, pp. 181–184 Patterns of Word Changes, pp. 185–190</p> <p>Glencoe Literature: This standard is met in all Academic Vocabulary activities. For example: Vocabulary Workshop, SE pp. 36–37 The Parable of the Prodigal Son, SE p. 490 The River Merchant’s Wife: A Letter, SE p. 699</p>

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