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Unit 4

When you see injustice, do you stand by—or stand up?

Columbine, the 9/11 terrorist attacks, Hurricane Katrina, the Japanese tsunami, the Sandy Hook school shootings, the Boston marathon bombing . . . Every night details of disasters flicker across our television screens. We can watch video of a tornado tearing through a farmhouse or a hit-and-run accident on our cell phones minutes after they happen. We watch in horror, and then share the link with our friends. We watch, but what do we *do*?

Even when people are watching horrific events unfold right in front of them, they often don't act. In fact, the more eyewitnesses present during a crime, the less likely it is that someone will help the victim. It's called the bystander effect. In 2009 an intoxicated teenage girl was attacked outside her high school while 20 bystanders watched and recorded the incident on their phones. No one called the police. Some claimed they didn't realize they were witnessing a crime. Others assumed that someone else would call the police.

As you read the selections in this unit, you will explore how the choice to act—or not to act—has consequences. Holocaust survivor Elie Wiesel once said, “The opposite of love is not hate, it's indifference. The opposite of art is not ugliness, it's indifference. The opposite of faith is not heresy, it's indifference. And the opposite of life is not death, it's indifference.” What moves people from apathy to action? What causes bystanders to stand up and make a difference? Consider these questions as you explore the texts in this unit.

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Unit 4

When you see injustice, do you stand by—or stand up?

Use the following activities to introduce the unit theme along with reading the opener on page 221.

- Lead the class in a discussion of what *human rights* means. Display a simplified version of the United Nations Universal Declaration of Human Rights: < <http://www.youthforhumanrights.org/what-are-human-rights/universal-declaration-of-human-rights/articles-1-15.html>>. Read them aloud or have the class participate in a choral reading of the rights listed on the site. The Web site <[youthforhumanrights.org](http://www.youthforhumanrights.org)> has several video resources that could be used to introduce the topic including “The Story of Human Rights” and a music video called “United.”
- Have students create a list of historical events in which human rights were violated. Compile individual lists into a single class list. Ask follow-up questions: *What events caused the human rights violations? What types of rights were violated? Who were the victims? What did the rest of the world do to stop the violence?*

Chapter 19

A Horrifying Descent into Night

Night

by Elie Wiesel

9–10 STANDARDS

Reading Literature: 2,3,4,5

Reading Informational Text: 2,3,4

Writing: 3,9

Speaking and Listening: 1

Language: 4

Vocabulary RI.9–10.4

Ask students to circle unfamiliar words as they complete the first read of a text. After the first read, guide students to determine the words' meanings using the context. Encourage students to support preliminary definitions with evidence. Have students confirm their initial definitions with a dictionary.

illusion: *a misleading or false impression of reality.* Their illusions of the plane leaving on time were shattered when the pilot announced that they were having engine problems.

indifferent: *without interest or concern; not caring or apathetic.* John's indifferent attitude revealed that he could not be counted on to help us with the project.

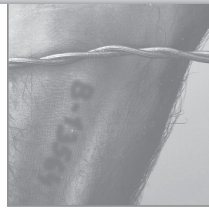
tumult: *a violent and noisy commotion or disturbance.* News that a tidal wave was approaching caused a tumult in the streets. People panicked and ran for higher ground.

imperative: *absolutely necessary; unavoidable.* It is imperative that you go to a safe place during a tornado.

invectives: *insulting or abusive words or expressions.* The angry boss shouted a long list of invectives at his employees.

sage: *a profoundly wise person.* The sage advised us to consider our choices carefully before making a decision.

(continued)



Chapter 19

A Horrifying Descent into Night

First Read: Terrifying Details

Elie Wiesel was a teenager when he was sent to Auschwitz. The book *Night* is a memoir based upon Wiesel's memories of the horrors of Nazi concentration camps. As you read through this excerpt, make a note of dialogue or description that has the greatest impact on you.

from
Night
by Elie Wiesel

- 1 The beloved objects that we had carried with us from place to place were now left behind in the wagon and, with them, finally, our illusions.
- 2 Every few yards, there stood an **SS man**, his machine gun trained on us. Hand in hand we followed the throng.
- 3 "Men to the left! Women to the right!"
- 4 Eight words were spoken quietly, indifferently, without emotion. Eight simple, short words. Yet that was the moment when I left my mother. There was no time to think, and I already felt my father's hand press against mine: we were alone. In a fraction of a second I could see my mother, my sisters, move to the right. Tzipora was holding Mother's hand. I saw them walking farther and farther

SS man: *member of a Nazi paramilitary organization in Germany during WW II. The SS was largely responsible for carrying out the Holocaust.*

222 Chapter 19 • Unit 4

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Academic Vocabulary L.9–10.4; L.9–10.6

!ELL! For English learners, explain, act out, and draw pictures to explain vocabulary and academic vocabulary. Have students keep a list of these words in their response journal.

central character: *the main character in a narrative.* The central character in *Night* is a young Polish man.

theme: *the central, controlling idea of a work of literature.* To determine theme, consider the plot, conflict, and how the character grows and changes throughout the passage.

figurative language: *descriptive words that compare one thing to something else. Examples of figurative language include similes, metaphors, and personification.* The author used figurative language to compare his time in a concentration camp to a long, dark night.

away; Mother was stroking my sister's blond hair, as if to protect her. And I walked on with my father, with the men. I didn't know that this was the moment in time and the place where I was leaving my mother and Tzipora forever. I kept walking, my father holding my hand.

5 Behind me, an old man fell to the ground. Nearby, an SS man replaced his revolver in its holster.

6 My hand tightened its grip on my father. All I could think of was not to lose him. Not to remain alone.

7 The SS officers gave the order.

8 "Form ranks of five!"

9 There was a tumult. It was imperative to stay together.

10 "Hey, kid, how old are you?"

11 The man interrogating me was an inmate. I could not see his face, but his voice was weary and warm.

12 "Fifteen."

13 "No. You're eighteen."

14 "But I'm not," I said. "I'm fifteen."

15 "Fool. Listen to what I say."

16 Then he asked my father, who answered:

17 "I'm fifty."

18 "No." The man sounded angry. "Not fifty. You're forty. Do you hear? Eighteen and forty."

19 He disappeared into the darkness. Another inmate appeared, unleashing a stream of invectives:

20 "Sons of bitches, why have you come here? Tell me, why?"

Someone dared to reply:

realistic dialogue: *talking among characters that sounds like real speech. Realistic dialogue includes contractions, slang, and fragmented sentences.* Our Spanish teacher teaches us realistic dialogue so that we can talk to average people on the streets during our trip to Mexico.

style of writing: *the way an author writes.* Style includes word choice and sentence structure. The style of writing used in the Declaration of Independence is very formal.

Lesson Support

Vocabulary (continued)

monocle: *eyeglass for one eye.* The king examined the scroll through his monocle.

First Read (p. 222) This excerpt about the Holocaust contains several startling images. Ask students to think back to the excerpt from *The Graveyard Book*. (Instruct them to turn to page 6, if needed.) What suspenseful or frightening phrases do they recall? Why were these frightening? Explain that this excerpt is based upon the author's real experiences in Nazi concentration camps. As they read, instruct students to underline dialogue or description that impacts them. Please note that while sometimes *Night* has been categorized as a novel, it is more accurately labeled a memoir. (Some earlier versions of the student book may refer to the piece as a novel in the introduction.) A *memoir* is a collection of memories based upon the author's life experiences. Gore Vidal explains the difference between autobiography and memoir in this way: "A memoir is how one remembers one's own life, while an autobiography is history, requiring research, dates, facts double-checked."

Memoir is literary nonfiction, and technically falls under standards for informational text. However, Wiesel communicates his experience using the tools of a storyteller—characterization, imagery, and symbolism. Thus, this chapter is correlated to standards for both informational text and literature.

Lesson Support

About Elie Wiesel (b. 1928)

Create background knowledge by sharing some of the following facts about Wiesel's life:

- Wiesel was born in Sighet, a village in northern Transylvania. The town had a large, close-knit community of Orthodox Jews. In 1940, the area became part of Hungary.
- Wiesel's father encouraged him to learn Hebrew and read literature, while his mother encouraged him in his faith.
- In 1944, Wiesel and his family were deported to a Jewish ghetto in Sighet. In May of 1944, he and his family were sent to Auschwitz-Birkenau. The number A-7713 was tattooed on his arm. He was separated from his three sisters and his mother and sent to a work camp with this father, Shlomo.
- In the spring of 1945, Shlomo was sent to the crematorium. A few weeks later, the camp was liberated by American soldiers. Wiesel's mother and sister Tzipora were also killed. His two older sisters survived.
- For ten years after the war, Wiesel refused to write or speak about his experiences during the Holocaust. When he finally wrote *Night* in the late 1950s, he had trouble finding a publisher.
- *Night* is part of a trilogy of books about Wiesel's life before, during, and after the Holocaust. The second and third books are *Dawn and Day*.

(continued)

- 21 "What do you think? That we came here of our own free will? That we asked to come here?"
- 22 The other seemed ready to kill him:
- 23 "Shut up, you moron, or I'll tear you to pieces! You should have hanged yourselves rather than come here. Didn't you know what was in store for you here in **Auschwitz**? You didn't know? In 1944?"
- 24 True. We didn't know. Nobody had told us. He couldn't believe his ears. His tone became even harsher:
- 25 "Over there. Do you see the chimney over there? Do you see it? And the flames, do you see them?" (Yes, we saw the flames.)
"Over there, that's where they will take you. Over there will be your grave. You still don't understand? You sons of bitches. Don't you understand anything? You will be burned! Burned to a cinder! Turned into ashes!"
- 26 His anger changed into fury. We stood stunned, petrified. Could this be just a nightmare? An unimaginable nightmare?
- 27 I heard whispers around me:
- 28 "We must do something. We can't let them kill us like that, like cattle in a slaughterhouse. We must revolt."
- 29 There were, among us, a few tough young men. They actually had knives and were urging us to attack the armed guards. One of them was muttering:
- 30 "Let the world learn about the existence of Auschwitz. Let everybody find out about it while they still have a chance to escape . . ."
- 31 But the older men begged their sons not to be foolish:
- 32 "We mustn't give up hope, even now as the sword hangs over our heads. So taught our sages . . ."

*Auschwitz: a
Nazi concentration
camp in Poland*

ELL! **First Read** Although text should be fairly accessible to most students, increase comprehension by playing a recording of the excerpt as students follow along with the text.

Lesson Support

About Elie Wiesel (b. 1928)

(continued)

- Wiesel has spent his life speaking out against crimes against humanity, including attacks against Israel, apartheid in South Africa, and genocides in Bosnia and Darfur. For his work, he was awarded the Nobel Peace Prize in 1986.
- a picture of Wiesel taken upon the liberation of Auschwitz can be viewed at http://en.wikipedia.org/wiki/Elie_Wiesel#mediaviewer/File:Buchenwald_Slave_Laborers_Liberation.jpg. Wiesel is in the second row from the bottom, seventh from the left.

33 The wind of revolt died down. We continued to walk until we came to a crossroads. Standing in the middle of it was, though I didn't know it then, **Dr. Mengele**, the notorious Dr. Mengele. He looked like the typical SS officer: a cruel, though not unintelligent, face, complete with monocle. He was holding a conductor's baton and was surrounded by officers. The baton was moving constantly, sometimes to the right, sometimes to the left.

34 In no time, I stood before him.

35 "Your age?" he asked, perhaps trying to sound paternal.

36 "I'm eighteen." My voice was trembling.

37 "In good health?"

38 "Yes."

39 "Your profession?"

40 Tell him that I was a student?

41 "Farmer," I heard myself saying.

42 This conversation lasted no more than a few seconds. It seemed like an eternity.

43 The baton pointed to the left. I took half a step forward. I first wanted to see where they would send my father. Were he to have gone to the right, I would have run after him.

44 The baton, once more, moved to the left. A weight lifted from my heart.

45 We did not know, as yet, which was the better side, right or left, which road led to prison and which to the **crematoria**. Still, I was happy, I was near my father. Our procession continued slowly to move forward.

46 Another inmate came over to us:

47 "Satisfied?"

Dr. Mengele:
SS doctor who
conducted
medical
experiments
on Jewish
concentration
camp victims

crematoria:
buildings where
bodies of the
dead are burned

!ELL! Students may need more background information about the Holocaust and concentration camps in order to understand the setting of the narrative. The Web site for the United States Holocaust Memorial Museum is a great resource <http://www.ushmm.org/>.

Lesson Support

FIRST RESPONSE

Have students share what they wrote with a partner. Select a few students to share with the entire class.

Text-Based Questions

After the first read, use the following questions to confirm comprehension of the text.

1. Who is narrating the events? *Elie Wiesel is narrating the story. He is Eliezer, a Jewish teenager at the time.*
2. What is happening at the beginning of the excerpt? *Eliezer and his parents and sister are arriving at the Auschwitz concentration camp.*
3. What are the eight simple words and why are they so frightening? *“Men to the left! Women to the right!” Elie says that this was the moment that his mother and sister were lost to him. He was leaving them forever.*
3. Who was standing at the crossroads? Describe him and what he was doing. *Dr. Mengele was standing at the crossroads. He looked like a typical SS officer; he was cruel looking and wore a monocle. With a baton, he sorted people to the right or left.*

Focus on Development of Central Character RI.9–10.3

Remind students that when analyzing characters, they should focus on the characters’ response to the situation the characters are in—throughout the story. Encourage students to find examples of the characters’ words and actions at the beginning, middle, and end of the story.

48 “Yes,” someone answered.

49 “Poor devils, you are heading for the crematorium.”

50 He seemed to be telling the truth. Not far from us, flames, huge flames, were rising from a ditch. Something was being burned there. A truck drew close and unloaded its hold: small babies. Babies! Yes, I did see this, with my own eyes . . . children thrown into the flames. (Is it any wonder that ever since then, sleep tends to elude me?)

51 So that was where we were going. A little farther on, there was another, larger pit for adults.

52 I pinched myself: Was I still alive? Was I awake? How was it possible that men, women, and children were being burned and that the world kept silent? No. All this could not be real. A nightmare perhaps . . . Soon I would wake up with a start, my heart pounding, and find that I was back in the room of my childhood with my books . . .

FIRST RESPONSE

What part of this story had the greatest impact on you? What image stays in your mind? Describe your thoughts in your response journal.

Focus on Development of the Central Character

In this excerpt the narrator Eliezer, an Orthodox Jewish teenager, describes his feelings as he realizes what is happening at Auschwitz. Earlier in the book, a Jewish man who had been deported to the camps escapes and warns Eliezer’s village of the horrible murders taking place. However, the villagers do not believe him.

Think about how Eliezer’s character changes over the course of the narrative from when he first gets off the train to the final paragraphs. Fill in the chart on the next page. In the first column, describe the narrator’s attitude. In the second column, include a quotation or detail from the text that supports your conclusion about the narrator’s attitude.

TECH-CONNECT

Who was Dr. Josef Mengele? Why did Elie Wiesel call him notorious? Use your phone or computer to find out more information about this infamous Nazi.

ELL! Focus on Development of Central

Character Provide sentence frames to assist students with the chart on page 227:

In paragraph 1, I believe the narrator’s attitude is

Evidence from the text that supports this is

In paragraphs 23–26, I believe the narrator’s attitude is

The evidence from the text that supports this is

In paragraphs 50–52, I believe the narrator’s attitude is

The evidence from the text that supports this is

Lesson Support

What is the narrator's attitude?	Evidence from the text
When he arrives at the camp (para. 1)	
As he is told what happens at the camp (para. 23–26)	
At the end of the excerpt (para. 50–52)	

Speak and Listen With a partner, share your answers to the graphic organizer above. Work together to write a one- to two-sentence summary of how the narrator's attitude changes throughout the excerpt.

Second Read: Focusing on Theme

Read the excerpt again. This time look for repeated ideas. Think about the following:

1. Underline every time the word *night* or *nightmare* appears in the text.
2. Throughout this passage, what is the narrator continually focused on in relationship to his father?

Focus on Uncovering Themes

The theme of a work is the central main idea. It is a truth about life. Theme is communicated through how characters grow and change through conflict. Authors often use repeated ideas to emphasize theme. (To review theme, see page 81.)

Focus on Development of Central Character *(continued)*

If students need more scaffolding, model how to fill in the first row of the chart. Complete the second row as a class. Allow students to fill in the final row on their own.

Answers to chart:

What is the narrator's attitude?

When he arrives at the camp (para. 1)
The narrator is confused and unsure what is happening.

Evidence from the text: *When they left their home they took objects that were important to them like they were just moving. When they arrive at the camp, they have to leave those objects in the wagon.*

As he is told what happens at the camp (para. 23–26) *The narrator feels shock and terror, not believing what he is hearing.*

Evidence from the text: *"We stood stunned, petrified. Could this be a nightmare? An unimaginable nightmare?"*

At the end of the excerpt (para. 50–52): *The narrator is in a state of disbelief. Is he trapped in a horrible nightmare? He almost seems to be in denial.*

Evidence from the text: *In these paragraphs, the narrator is in such a state of shock he states, "A nightmare . . . Soon I would wake up . . . heart pounding . . . back in the room of my childhood."*

Second Read Ask students to annotate the text as you read it aloud.

ELL! Speak and Listen Pair ELLs and struggling learners with more proficient students. After sharing responses, provide sentence frames for the one- to two-sentence summary.

In this excerpt, the narrator's attitude is . . . because he describes/states

Connect to Testing

RL.9–10.3

Encourage students to answer the questions without looking at the explanation. Explain that question 2 requires them to support their answer with textual evidence. Connect these questions with the thinking process students used to complete the chart on page 227. Also encourage students to return to the excerpt to find textual evidence.

Connect to Testing

In this chapter, you analyzed how the attitude of the main character changed throughout the excerpt. You were asked to point to specific sentences in the text that supported your ideas. Here is an example of how this type of question might appear on a test:

1. How does the narrator's attitude change from the beginning to the end of the passage from *Night*?
 - A. He becomes increasingly more hopeful.
 - B. His attitude changes from hopeful to angry to disbelieving.
 - C. He grows increasingly more disbelieving of what is happening.
 - D. He becomes more and more angry.
2. On the lines below, write two examples from the text that support your answer to question 1.

EXPLANATION

As you analyze the narrator's attitude, focus on his response to what is happening around him. In paragraph 1, he leaves his illusions behind. He realizes that his family is not merely being relocated. They are being sent to a horrible prison. As he walks through the line, he can't believe what the inmates are saying. After seeing piles of corpses for himself, he is so shocked that he tells himself it is just a nightmare. He knows the truth, but he wants to deny it and escape. Thus, C is the best answer. Supporting examples include the following:

Paragraph 1: "The beloved objects that we had carried . . . were now left behind in the wagon and, with them, finally, our illusions."

Paragraph 26: "We stood stunned, petrified. Could this be just a nightmare? An unimaginable nightmare?"

Paragraph 52: "All this could not be real. A nightmare perhaps . . ."

Lesson Support

Focus on Uncovering Themes (continued)

What are the theme(s) of this excerpt? It is about the Holocaust, but the Holocaust is not the theme. What bigger message about the Holocaust does the author reveal? What is the central idea about his own survival? Answer the following questions.

1. Why do you think the writer titled his book *Night*? Why does the narrator repeatedly talk about being in a nightmare?

2. What might the writer be trying to say about the Holocaust by using the repeated ideas involving night?

3. In paragraphs 20 and 23, an inmate asks the newcomers why they have come. "Didn't you know what was in store for you here in Auschwitz?" he asks. What is the narrator's response to the inmate?

REFLECT

Night is the first book in a trilogy. The next books are titled *Dawn* and *Day*. What idea do these titles communicate?

Focus on Uncovering Themes

RL.9–10.2; RI.9–10.2 (continued)

Answers to questions on theme:

Answers may vary.

1. *I believe the writer titled his book Night because at night everything is dark and uncertain. It is scary compared to the daytime when everything can be clearly seen. Eliezer and his father had no idea what was going to happen to them. The narrator repeatedly talks about being in a nightmare because most people have nightmares at night. Also when someone experiences a nightmare, he eventually wakes up and finds himself safe in bed. Perhaps Eliezer is hoping to wake up and find himself somewhere other than where he actually was.*
2. *By using the term "night," the writer is comparing the Holocaust to a dark, horrible period of time in his life and in the history of the world. Perhaps the writer was also referring to people outside of Auschwitz as "being in the dark" about what was truly going on there.*
3. *The narrator's responses to this question was that they didn't know what was going on nor where they were going. This, again, implies "being in the dark" which relates to the title Night.*

REFLECT

Connect the ideas expressed in *Night*, *Dawn*, and *Day* with popular titles of the Twilight series: *Twilight*, *New Moon*, *Eclipse*, *Breaking Dawn*. Ask students who have read the books to share how the titles reflect what is happening in the main characters' lives. Then ask them to connect these ideas to the *Night* trilogy. Have students confirm their ideas by reading about *Dawn* and *Day* online.

continued on next page

Lesson Support

Focus on Uncovering Themes

RL.9–10.2; RL.9–10.3 (continued)

4. *The angry men’s response was “We must do something. . . . We must revolt.” They wanted to resist their fate in any way they could. “Let the world learn about the existence of Auschwitz. Let everybody find out about it while they still have a chance to escape . . .”*
5. *Like the angry young men, the writer’s purpose is to shout to the world that the Holocaust was real. He wants to warn the world that horrific acts against humans still happen today.*

Answers to graphic organizer:

How the narrator’s attitude changes: *from uncertainty to shock to absolute disbelief. He can’t comprehend the horrors that he witnesses.*

Repeated use of *night*: *Implies the darkness of Eliezer’s experience and the evil in men’s hearts. The Holocaust was a dark time in history.*

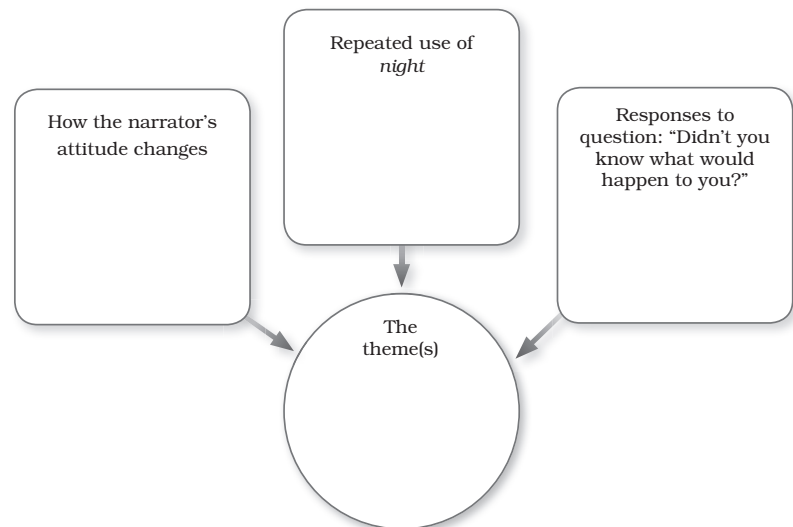
Responses to question: “Didn’t you know what would happen to you?” *They were unaware what was going on in the camp and what was going to happen to them.*

The theme is that the Holocaust is a horrible time of evil for both Eliezer personally and the world as a whole. The writer uses night as a symbol of the horrible dark crimes that occurred. Most of the world was kept in the dark as millions of people died. The Holocaust can no longer be in the dark. It must be brought out into the light so that it doesn’t happen again.

4. What is the response of the angry young men in paragraph 30?

5. How might their response be connected to the writer’s purpose for writing the book?

Based upon what you discovered in your first and second reads of *Night*, fill in the following chart to help you determine the theme:



Third Read: Style Supports Theme

Listen as your teacher or other students read the passage aloud. Think about how the writing sounds:

1. Do you hear long, flowing sentences or short, clipped ones?
2. Does the writer use many unfamiliar words or are most of them used in everyday speech?
3. Are there many descriptive passages with figurative language or realistic dialogue?

Focus on Style of Writing

Style is the way in which a text is written. It is *how* something is written, as opposed to *what* is written. However, a writer's style will always support the theme he or she wants to communicate.

Use the following chart to help you analyze the style of *Night*.

1. For rows 1–3, circle the description that best fits the style of the text.
2. In the final row, place a star by the best description of the style.

How would you describe the style of <i>Night</i> ?	
1. Long, flowing sentences	1. Short, clipped sentences
2. Many difficult, unfamiliar words	2. Familiar words used in everyday speech
3. Much description and unique figurative language	3. Very little description, mostly dialogue
The writing is formal, descriptive, and complex.	The writing is informal, stark, and to-the-point.

Speak and Listen With a partner, discuss how the style of the writing is appropriate for the topic of the Holocaust and the themes you uncovered during your second read.

Write After discussing how the style supports the theme, write one or two paragraphs explaining how the style fits the theme. Include examples from the excerpt. On the next page are some sentence starters to help you compose your paragraphs.

Third Read Read the three questions on page 231 before reading the passage aloud or listening to a recording. Direct students' attention to the chart on page 231 or display it where students can see it. Ask them to look and listen for evidence of these qualities as they follow along with the written text.

Focus on Style of Writing

RL.9–10.4; RL.9–10.5

The concept of writing style is abstract and sometimes difficult for students to comprehend. This lesson deals with the most basic type of style: formal or informal; complex or simple. It may be helpful to contrast the text with writing with a more formal style, favored by writers from the past, such as Dickens or Poe.

Answers to chart:

1. Short, clipped sentences
2. Familiar words used in everyday speech
3. Very little description, mostly dialogue

The writing is informal, stark, and to-the-point.

Speak and Listen If you feel students need background knowledge about style and theme before discussing the concept with a partner, help them connect this idea to music. How does the style of rap music reinforce themes of violence and anger? How does the style of blues music communicate sadness and frustration with life? If time allows, play appropriate samples of each type of music. Then ask partners to discuss. Confirm class comprehension by asking students to summarize their discussion in a few complete sentences.

!ELL! Speak and Listen The activity that connects style of music to style of writing will communicate complex concepts in an accessible format. Have student use the sentence frames on page 232 to help them during the partner discussion.

Lesson Support

Write The sentence frames will help students as they write their paragraphs on the style and theme of the excerpt. Have students edit their first drafts of their paragraphs by adding transitional words or phrases and adding sentences that contain examples or details.

Project-Based Assessment

Letter to the Editor

If not used previously, show clips of the Elie Wiesel's interview with Oprah Winfrey: <<http://www.schooltube.com/video/7d5afe2a261101d87e45/>> or <<https://www.youtube.com/watch?v=IEbLJv3uSPY>>. This will help students gain background information as they write from the perspective of a survivor.

Bring in copies of a letter to the editor or show one found at <http://www.ala.org/advocacy/advleg/advocacyuniversity/frontline_advocacy/frontline_public/goingdeeper/editor>.

If business letter format has not already been taught, conduct a mini-lesson on this type of writing.

The style of the novel *Night* is

The writer's words are One example of this is

He does/does not use sentences that are For example,

This formal/informal style supports the topic because

The writing style also supports the theme by

Project-Based Assessments

Letter to the Editor

Not everyone agrees with the opinions expressed in articles published in a newspaper, in a magazine, or on the Internet. Just read the comments readers post at the end of the article. Comments often become heated exchanges as readers share their opinions.

Before the Internet, newspaper readers would respond to articles by writing letters to the editor. These letters would be published in the editorial section of the paper. Most letters to the editor share an opposing viewpoint of a previously published article. They reference the content of the letter with which the writer disagrees, state why they disagree, and offer evidence to support an alternative point of view. For this project, you will write your own letter to the editor based upon the following situation.

Like Elie Wiesel, you are a survivor of a concentration camp who has immigrated to the U.S. Some of the SS officers who worked at Auschwitz and escaped to America are finally being tried for their crimes against humanity. A newspaper article quotes one of the men as stating that he is not guilty of any crime and that he was merely following orders. In fact, he goes so far as to say that if he had resisted orders, he would have been killed himself. The reporter for the article didn't interview victims for an opposing point of view. You are outraged and decide to write a letter that will be published in the newspaper. Follow these steps:

- Read some examples of letters to the editor in your local newspaper or an online newspaper. Think about the tone the writers use. Is he/she angry, opinionated, confident, or logical? What words does the writer use to communicate this tone?
- Before writing, consider your response to the SS officer's comments. Because you didn't experience the events first-hand, you will need to rely on descriptions from *Night* and other works about the Holocaust. Imagine what you would say

¡ELL! **Letter to the Editor** Pair beginning English speakers with more proficient speakers for the pre-writing stage of the assignment. Input and discussion from other participants will provide modeling for them to frame their own thoughts to add to discussions.

Lesson Support

Modern Poem

Display Gwendolyn Brooks' poem "We Real Cool" <<http://www.poets.org/poetsorg/poem/we-real-cool>> and read it aloud. Discuss the placement of words on the page. Use the following questions:

- Why does Brooks choose to place *We* at the end of a previous line?
- Which words communicate the attitude and the fate of the young people in the poem?
- Where does Brooks use alliteration to emphasize her ideas? Where does she use rhyme?
- What progression is there from the first line to the last line?
- What does the line "Strike straight" communicate? What is happening?

Then discuss the sample poem on page 233 using the question in the student book.

Ask students to think about an image from the poetry that they could communicate in a short poem. Give guidelines as to what is appropriate for your class or your school. Images that might be used include the narrator leaving behind a favorite object in the wagon, the narrator being separated from his mother and sister, the old man falling to the ground, the smoke rising up from the crematoriums, or Dr. Mengele separating the lines of Jews with his baton.

TECH-CONNECT

Show examples of visual poetry to help students think about how placing words on the page communicates meaning.

in response to the guard's comments. Remember to use persuasive appeals such as logos, ethos, and pathos. Provide evidence to support your position. Make sure your style of writing fits the ideas you are communicating.

- Use business letter format in a block style and include the following: date, recipient's address (use information for the editor of your city's newspaper), salutation, body, closing, and signature. Visit Purdue Online Writing Lab to view an example: owl.english.purdue.edu.

Use the following guidelines for your letter to the editor.

<i>To receive the highest score (4.0), the letter must meet all of these criteria.</i>	Your letter to the editor <ul style="list-style-type: none">• addresses the original comments made by the SS officer on trial.• clearly explains your point of view on the subject.• strongly presents your opinion by presenting reasons, along with pathos.• contains convincing and effective language and style.• is in business letter format with a header, salutation, body, and closing.• contains correct grammar, usage, mechanics, and spelling.
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Modern Poem

Transform Wiesel's prose into a work of modern poetry. Capture his style in short, exact words. Read Gwendolyn Brooks' "We Real Cool" for an example of using few words and abbreviated sentences to communicate much meaning. Also, consider how you might arrange the words on the page to communicate the meaning and emotion of the words. Here is an example of a poem with visual elements:

Two by
Two they
trudge through
the snow.
One line
 leads to life.
The other
to death.

How does the poem visually communicate the idea of walking in a line? Of the people in the lines being separated?

TECH-CONNECT

Type *visual poetry* into your search engine. Then click on the *Images* tab to see examples.

continued on next page

!ELL! Have students create a blackout poem. Provide students with a copy of the excerpt. Students should read through the passage looking for strong, descriptive words or phrases. Instruct students to draw a box around key words and phrases. Once these essential words are selected, students should draw a black line through all the remaining text, leaving only those words and phrases they have identified. The remaining words then create a black-out poem of essential words from the passage.

Lesson Support

On Your Own: Integrating Ideas

Here are further ideas for the numbered suggestions on page 234.

1. Links to the Oprah Winfrey interviews can be found on page 232.
2. These movies are for mature viewers and may not be appropriate for classroom viewing. Encourage students to talk with their parents about viewing these films at home.
 - *The Pianist* (R)—violence, strong language
 - *Schindler’s List* (R)—An edited school edition is available. The unedited version contains sex, nudity, and violence.
 - *The Boy in the Striped Pajamas* (PG-13)—language, violence
5. This Web site can be found at < <http://www.ushmm.org/>>.

Use these guidelines as you write your poem:

- Focus less on explaining every event that happened in the story and more on capturing a single image or idea from the story.
- Try to say as much as possible with as few words as possible. Use a thesaurus to pick just the right words.
- Arrange the words on the page to help the reader visualize the ideas you are communicating.

Use the following guidelines for your poetry.

To receive the highest score (4.0), the poetry must meet all of these criteria.

Your poem

- is based upon an image, idea, or event from the excerpt.
- captures the tone of the prose by using carefully chosen words.
- has a visual element that supports the words.
- is free from grammar, spelling, and punctuation errors.

On Your Own: Integrating Ideas

1. Oprah Winfrey joined Elie Wiesel on a return trip to Auschwitz sixty-one years after he was a prisoner there. Read the interview at oprah.com or watch a YouTube video of their trip.
2. Three powerful movies about the Holocaust are *The Pianist*, *Schindler’s List*, and *The Boy in the Striped Pajamas*. Each one describes the horrors of the Holocaust from a little different perspective. What other movies about the Holocaust have you seen?
3. Using Google Earth, search Auschwitz-Birkenau Memorial Museum to view pictures of what Auschwitz looks like today. You can also download a Google Lit Trip which traces Wiesel’s deportation from his hometown of Sighet, Romania, to Auschwitz-Birkenau and finally Buchenwald, Germany.
4. The most widely published book about the Holocaust is *The Diary of Anne Frank*. Read the book and watch the movie or play.
5. Explore the United States Holocaust Memorial Museum Web site, which includes interactive online exhibitions with pictures and video. Elie Wiesel is the Founding Chair of the museum council.

REFLECT

Do you think Holocaust literature is important? Should students be required to read about the horrors of the Holocaust? Why or why not?

Standards Correlation

English Language Arts Standards » Reading: Literature » Grades 9–10 (RL)	
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.	SB/TWE: 5, 9–10, 30, 32, 40, 79, 80, 83–84, 101, 104, 154–155, 157, 257, 258, 278, 282
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.	SB/TWE: 9, 13, 39, 40, 43, 47, 41, 69, 81–83, 85, 103, 135, 154, 229–230, 250, 251, 256
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.	SB/TWE: 7, 29, 31, 33, 40, 82–83, 104, 157–158, 228, 230, 279
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).	SB/TWE: 10, 11–12, 15, 153–154, 159, 231, 252–253, 278 TWE only: 4, 6, 17, 28, 37–38, 74, 100, 148, 246, 257, 273
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.	SB/TWE: 13, 42, 83–86, 154–155, 231–232, 250, 254–257
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.	SB/TWE: 254–255 TWE only: 310–318
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 <i>Landscape with the Fall of Icarus</i>).	SB/TWE: 36, 46, 60, 107, 110, 259, 280, 284 TWE only: 254
8. (Not applicable to literature)	
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).	TWE: 16, 27, 83–86, 88, 256, 259, 280–281, 282
Range of Reading and Level of Text Complexity	
10. 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.	SB/TWE: Chapters 1, 4, 17, 21, 23

Guide to Abbreviations: SB = student book; TWE = teacher wraparound edition

Standards Correlation

English Language Arts Standards Reading » Informational Text » Grades 9–10 (RI)	
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.	SB/TWE: 49, 53, 54, 92, 118, 130, 142–143, 145, 171, 172–173, 179, 181, 183, 194, 196–197, 217, 220, 239, 227, 272, 293
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.	SB/TWE: 18, 53, 54–55, 92–93, 114, 124, 143–145, 167, 168, 171, 190–191, 227–229, 230, 232, 238, 240–241, 254–256
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.	SB/TWE: 54–55, 92, 125, 167, 169, 171, 182, 190, 201, 204–205, 226, 239
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 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).	SB/TWE: 50–52, 61, 113, 114, 116, 124, 217, 238–239, 265–266 TWE only: 17, 20–22, 48, 89, 111, 122, 148–149, 163–164, 175, 187–188, 198–199, 222–223, 246–247, 260–261
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).	SB/TWE: 53, 59, 93, 96, 170, 179–180, 182, 183, 191, 194, 202, 237, 239
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.	SB/TWE: 24, 49, 54, 91, 93, 103, 106, 108, 115–116, 117–118, 128, 183, 237–239
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.	SB/TWE: 98, 172, 174, 186, 197, 204, 208, 234, 245, 259, 271
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.	SB/TWE: 105, 126–127, 129, 130, 180, 192–193, 194
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.	SB/TWE: 89–99, 111–121, 122–132, 142–146, 187–193, 217–220, 260–271, 280–281, 293–295
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.	SB/TWE: Chapters 5, 10, 11, 14, 16, 22

Guide to Abbreviations: **SB** = student book; **TWE** = teacher wraparound edition

Standards Correlation

English Language Arts Standards » Writing » Grades 9–10 (W)	
Text Type 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>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>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>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>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>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>SB/TWE: 45, 53, 59, 98, 131, 133–142, 145–146, 172, 184–185, 193</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>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>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>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>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</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>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>SB/TWE: 15, 25, 120, 174, 182, 183, 193, 194, 195, 204, 205, 209–216, 220, 243, 283, 289, 258, 285–293</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>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>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</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>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>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>SB/TWE: 35–36, 61–72, 64, 65, 86, 87, 191, 196, 259</p>

Guide to Abbreviations: **SB** = student book; **TWE** = teacher wraparound edition

(continued)

Standards Correlation

English Language Arts Standards » Writing » Grades 9–10 (W)	
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.)	SB/TWE: 62, 64, 65, 72, 85, 86, 87, 109, 120, 131, 138, 160, 173–174, 195, 206, 209–216, 220, 243, 285
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.	SB/TWE: 62–68, 86, 87, 120, 134–141, 209–216, 286
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.	SB/TWE: 26, 58, 68, 85, 109, 141, 206, 216, 292
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.	SB/TWE: 58, 59, 109, 137, 134–138, 147, 161, 162, 173–174, 203–204, 206, 212, 245, 283, 287
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.	SB/TWE: 26, 59, 109, 134–138, 161, 162, 173–174, 203–204, 206, 212, 283, 287
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. <ol style="list-style-type: none"> 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]”). 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”). 	SB/TWE: 9, 15, 25, 34, 45, 55, 59, 98, 134–138, 156, 158, 161, 172, 195, 196, 227, 258, 283, 294
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.	First Response writing exercises within each chapter; Write Activities within each chapter; Project-Based Assessments; Writing Chapters 6, 12, 18, 24; Practice Performance Tasks

Standards Correlation

English Language Arts Standards » Speaking and Listening » Grades 9–10 (SL)	
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>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>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>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>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>SB/TWE: 12, 25, 34, 36, 44, 53, 64, 93, 95, 97, 98, 106, 109, 118, 128, 156, 172, 182, 231, 241, 256, 267, 270, 271</p> <p>TWE only: 5</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>SB/TWE: 109, 134–138, 172, 184–185, 270–271</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>SB/TWE: 36, 44, 93, 97, 98, 109, 118–119, 182, 184–185, 193, 241, 267, 270–271</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>SB/TWE: 25, 34, 36, 44, 97, 98, 106, 109, 118, 182, 193, 241, 243–244, 270–271</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>SB/TWE: 26, 97, 98, 109, 174, 243–244</p>
<p>6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)</p>	<p>SB/TWE: 26, 44, 97, 98, 106, 109, 118, 184–186, 243–244, 270–271</p>

Standards Correlation

English Language Arts Standards » Language » Grades 9–10 (L)	
Conventions of Standard English	
<p>1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Use parallel structure.</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>SB/TWE: 29, 66, 95, 97, 98, 106, 108, 124–141, 145, 134–141, 145–146, 214–216, 240–241, 242, 243</p> <p>TWE only: 291</p>
<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p> <p>b. Use a colon to introduce a list or quotation.</p> <p>c. Spell correctly.</p>	<p>SB/TWE: 35, 43, 55, 56, 134–141, 145–146, 214–216</p> <p>TWE only: 291</p>
Knowledge of Language	
<p>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> <p>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.</p>	<p>SB/TWE: 64, 66, 137, 153, 214, 231, 267, 290</p>
Vocabulary Acquisition and Use	
<p>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.</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>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).</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>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>SB/TWE: 20–22, 50–53, 61, 113, 153–154</p> <p>TWE only: 6, 17, 28, 37, 48, 74, 89, 100, 111, 122, 133, 148–149, 163–164, 175, 187–188, 198–199, 222–223, 235–236, 246–247, 260–261, 273–274</p>
<p>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>	<p>SB/TWE: 23, 83, 116, 117, 153–154, 252</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>SB/TWE: 4, 17, 28, 37, 48, 61</p> <p>TWE only: 74, 89, 100, 111, 122, 133, 148–149, 163–164, 175, 187–188, 198–199, 222–223, 235–236, 246–247, 260–261, 273–274</p>

Guide to Abbreviations: SB = student book; TWE = teacher wraparound edition