

**Correlation of Georgia Performance Standards
for English Language Arts to
Mirrors & Windows: Connecting with Literature Level VII (Grade 12)**

Georgia English Language Arts and Composition: British Literature Grades 9–12	EMC Mirrors & Windows British Tradition
READING AND BRITISH LITERATURE	
ELABLRL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events, main ideas, and characteristics) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.	
The student identifies, analyzes, and applies knowledge of the structures and elements of British and Commonwealth fiction and provides evidence from the text to support understanding; the student:	
a. Locates and analyzes such elements as language and style, character development, point of view, irony, and structures (i.e., chronological, in medias res, flashback, epistolary narrative, frame narrative) in works of British and Commonwealth fiction from different time periods.	2–3, 23–50, 51–54, 113–134, 136–142, 143–150, 176–189, 190–198, 211–216, 217–219, 285–288, 326–327, 505–510, 511–518, 521–527, 540–545, 562–566, 759–763, 794–803, 805–813, 815–821, 823–831, 838–849, 850–859, 861–870, 967–971, 988–994, 1034–1045, 1046–1056, 1084–1090, 1100–1101, 1147–1154, 1156–1162, 1168–1174, 1184–1191, 1192–1199, 1203–1210, 1211–1217, 1224–1227, 1238–1239
b. Identifies and analyzes patterns of imagery or symbolism.	23–50, 176–189, 285–288, 511–518, 794–803, 805–813, 850–859, 967–971, 1192–1199, 1211–1217
c. Relates identified elements in fiction to theme or underlying meaning.	22, 285–288, 505–510, 511–518, 540–545, 805–813, 838–849, 850–859, 861–870, 967–971, 1147–1154, 1156–1162, 1168–1174, 1184–1191, 1192–1199, 1203–1210, 1211–1217, 1224–1227
d. Analyzes, evaluates, and applies knowledge of the ways authors use techniques and elements in fiction for rhetorical and aesthetic purposes.	22, 23–50, 51–54, 176–189, 190–198, 211–216, 285–288, 505–510, 511–518, 521–527, 540–545, 562–566, 759–763, 823–831, 838–849, 967–971, 988–994, 1046–1056, 1084–1090, 11561162, 11681174, 1184–1191, 1203–1210, 1211–1217, 1224–1227

Georgia English Language Arts and Composition: British Literature Grades 9–12	EMC Mirrors & Windows British Tradition
e. Analyzes the influence of mythic, traditional, or classical literature on British and Commonwealth literature.	112, 211–216, 217–219, 511–518, 988–994
f. Traces the development of British fiction through various literary periods (i.e., Anglo-Saxon, Medieval, Renaissance, Romantic, etc.)	23–50, 99, 175, 176–189, 232–234, 260, 521–527, 562–566, 759–763, 794–803, 805–813, 815–821, 838–849, 861–870, 967–971, 988–994
g. Traces the history of the development of the novel.	521–527, 562–566, 567, 794–803, 805–813, 822, 823–831
The student identifies, analyzes, and applies knowledge of the purpose, structure, and elements of nonfiction and/or informational materials and provides evidence from the text to support understanding; the student:	
a. Analyzes and explains the structures and elements of nonfiction works of British literature such as letters, journals and diaries, speeches, and essays.	10–13, 151–155, 159–161, 199–202, 238–240, 241–244, 289–292, 300–304, 307–310, 319, 393–397, 434–439, 440–441, 528–536, 538–539, 559–561, 568–569, 570–578, 579–588, 589–594, 595–599, 600–603, 605–607, 608–611, 613–619, 664–668, 675–678, 768–769, 905–910, 943–946, 957–961, 996–997, 999–1003, 1004–1005, 1006–1008, 1015–1018, 1058–1062, 1063–1068, 1092–1095, 1112–1120, 1200–1201, 1218–1221
b. Analyzes and evaluates the logic and use of evidence in an author’s argument.	10–13, 151–155, 289–292, 300–304, 307–310, 393–397, 434–439, 440–441, 528–536, 538–539, 559–561, 600–603, 608–611, 664–668, 675–678, 768–769, 943–946, 999–1003, 1015–1018, 1058–1062, 1063–1068, 1112–1120
c. Analyzes, evaluates, and applies knowledge of the ways authors use language, style, syntax, and rhetorical strategies for specific purposes in nonfiction works.	10–13, 14–18, 151–155, 238–240, 289–292, 300–304, 307–310, 434–439, 440–441, 528–536, 538–539, 559–561, 589–594, 595–599, 600–603, 605–607, 608–611, 613–619, 664–668, 670, 768–769, 943–946, 999–1003, 1015–1018, 1092–1095, 1112–1120

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>The student identifies and analyzes elements of poetry from various periods of British literature and provides evidence from the text to support understanding; the student:</p>	
<p>a. Identifies, responds to, and analyzes the effects of diction, tone, mood, syntax, sound, form, figurative language, and structure of poems as these elements relate to meaning.</p>	
<p>i. sound: alliteration, end rhyme, slant rhyme, internal rhyme, consonance, assonance</p>	<p>20–21, 23–50, 51–54, 56–59, 60–65, 66–70, 72–77, 100, 101–103, 107–111, 112, 113–134, 136–142, 177–189, 204–209, 246–247, 248–249, 255–258, 261–262, 264–265, 266–268, 269–270, 271–272, 274–275, 276–278, 279–280, 295–297, 298–299, 305–306, 312–313, 314–317, 399–417, 474–476, 556–557, 620–627, 628–629, 650, 651–655, 656–657, 658, 659–662, 671–672, 673–674, 679–686, 687–690, 691–712, 714–716, 718–720, 721–723, 725–726, 727–730, 731–738, 741–745, 746–749, 752–753, 754–756, 757–758, 788–791, 832–834, 835–837, 873–879, 880–883, 885–890, 891–895, 896–897, 898–900, 901–902, 903–904, 911, 912–913, 922–923, 947–948, 949–951, 952–954, 955–956, 957–961, 962–966, 975–977, 978, 979–980, 981–983, 984–987, 1019–1021, 1022–1025, 1069–1070, 1071–1073, 1074–1076, 1077–1080, 1081–1083, 1123–1124, 1125–1127, 1128–1131, 1132–1134, 1139–1142, 1143–1144, 1145–1146, 1163–1164, 1165–1166, 1175–1177, 1178–1181</p>

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>ii. form: fixed and free, lyric, ballad, sonnet, heroic couplets, elegy, narrative poem, dramatic monologue</p>	<p>20–21, 23–50, 51–54, 56–59, 60–65, 66–70, 72–77, 100, 101–103, 107–111, 112, 113–134, 136–142, 177–189, 204–209, 246–247, 248–249, 255–258, 261–262, 264–265, 266–268, 269–270, 271–272, 274–275, 276–278, 279–280, 295–297, 298–299, 305–306, 312–313, 314–317, 399–417, 474–476, 556–557, 620–627, 628–629, 650, 651–655, 656–657, 658, 659–662, 671–672, 673–674, 679–686, 687–690, 691–712, 714–716, 718–720, 721–723, 725–726, 727–730, 731–738, 741–745, 746–749, 752–753, 754–756, 757–758, 788–791, 832–834, 835–837, 873–879, 880–883, 885–890, 891–895, 896–897, 898–900, 901–902, 903–904, 911, 912–913, 922–923, 947–948, 949–951, 952–954, 955–956, 957–961, 962–966, 975–977, 978, 979–980, 981–983, 984–987, 1019–1021, 1022–1025, 1069–1070, 1071–1073, 1074–1076, 1077–1080, 1081–1083, 1123–1124, 1125–1127, 1128–1131, 1132–1134, 1139–1142, 1143–1144, 1145–1146, 1163–1164, 1165–1166, 1175–1177, 1178–1181</p>
<p>iii. figurative language: personification, imagery, metaphor, conceit, simile, metonymy, synecdoche, hyperbole, symbolism, allusion</p>	<p>20–21, 23–50, 51–54, 56–59, 60–65, 66–70, 72–77, 100, 101–103, 107–111, 112, 113–134, 136–142, 177–189, 204–209, 246–247, 248–249, 255–258, 261–262, 264–265, 266–268, 269–270, 271–272, 274–275, 276–278, 279–280, 295–297, 298–299, 305–306, 312–313, 314–317, 399–417, 474–476, 556–557, 620–627, 628–629, 650, 651–655, 656–657, 658, 659–662, 671–672, 673–674, 679–686, 687–690, 691–712, 714–716, 718–720, 721–723, 725–726, 727–730, 731–738, 741–745, 746–749, 752–753, 754–756, 757–758, 788–791, 832–834, 835–837, 873–879, 880–883, 885–890, 891–895, 896–897, 898–900, 901–902, 903–904, 911, 912–913, 922–923, 947–948, 949–951, 952–954, 955–956, 957–961, 962–966, 975–977, 978, 979–980, 981–983, 984–987, 1019–1021, 1022–1025, 1069–1070, 1071–1073, 1074–1076, 1077–1080, 1081–1083, 1123–1124, 1125–1127, 1128–1131, 1132–1134, 1139–1142, 1143–1144, 1145–1146, 1163–1164, 1165–1166, 1175–1177, 1178–1181</p>

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>b. Analyzes and evaluates the effects of diction and imagery (i.e., controlling images, figurative language, extended metaphor, understatement, hyperbole, irony, paradox, and tone) as they relate to underlying meaning.</p>	<p>23–50, 51–54, 56–59, 61–65, 66–70, 72–77, 100, 101–103, 107–111, 113–134, 136–142, 143–150, 151–155, 176–189, 204–209, 246–247, 248–249, 250–252, 253–254, 255–258, 263, 264–265, 266–268, 270, 271–272, 274–275, 276–278, 279–280, 295–297, 298–299, 305–306, 312–313, 314–317, 474–476, 477–480, 481–482, 484–485, 486–488, 491–492, 493–494, 495–504, 519–520, 546–555, 556–557, 620–627, 628–629, 650, 651–655, 656–657, 658, 659–662, 671–672, 673–674, 679–686, 687–690, 691–712, 714–716, 718–720, 721–723, 725–726, 727–730, 731–738, 741–745, 746–749, 752–753, 754–756, 757–758, 788–791, 832–834, 835–837, 873–879, 880–883, 885–890, 891–895, 896–897, 898–900, 901–902, 903–904, 911, 912–913, 922–923, 947–948, 949–951, 952–954, 955–956, 957–961, 962–966, 975–977, 978, 979–980, 981–983, 984–987, 1019–1021, 1022–1025, 1069–1070, 1071–1073, 1074–1076, 1077–1080, 1123–1124, 1125–1127, 1128–1131, 1132–1134, 1139–1142, 1143–1144, 1145–1146, 1165–1166, 1176–1177, 1178–1181</p>
<p>c. Traces the historical development of poetic styles and forms in British literature.</p>	<p>14–18, 100, 107–111, 112, 113–134, 204–209, 237, 246–247, 249, 253–254, 255–258, 260, 270, 271–272, 274–275, 276–278, 279–280, 281, 294, 295–297, 298–299, 305–306, 312–313, 314–317, 473, 490, 546–555, 659–662, 670, 724, 731–738, 740, 872, 880–883, 973</p>

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>The student identifies, analyzes, and applies knowledge of the themes, structures, and elements of dramatic British and Commonwealth literature and provides evidence from the text to support understanding; the student:</p>	
<p>a. Identifies and analyzes types of dramatic literature (i.e., tragedy, comedy, verse play).</p>	<p>162–174, 334–336, 337–339, 340–359, 361–375, 377–392, 399–417, 419–433, 442–448, 780–783, 784–787, 934–942</p>
<p>b. Analyzes the characters, structures, and themes of dramatic literature.</p>	<p>162–174, 337–339, 340–359, 361–375, 377–392, 393–397, 399–417, 419–433, 442–448, 449–451, 452–454, 455, 456–457, 462–463, 780–783, 784–787, 934–942</p>
<p>c. Identifies and analyzes dramatic elements, (i.e., monologue, soliloquy, aside, foil, satire, stock characters, dramatic irony).</p>	<p>162–174, 337–339, 340–359, 361–375, 377–392, 399–417, 419–433, 442–448, 449–451, 452–454, 456–457, 462–463, 780–783, 784–787, 934–942</p>
<p>d. Identifies and analyzes how dramatic elements support and enhance the interpretation of dramatic literature.</p>	<p>162–174, 340–359, 361–375, 377–392, 393–397, 399–417, 419–433, 442–448, 449–451, 452–454, 462–463</p>
<p>ELABLRL2 The student identifies, analyzes, and applies knowledge of theme in a work of British and/or Commonwealth literature and provides evidence from the work to support understanding. The student</p>	
<p>a. Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.</p>	<p>22, 162–174, 211–216, 253–254, 255–258, 361–375, 419–433, 477–480, 505–510, 620–627, 651–655, 664–668, 675–678, 679–686, 687–690, 691–712, 727–730, 731–738, 741–745, 794–803, 912–913, 943–946, 967–971, 975–977, 978, 979–980, 981–983, 984–987, 1156–1162, 1176–1177, 1178–1181</p>
<p>b. Evaluates the way an author’s choice of words advances the theme or purpose of the work.</p>	<p>162–174, 211–216, 253–254, 289–292, 477–480</p>
<p>c. Applies knowledge of the concept that a text can contain more than one theme.</p>	<p>253–254</p>

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>d. Analyzes and compares texts that express universal themes characteristic of British and/or Commonwealth literature across time and genre (i.e., classism, imperialism) and provides support from the texts for the identified themes.</p>	<p>51–54, 107–111, 198–202, 264–265, 307–310, 434–439, 442–448, 449–451, 452–454, 458, 481–482, 486–488, 493–494, 505–510, 600–603, 731–738, 794–803, 805–813, 838–849, 861–870</p>
<p>ELABLRL3 The student deepens understanding of literary works by relating them to their contemporary context or historical background, as well as to works from other time periods.</p>	
<p>The student relates a literary work to primary source documents of its literary period or historical setting; the student:</p>	
<p>a. Relates a literary work to the seminal ideas of the time in which it is set or the time of its composition.</p>	
<p>i. Empire</p>	<p>794–803, 838–849, 1202</p>
<p>ii. Postcolonialism</p>	<p>1108, 1167, 1168–1174</p>
<p>b. Relates a literary work to the characteristics of the literary time period that it represents.</p>	
<p>i. Anglo-Saxon Period</p>	<p>72–76</p>
<p>ii. Medieval Period</p>	<p>99, 136–142, 159–161, 199–202, 204–209</p>
<p>iii. Renaissance</p>	<p>232–234, 281, 340–359, 434–439, 470–472, 477–480, 571–578, 579–588</p>
<p>iv. 18th Century/Restoration/Neo-Classical Period</p>	<p>470–472, 473, 562–566, 567, 595–599, 605–607, 608–611</p>
<p>v. Romantic Period</p>	<p>644–645, 646–648, 649, 651–655, 659–662, 664–668, 670, 675–678, 679–686, 717, 724, 731–738, 871</p>
<p>vi. Victorian Period</p>	<p>774–775, 776–778, 779, 792–793, 794–803, 838–849, 861–870, 871, 891–895</p>
<p>vii. Modern Period</p>	<p>928–929, 930–932, 953–954, 955–956, 957–961, 967–971, 973, 974, 981–983, 984–987, 998, 999–1003, 1014, 1057, 1058–1062, 1063–1068</p>

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
viii. Postmodern Period	933, 934–942, 1106–1107, 1108–1110, 1111, 1122, 1128–1131, 1156–1162, 1167
The student compares and contrasts specific characteristics of different genres as they develop and change over time for different purposes (i.e., heroic elegy, satirical essay, serial novel, etc.).	99, 113–134, 177–189, 973, 1057, 1084–1090
The student analyzes a variety of works representative of different genres within specific time periods in order to identify types of discourse (i.e., satire, parody, allegory, romance, pastoral) that cross the lines of genre classifications.	957–961, 967–971
<p>ELABLRL4 The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in selected literary works. The student composes essays, narratives, poems, or technical documents. The student</p>	
a. Demonstrate awareness of an author’s use of stylistic devices and an appreciation of the effects created.	113–134, 651–655
b. Analyze the use of imagery, language, and other particular aspects of a text that contribute to theme or underlying meaning.	80–82, 628–629, 691–712, 737
c. Support important ideas and viewpoints through accurate and detailed references to the text and/or to other relevant works.	201, 600–603, 629, 655, 668, 677, 691–712
d. Analyze multiple, relevant historical records of a single event, examine their critical relationships to a literary work, and explain the perceived reason or reasons for the similarities and differences in factual historical records and a literary text from or about the same period.	960
e. Include information from relevant critical perspectives and evaluate the validity and reliability of sources.	600–603, 691–712

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>f. Imitate a variety of literary forms to demonstrate understanding (i.e., sonnet, ballad, satire).</p>	<p>58, 80–85, 133, 155, 258, 280, 303, 313, 317, 482, 494, 557, 594, 618, 650, 655, 661, 686, 716, 730, 749, 758, 786, 836, 889, 900, 913, 960, 971, 1018, 1025, 1072, 1079, 1090, 1127, 1154</p>
<p>g. Include a formal works cited or bibliography when applicable.</p>	<p>723, 803, 1223, 1231, 1234</p>
<p>ELABLRL5 The student understands and acquires new vocabulary and uses it correctly in reading and writing. The student</p>	
<p>a. Identifies and correctly uses idioms, cognates, words with literal and figurative meanings, and patterns of word changes that indicate different meanings or functions.</p>	<p>7–9, 10–13, 23–50, 97–98, 235–236, 537, 632–637, 739, 884, 1013</p>
<p>b. Uses knowledge of mythology, the Bible, and other works often alluded to in British and Commonwealth literature to understand the meanings of new words.</p>	<p>511–518, 537, 713, 741–745, 1121</p>
<p>c. Uses general dictionaries, specialized dictionaries, thesauruses, or related references as need to increase learning.</p>	<p>162–174, 259, 511–518, 537</p>
<p>READING ACROSS THE CURRICULUM</p>	
<p>ELABLRC1 The student reads a minimum of 25 grade-level appropriate books or book equivalents (approximately 1,000,000 words) per year from a variety of subject disciplines. The student reads both informational and fictional texts in a variety of genres and modes of discourse, including technical texts related to various subject areas.</p>	<p>78, 220, 318, 458, 630, 714–716, 759, 764, 850–859, 861–870, 911, 912–913, 914, 1092–1095, 1096, 1163–1164, 1165–1166, 1224–1227, 1228</p>
<p>ELABLRC2 The student participates in discussions related to curricular learning in all subject areas. The student</p>	
<p>a. Identifies messages and themes from books in all subject areas.</p>	<p>78, 86–87, 220, 224–225, 285–288, 289–292, 307–310, 393–397, 440–441, 455, 519–520, 521–527, 630, 659–662, 664–668, 675–678, 679–686, 691–712, 731–738, 754–756, 764, 794–803, 838–849, 880–883, 914, 957–961, 1026–1033, 1096, 1203–1210, 1228</p>

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>b. Responds to a variety of texts in multiple modes of discourse.</p>	<p>14–18, 23–50, 51–54, 56–59, 60–65, 66–70, 72–77, 86–87, 101–103, 104–105, 106, 107–111, 113–134, 136–142, 143–150, 151–155, 157–158, 159–161, 162–174, 177–189, 190–198, 199–202, 204–209, 211–216, 217–219, 224–225, 238–240, 241–244, 248–249, 250–252, 255–258, 261–262, 263, 264–265, 266–268, 270, 271–272, 274–275, 276–278, 279–280, 282–284, 285–288, 289–292, 295–297, 298–299, 300–304, 305–306, 307–310, 312–313, 314–317, 337–339, 340–359, 361–375, 377–392, 393–397, 399–417, 419–433, 434–439, 440–441, 442–448, 449–451, 452–454, 455, 456–457, 462–463, 474–476, 477–480, 481–482, 485, 486–488, 491–492, 493–494, 495–504, 505–510, 511–518, 519–520, 521–527, 528–536, 540–545, 546–555, 556–557, 559–561, 562–566, 571–578, 579–588, 589–594, 595–599, 600–603, 605–607, 608–611, 613–619, 620–627, 630, 675–678, 679–686, 731–738, 746–749, 754–756, 764, 838–849, 880–883, 1026–1033, 1096, 1203–1210, 1228</p>
<p>c. Relates messages and themes from one subject area to those in another area.</p>	<p>14–18, 731–738, 741–745, 754–756</p>
<p>d. Evaluates the merits of texts in every subject discipline.</p>	<p>266–268, 873–879</p>
<p>e. Examines the author’s purpose in writing.</p>	<p>10–13, 14–18, 23–50, 61–65, 190–198, 361–375, 419–433, 440–441, 449–451, 528–536, 546–555, 568–569, 589–594, 638–639, 664–668, 670, 675–678, 691–712, 724, 740, 752–753, 822, 835–837, 872, 943–946, 955–956, 974, 998, 1014, 1015–1018, 1046–1056, 1058–1062, 1063–1068, 1112–1120, 1122, 1202</p>
<p>f. Recognizes the features of disciplinary texts.</p>	<p>78, 220, 630, 1096</p>
<p>ELABLRC3 The student acquires new vocabulary in each content area and uses it correctly. The student</p>	
<p>a. Demonstrates an understanding of contextual vocabulary in various subjects.</p>	<p>10–13, 14–18, 620–627, 628–629, 713</p>

Georgia English Language Arts and Composition: British Literature Grades 9–12	EMC Mirrors & Windows British Tradition
b. Uses content vocabulary in writing and speaking.	4–6, 7–9, 51–54, 56–59, 60–65, 94–96, 97–98, 100, 101–103, 107–111, 235–236
c. Explores understanding of new words found in subject area texts.	7–9, 10–13, 94–96, 97–98, 235–236, 273, 620–627, 628–629, 646–648, 649, 650, 651–655, 656–657, 658, 659–662, 663, 664–668, 669, 671–672, 675–678, 679–686, 687–690, 691–712, 713, 714–716, 717, 718–720, 721–723, 725–726, 727–730, 731–738, 739, 746–749, 750–751, 752–753, 757–758, 759–763, 765, 766–767, 768–769, 776–778, 779, 780–783, 784–787, 792–793, 794–803, 804, 805–813, 814, 815–821, 823–831, 832–834, 835–837, 838–849, 850–859, 860, 861–870, 871, 880–883, 884, 885–890, 891–895, 896–897, 898–900, 901–902, 903–904, 905–910, 912–913, 916–921, 922–923, 930–932, 933, 934–942, 943–946, 947–948, 949–951, 952–954, 955–956, 957–961, 962–966, 972, 973, 975–977, 978, 979–980, 981–983, 984–987, 988–994, 996–997, 999–1003, 1004–1005, 1006–1008, 1009–1012, 1015–1018, 1019–1021, 1022–1025, 1026–1033, 1034–1035, 1046–1056, 1057, 1058–1062, 1063–1068, 1069–1073, 1074–1076, 1077–1080, 1081–1083, 1084–1090, 1091, 1092–1095, 1097, 1098–1099, 1108–1110, 1111, 1112–1120, 1121, 1123–1124, 1125–1127, 1128–1131, 1132–1134, 1135–1138, 1139–1142, 1143–1144, 1145–1146, 1147–1154, 1155, 1156–1162, 1163–1164, 1167, 1168–1174, 1176–1177, 1178–1181, 1182–1183, 1184–1191, 1192–1199, 1200–1201, 1203–1210, 1211–1217, 1222, 1223, 1224–1227, 1229, 1230–1237, 1238–1239

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>ELABLRC4 The student establishes a context for information acquired by reading across subject areas. The student</p>	
<p>a. Explores life experiences related to subject area content.</p>	<p>14–18, 651–655, 746–749, 780–783, 861–870, 885–890, 962–966, 979–980, 1009–1012, 1184–1191</p>
<p>b. Discusses in both writing and speaking how certain words and concepts relate to multiple subjects.</p>	
<p>c. Determines strategies for finding content and contextual meaning for unfamiliar words or concepts.</p>	<p>113–134, 136–142, 143–150, 151–155, 157–158, 159–161, 162–174, 175, 176–189, 190–198, 204–209, 210, 211–216, 217–219, 224–225, 238–240, 241–244, 249, 250–252, 253–254, 255–258, 261–262, 263, 264–265, 270, 271–272, 274–275, 276–278, 279–280, 282–284, 285–288, 289–292, 295–297, 298–299, 300–304, 305–306, 307–310, 312–313, 314–317, 326–327, 334–336, 337–339, 340–359, 361–375, 377–392, 393–397, 399–417, 419–433, 434–439, 440–441, 442–448, 449–451, 452–454, 455, 456–457, 462–463, 470–472, 474–476, 477–480, 481–482, 485, 486–488, 491–492, 493–494, 495–504, 505–510, 511–518, 519–520, 521–527, 528–536, 540–545, 546–555, 556–557, 559–561, 562–566, 571–578, 579–588, 589–594, 595–599, 600–603, 605–607, 608–611, 613–619, 884, 1071–1073</p>

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>WRITING</p>	
<p>ELA12W1 The student produces writing that establishes an appropriate organizational structure, sets a context and engages the reader, maintains a coherent focus throughout, and signals a satisfying closure. The student</p>	
<p>a. Establishes a clear, distinctive, and coherent thesis or perspective and maintains a consistent tone and focus throughout.</p>	<p>293, 311, 320–325, 328, 460–461, 464, 629, 648, 655, 661, 668, 677, 686, 712, 716, 730, 737, 749, 751, 755, 766–767, 770, 778, 786, 791, 803, 813, 821, 831, 836, 849, 883, 889, 900, 913, 916–921, 932, 945, 951, 960, 966, 971, 980, 986, 994, 1005, 1011, 1018, 1025, 1033, 1045, 1056, 1068, 1072, 1079, 1083, 1090, 1095, 1099, 1110, 1127, 1130, 1142, 1146, 1162, 1164, 1166, 1180, 1191, 1199, 1210, 1220, 1227, 1230–1237</p>
<p>b. Selects a focus, structure, and point of view relevant to the purpose, genre expectations, audience, length, and format requirements.</p>	<p>6, 58, 293, 320–325, 328, 460–461, 632–637, 648, 668, 723, 737, 749, 755, 766–767, 770, 778, 786, 791, 803, 813, 821, 831, 836, 849, 859, 883, 889, 900, 913, 916–921, 932, 945, 951, 960, 966, 971, 980, 986, 984, 1005, 1011, 1018, 1025, 1033, 1045, 1056, 1068, 1072, 1079, 1083, 1090, 1095, 1099, 1110, 1127, 1130, 1142, 1146, 1162, 1164, 1166, 1180, 1191, 1199, 1210, 1220, 1227, 1230–1237</p>
<p>c. Constructs arguable topic sentences, when applicable, to guide unified paragraphs.</p>	<p>6, 293, 460–461, 766–767, 916–921, 1098–1099, 1230–1237</p>
<p>d. Uses precise language, action verbs, sensory details, appropriate modifiers, and active rather than passive voice.</p>	<p>376, 632–637, 766–767, 916–921, 1098–1099, 1230–1237</p>
<p>e. Writes texts of a length appropriate to address the topic or tell the story.</p>	<p>6, 766–767, 916–921, 1098–1099, 1230–1237</p>
<p>f. Uses traditional structures for conveying information (i.e., chronological order, cause and effect, similarity and difference, and posing and answering a question).</p>	<p>293, 320–325, 328, 460–461, 675–678, 766–767, 916–921, 1098–1099, 1230–1237</p>

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>g. Supports statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.</p>	<p>320–325, 328, 460–461, 640, 648, 661, 691–712, 716, 749, 751, 766–767, 778, 916–921, 1098–1099, 1230–1237</p>
<p>ELA12W2 The student demonstrates competence in a variety of genres.</p>	
<p>The student produces narrative writing that applies polished narrative strategies acquired in previous grades, in other genres of writing such as reflective compositions, historical investigative reports, and literary analyses, by raising the level of critical thinking skills and rhetorical techniques.</p>	<p>17, 54, 58, 69, 174, 201, 209, 216, 219, 234, 244, 251, 265, 272, 278, 280, 288, 310, 313, 317, 336, 359, 374, 397, 416, 438, 448, 457, 464, 472, 476, 488, 494, 509, 518, 520, 535, 557, 566, 587, 603, 611, 618, 661, 712, 716, 730, 763, 766–767, 813, 859, 870, 883, 1134, 1174</p>
<p>The student produces expository (informational) writing to explain an idea or concept and/or convey information and ideas from primary and secondary sources accurately and coherently; the student:</p>	
<p>a. Engages the interest of the reader.</p>	<p>76, 161, 209, 222–223, 464, 1098–1099</p>
<p>b. Formulates a coherent thesis or controlling idea.</p>	<p>110, 133, 155, 303, 441, 464, 482, 488, 509, 518, 535, 561, 594, 611, 627, 629, 648, 655, 661, 668, 677, 749, 751, 755, 770, 778, 786, 791, 803, 813, 821, 836, 883, 900, 909, 913, 932, 945, 960, 966, 971, 980, 986, 994, 1005, 1011, 1018, 1025, 1045, 1056, 1068, 1072, 1079, 1083, 1090, 1095, 1098–1099, 1110, 1142, 1146, 1162, 1164, 1180, 1191, 1210, 1220, 1227</p>
<p>c. Coherently develops the controlling idea and/or supports the thesis by incorporating evidence from both primary and secondary sources, as applicable.</p>	<p>110, 133, 155, 174, 303, 359, 482, 494, 627, 648, 668, 716, 751, 755, 770, 778, 786, 791, 803, 813, 821, 836, 883, 889, 900, 909, 913, 932, 945, 960, 966, 971, 980, 986, 994, 1005, 1018, 1025, 1056, 1072, 1079, 1083, 1090, 1095, 1098–1099, 1110, 1142, 1146, 1162, 1164, 1180, 1191, 1210, 1220</p>
<p>d. Conveys information and ideas from primary and secondary sources, when applicable, accurately and coherently.</p>	<p>54, 69, 272, 278, 438, 472, 716, 889, 1098–1099</p>
<p>e. Includes a variety of information on relevant perspectives, as applicable.</p>	<p>54, 69, 310, 416, 557, 668, 770, 1098–1099</p>

Georgia English Language Arts and Composition: British Literature Grades 9–12	EMC Mirrors & Windows British Tradition
f. Anticipates and addresses readers' potential misunderstandings, biases, and expectations.	668, 1098–1099
g. Maintains coherence by relating all topic sentences to the thesis or controlling idea, as applicable.	1098–1099
h. Structures ideas and arguments effectively in a sustained way and follows an organizational pattern appropriate to the purpose and intended audience of the essay.	110, 133, 174, 416, 482, 627, 655, 661, 668, 677, 1098–1099
i. Demonstrates an understanding of the elements of expository discourse (i.e., purpose, speaker, audience, form).	1098–1099
j. Incorporates elements of discourse from other writing genres into exposition.	110, 201, 611
k. Enhances meaning by employing rhetorical devices, including the use of parallelism, repetition, analogy, and humor.	17, 258
l. Varies language, point of view, characterization, style, and related elements effectively for different rhetorical and aesthetic purposes.	258, 317, 476
m. Attains closure (i.e., by including a detailed summary of the main points, restating the thesis, generalizing the thesis or controlling idea for additional purposes, or employing a significant quotation that brings the argument in the composition together).	1098–1099

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>The student produces persuasive writing that clearly, logically, and purposefully applies persuasive writing strategies acquired in previous grades in other genres of writing and in a variety of writing situations such as expository compositions, historical investigative reports, and literary analysis, by raising the level of critical thinking skills and rhetorical techniques and the sophistication of the language and style.</p>	<p>158, 244, 251, 288, 292, 374, 397, 561, 587, 618, 632–637, 640, 737, 749, 849, 895, 916–921, 951, 1033, 1120, 1127, 1131, 1153, 1166, 1199</p>
<p>The student produces technical writing that clearly, logically, and purposefully applies technical writing strategies acquired in previous grades in other genres of writing and in a variety of writing situations such as expository compositions, historical investigative reports, and literary analyses, by raising the level of critical thinking skills and rhetorical techniques and the sophistication of the language and style.</p>	<p>258, 292, 441, 448, 482, 518, 803, 900, 994, 1005, 1011, 1018, 1025, 1045, 1058, 1090, 1110, 1162, 1180</p>
<p>ELA12W3 The student uses research and technology to support writing. The student</p>	
<p>a. Formulates clear research questions and utilizes appropriate research venues (i.e., library, electronic media, personal interview, survey) to locate and incorporate evidence from primary and secondary sources.</p>	<p>2–3, 7–9, 14–18, 54, 63, 92–93, 94–96, 133, 230–231, 244, 251, 332–333, 468–469, 476, 583, 632, 661, 668, 677, 684, 712, 723, 737, 749, 758, 765, 803, 849, 895, 904, 909, 931, 945, 960, 980, 994, 1018, 1025, 1068, 1072, 1079, 1090, 1120, 1127, 1130, 1138, 1153, 1174, 1180, 1210, 1230–1237</p>
<p>b. Uses supporting evidence from multiple sources to develop the main ideas within the body of a researched essay, a composition, or a technical document.</p>	<p>2–3, 48, 92–93, 145, 230–231, 254, 292, 303, 338, 374, 397, 416, 476, 518, 587, 603, 677, 684, 712, 889, 1230–1237</p>
<p>c. Synthesizes information from multiple sources and identifies complexities, discrepancies, and different perspectives found in a variety of media (i.e., almanacs, microfiche, news sources, in-depth field studies, speeches, journals, technical documents).</p>	<p>48, 54, 95, 141, 145, 292, 303, 1018, 1230–1237</p>

Georgia English Language Arts and Composition: British Literature Grades 9–12	EMC Mirrors & Windows British Tradition
d. Integrates quotations and citations into a written text while maintaining the flow of ideas.	668, 1230–1237
e. Uses appropriate conventions for documentation in the text, notes, and bibliographies by adhering to those in style manuals such as the Modern Language Association Handbook, The Chicago Manual of Style, Turabian, American Psychological Association, etc.	1222–1223, 1230–1237
f. Uses systematic strategies to organize and record information (i.e., anecdotal scripting, annotated bibliographies).	661, 712, 723, 737, 803, 1018, 1222–1223, 1230–1237
g. Integrates databases, graphics, and spreadsheets into word-processed documents.	1230–1237
h. Designs and publishes documents, using such aids as advanced publishing software and graphic programs.	1230–1237
ELA12W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing. The student	
a. Plans and drafts independently and resourcefully.	80–85, 88, 222–223, 226–227, 320–325, 328–329, 460–461, 632–637, 766–767, 916–921, 1098–1099, 1230–1237, 1240
b. Revises writing to improve the logic and coherence of the organization and controlling perspective.	222–223, 226–227, 293, 320–325, 328–329, 460–461, 464, 632–637, 640, 766–767, 916–921, 924, 1098–1099, 1230–1237, 1240
c. Revises writing for specific audiences, purposes, and formality of the contexts.	222–223, 460–461, 464, 632–637, 640, 766–767, 916–921, 1098–1099, 1230–1237
d. Revises text to highlight the individual voice and to improve sentence variety and style.	320–325, 328, 460–461, 640, 766–767, 916–921, 1098–1099, 1102, 1230–1237, 1240
e. Revises writing to enhance subtlety of meaning and tone in ways that are consistent with purpose, audience, and genre.	80–85, 328, 460–461, 464, 632–637, 640, 766–767, 916–921, 1098–1099, 1230–1237

Georgia English Language Arts and Composition: British Literature Grades 9–12	EMC Mirrors & Windows British Tradition
f. Edits writing to improve word choice, grammar, punctuation, etc.	88, 222–223, 320–325, 328, 460–461, 464, 632–637, 640, 766–767, 916–921, 1098–1099, 1102, 1230–1237, 1240
CONVENTIONS	
ELA12C1 The student demonstrates understanding and control of the rules of the English language, realizing that usage involves the appropriate application of conventions and grammar in both written and spoken formats. The student	
a. Demonstrates an understanding of proper English usage and control of grammar, sentence and paragraph structure, diction, and syntax.	19, 71, 135, 156, 203, 222–223, 245, 259, 418, 483, 489, 558, 604, 612, 663, 669, 804, 814, 860, 972, 995, 1091, 1155
b. Correctly uses clauses (i.e., main and subordinate), phrases (i.e., gerund, infinitive, and participial), and mechanics of punctuation (i.e., end marks, commas, semicolons, quotation marks, colons, ellipses, hyphens).	55, 245, 360, 669, 814, 860, 972, 995, 1091, 1155
c. Demonstrates an understanding of sentence construction (i.e., subordination, proper placement of modifiers, parallel structure) and proper English usage (i.e., consistency of verb tense, agreement).	135, 156, 203, 222–223, 245, 483, 558, 663, 804
ELA12C2 The student demonstrates understanding of manuscript form, realizing that different forms of writing require different formats. The student	
a. Produces writing that conforms to appropriate manuscript requirements.	460–461

Georgia English Language Arts and Composition: British Literature Grades 9–12	EMC Mirrors & Windows British Tradition
b. Produces legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization. Produces writing that conforms to appropriate manuscript requirements.	460–461, 489, 995, 1013, 1091, 1098–1099, 1155
c. Reflects appropriate format requirements, including pagination, spacing, and margins, and integration of source material with appropriate citations (i.e., in-text citations, use of direct quotations, paraphrase, and summary, and weaving of source and support materials with writer’s own words, etc.).	460–461, 1223
d. Includes formal works cited or bibliography when applicable.	1223
LISTENING, SPEAKING, AND VIEWING	
ELA12LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student	
a. Initiates new topics in addition to responding to adult-initiated topics.	79, 221, 258, 631, 654, 667, 668, 677, 686, 960
b. Asks relevant questions.	221, 258, 843, 1045, 1120, 1220
c. Responds to questions with appropriate information.	258, 530, 667, 668, 843, 1045, 1120, 1220
d. Actively solicits another person’s comments or opinion.	258, 631
e. Offers own opinion forcefully without domineering.	258, 900
f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.	258, 843, 960
g. Gives reasons in support of opinions expressed.	258, 654, 667, 668, 677, 900, 915, 960, 1045, 1120, 1220, 1229
h. Clarifies, illustrates, or expands on a response when asked to do so; asks	258, 631

<p align="center">Georgia English Language Arts and Composition: British Literature Grades 9–12</p>	<p align="center">EMC Mirrors & Windows British Tradition</p>
<p>classmates for similar expansions.</p>	
<p>i. Employs group decision-making techniques such as brainstorming or a problem-solving sequence (i.e., recognizes problem, defines problem, identifies possible solutions, selects optimal solution, implements solution, evaluates solution).</p>	<p>631</p>
<p>j. Divides labor so as to achieve the overall group goal efficiently.</p>	<p>303, 889, 951, 960, 1068</p>
<p>ELA12LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.</p>	
<p>When responding to visual and oral texts and media (i.e., television, radio, film productions, and electronic media), the student:</p>	
<p>a. Identifies and evaluates strategies used by the media to inform, persuade, entertain, and transmit culture (i.e., advertisements, perpetuation of stereotypes, use of visual representations, special effects, language).</p>	<p>209, 219, 459, 488, 889, 1045, 1098–1099</p>
<p>b. Analyzes the impact of the media on the democratic process (i.e., exerting influence on elections, creating images of leaders, shaping attitudes) at the local, state, and national levels.</p>	<p>1130</p>
<p>c. Identifies and evaluates the effect of media on the production and consumption of personal and societal values.</p>	<p>686, 889, 1045, 1072, 1130</p>

Georgia English Language Arts and Composition: British Literature Grades 9–12	EMC Mirrors & Windows British Tradition
d. Interprets and evaluates the various ways in which local, national, and international events are presented and the ways information is communicated by visual image makers (i.e., graphic artists, documentary filmmakers, illustrators, news photographers).	1072
e. Critiques a speaker’s diction and syntax in relation to the purpose of an oral communication and the impact the words may have on the audience.	221
f. Delivers oral presentations that incorporate the elements of narration, exposition, persuasion, and/or literary analysis.	459, 722, 723, 765, 783, 915, 1033, 1180, 1210, 1229
When delivering and responding to presentations, the student:	
a. Uses rhetorical questions, parallel structure, concrete images, figurative language, characterization, irony, and dialogue to achieve clarity, force, and aesthetic effect.	79
b. Distinguishes between and uses various forms of classical and contemporary logical arguments, including syllogisms and analogies.	915
c. Uses ethical and emotional appeals that enhance a specific tone and purpose.	618
d. Applies appropriate interviewing techniques (i.e., demonstrates knowledge of the subject and organization, compiles and reports responses, evaluates the effectiveness of the interview).	17, 110, 509, 618, 763, 791, 883, 932, 980, 1083, 1097, 1146