



Introduction to the Curriculum Materials: Digging into the Modules

9.1

Module Overview

Reading Closely and Writing to Analyze: How Do Authors Develop Complex Characters?

Texts	Unit 1: “St. Lucy’s Home for Girls Raised by Wolves,” Karen Russell Unit 2: Excerpts from <i>Black Swan Green</i> , David Mitchell, and excerpts from <i>Letters to a Young Poet</i> , Rainer Maria Rilke Unit 3: Excerpts from <i>Romeo and Juliet</i> , William Shakespeare
Number of Lessons in Module	53 (including module performance assessment task)

Introduction

In this module, students will read, discuss, and analyze contemporary and classic texts, focusing on how complex characters develop through interactions with one another and how authors structure text to accomplish that development. There will be a strong emphasis on reading closely and responding to text dependent questions, annotating text, and developing academic vocabulary in context.

Module 1 also introduces key protocols and routines for reading, writing, and discussion that will continue throughout the year. This ten-week module is the longest of the school year, in part to allow time for deliberate teaching and reinforcement of these key practices and habits. It will be worth the effort to establish an environment with clear routines and expectations to help students learn to work independently, in pairs, in small groups, and within the whole class.

In the first of three units, students read “St. Lucy’s Home for Girls Raised by Wolves,” paying close attention to the author’s use of language. The second unit pairs excerpts from fiction and nonfiction texts: *Black Swan Green* and *Letters to a Young Poet*. Students will analyze the character of Jason as he is revealed in the two fictional excerpts, and examine the parallels between “Solarium” and Rilke’s Letter One.

The third unit is an unconventional study of *Romeo and Juliet*. Students will alternate reading and viewing a film version of the play, examining key portions of the text through close reading, collaborative discussion, and writing to synthesize. The portions of the play selected for close reading are based on their pivotal role in the play and their historic and cultural relevance in the wider range of reading. Because this may be students’ first exposure to Shakespeare, students will examine Shakespeare’s rich use of figurative language, word play, and powerful cadence throughout the reading and viewing of the play.

Each unit will culminate with a written assessment that provides scaffolding for the Module Performance Assessment, in which students will read a previously unread excerpt from *Letters to a*

Young Poet, collaboratively analyze the text, and independently write an essay that pairs the Rilke excerpt with a text previously read in the module.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Collect evidence from texts to support analysis
- Organize evidence to plan around writing
- Determine meaning of unknown vocabulary

English Language Arts Outcomes

Yearlong Target Standards

These standards embody the pedagogical shifts required by the Common Core Standards and will be a strong focus in every ELA module and unit in grades 9–12.

CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	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).
RL.9-10.10	By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, and literary nonfiction, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading—Informational Text	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.4	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 of a court opinion differs from that of a newspaper).
RI.9-10.10	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.

CCS Standards: Writing	
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature. b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction.
W.9-10.10	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 purposes, tasks, and audiences.
CCS Standards: Speaking & Listening	
SL.9-10.1	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.
CCS Standards: Language	
L.9-10.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies (a-d).

Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

CCS Standards: Reading—Literature	
RL.9-10.2	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.
RL.9-10.3	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.
RL.9-10.5	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.
CCS Standards: Reading—Informational Text	
RI.9-10.2	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.
CCS Standards: Writing	
W.9-10.2	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.
CCS Standards: Speaking & Listening	
None.	
CCS Standards: Language	
None.	

Addressed Standards

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

CCS Standards: Reading – Literature	
RL.9-10.7	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).
CCS Standards: Reading – Informational Text	
RI.9-10.3	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.
CCS Standards: Writing	
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.9-10.5	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.
CCS Standards: Speaking & Listening	
SL.9-10.1b	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.
SL.9-10.1c	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.
SL.9-10.1d	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.
College and Career Readiness Anchor Standards for Reading	
CCSS.ELA-Literacy.CCRA.R.7	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
CCS Standards: Language	
<i>No Language supporting standards in this module.</i>	

Module Performance Task

In this performance task, students read closely, analyze text, work with paired texts, and demonstrate skills and habits they have practiced throughout the module. Two variations of this rigorous task are provided: **Option A** uses several pre-selected excerpts from Rilke’s Letters 4 and 7, and requires students to read and analyze the excerpts, choose one, and apply it to one other text from the module; **Option B** (for more advanced students) requires that students read all of Rilke’s Letter 7 (not read previously), select an extended quote from the letter, and apply that quote to one other text from the module. Choose the task most appropriate for the students in your class.

In each version of the performance assessment (A and B) students will choose an extended quotation from Rilke’s letters, and in an essay explain how Rilke’s advice could apply to a character in any of the other texts read in this module. On the first day of the assessment, working in small groups, students will be introduced to the guiding question for the task and will read and annotate three pre-selected short excerpts from *Letters to a Young Poet* (Option A), or will read and annotate all of Letter 7 (Option B). In the next two lessons, students will once again meet in small groups, and then in pairs to further analyze the excerpts (or letter) and discuss how these might apply to characters in texts previously read in the module. They will each select one of the excerpts (A) or any excerpt from Letter 7 (B) and a character from another text in the module. In lessons four and five, students will organize their evidence from the two texts, and plan, write, and revise an essay in response to the prompt.

Texts

Unit 1: “Everything was new and exciting and different.”

Russell, Karen. “St. Lucy’s Home for Girls Raised by Wolves.” In *St. Lucy’s Home for Girls Raised by Wolves*, 225–246. New York: Vintage, 2007.

Unit 2: “A work of art is good if it has arisen out of necessity.”

Mitchell, David. *Black Swan Green*. New York: Random House Publishing Group, 2007.

Rilke, Rainer Maria. “Letter One.” In *Letters to a Young Poet*, translated by Stephen Mitchell. New York: Vintage, 1986.

Unit 3: “Wisely and slow; they stumble that run fast.”

Romeo + Juliet (1996, Lurhmann).

Shakespeare, William. *Romeo and Juliet*. Edited by René Weis. London: Bloomsbury Arden Shakespeare, 2012.

Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	NYS P12 Assessed and Addressed CCSS	Assessments
Unit 1: “Everything was new and exciting and different.”				
“St. Lucy’s Home for Girls Raised by Wolves” (Russell)	17	<ul style="list-style-type: none"> Read closely for textual details Annotate text to support comprehension and analysis Engage in productive evidence-based conversations about text Collect evidence from texts to support analysis Organize evidence to plan around writing 	RL.9-10.1 RL.9-10.2 RL.9-10.3 RL.9-10.4 W.9-10.2 W.9-10.4 W.9-10.5 W.9-10.9a SL.9-10.1b SL.9-10.1c SL.9-10.1d	<p>Mid-Unit: Students participate in an evidence-based discussion prior to responding to a prompt, individually in writing, about a character from St. Lucy’s who adapts to change and one who resists change.</p> <p>End-of-Unit: Students write an essay, using evidence from the story, explaining whether the character, Claudette, was successfully integrated into human society. Students use the unique structure of the text as well as vocabulary from the unit in their essays.</p>
Unit 2: “A work of art is good if it has arisen out of necessity.”				
Excerpt from <i>Letters to a Young Poet</i> (Rilke): Letter One Excerpts from <i>Black Swan Green</i> (Mitchell): “Hangman,” pp. 24 –29, and “Solarium,” pp.	11	<ul style="list-style-type: none"> Read closely for textual details Annotate text to support comprehension and analysis Engage in productive evidence-based conversations about text Collect evidence from texts to support analysis Determine meaning of unknown vocabulary 	RL.9-10.1 RL.9-10.2 RL.9-10.3 RL.9-10.4 RI.9-10.1 RI.9-10.2 RI.9-10.3 RI.9-10.4 W.9-10.9	<p>Mid-Unit: Students select three phrases (from Rilke) that represent significant pieces of advice and explain the effect of Rilke’s use of language.</p> <p>End-of-Unit: Students compose an evidence-based paragraph in response</p>

142 –156			SL.9-10.1c	to one of two prompts about the how the advice of the mentor one of the unit texts would apply to the mentee in the other text.
Unit 3: “Wisely and slow; they stumble that run fast.”				
Excerpts from <i>Romeo and Juliet</i> (Shakespeare)	20	<ul style="list-style-type: none"> • Read closely for textual details • Annotate text to support comprehension and analysis • Collect evidence from texts to support analysis • Organize evidence to plan around writing • Review and revise writing 	RL.9-10.1 RL.9-10.3 RL.9-10.4 RL.9-10.5 RL.9-10.7 W.9-10.2 W.9-10.9 SL.9-10.1b SL.9-10.1c CCSS.ELA-Literacy. CCRA.R.7	<p>Mid-Unit: Students will be asked to write a brief response, drawing a comparison between a close reading of 3.2.1–31 (Juliet’s speech while she waits for Romeo) and Marc Chagall’s painting <i>Romeo and Juliet</i>.</p> <p>End-of-Unit: Students choose either Romeo or Juliet, and write an essay that explains how Shakespeare unfolds the character throughout the play with evidence referencing Shakespeare’s language and the events of the play.</p>

9–12

ELA Prefatory Material

Instruction Is Shifting

This is a comprehensive English Language Arts curriculum designed to fit the demands and instructional shifts of the Common Core State Standards (CCSS). As such, the modules, units and lessons in this curriculum were designed with a close adherence to the [Publisher's Criteria](#) and [The Tri-State/ EQUiP Rubric](#). This means that teachers may encounter some new or unfamiliar structures, approaches, and strategies. The authors of these modules have been careful to ensure that its strongest characteristic is that it will support teachers as they build students' skills and knowledge in order to prepare them for College and Career as defined by the standards themselves. The major features of the modules and the ways in which these materials may differ from more traditional resources are outlined in the paragraphs below.

The following information is organized into three sections.

1. Overall Curricular Changes Due to the Shifts Demanded by the Common Core State Standards

Some of the design features herein may necessitate shifts in practice for many high school ELA teachers, while many of them may be familiar as principles of strong and effective teaching. Where we see a possibility for significant changes in teacher practice, we are providing a bit of the logic behind the choices we've made.

2. Our Approach to Homework

The modules include a research-informed, consistent, and scaffolded approach to nightly homework for students. It blends "Accountable Independent Reading" (AIR) with opportunities for extension of student thinking and preparation for new learning. We are providing a thorough explanation of the system suggested herein.

3. Flexibility in This Curriculum

While some lessons provide detailed instructions or recommendations, it's important to note that the lessons are not scripts and they do allow for teacher preference and flexibility to ensure that what is happening in the classroom both meets the needs of students and is in service of the shifts and the standards. We've been careful to point out the key places where teacher perspective and context-based decision making will be critical.

1. Overall Curricular Changes Due to the Shifts Demanded by the Common Core State Standards

a. Text Complexity

The texts read in this curriculum, with few exceptions, are considerably and consistently more complex than texts often studied at the high school level. This is in keeping with the increase in text complexity demanded by the Common Core State Standards. While there are familiar canonical texts such as *Romeo and Juliet* and “The Short, Happy Life of Francis Macomber,” *there are also* contemporary works such as David Mitchell's *Black Swan Green* and Karen Russell's “St. Lucy's Home for Girls Raised by Wolves.” These lessons and units also include literary nonfiction such as Rainer Maria Rilke's *Letters to a Young Poet* in order to expose students to a balance of text types and to build knowledge about the world (NYS ELA shifts 1,2, 3). It will always be necessary and appropriate for teachers to ask and support *all* students to navigate grade-level text complexity. The real difference here is that teachers will no longer translate or explain texts that are complex; all students—regardless of current ability—will be unpacking, chunking, deconstructing, seeking meaning, conducting analysis, defining words in context, using and developing background knowledge, and working to understand what they can of the text at hand.

b. Depth, Not Breadth

This curriculum focuses on slowing the pace and carefully exploring complex text through reading and rereading sections to fully explore the ideas, structures, and layers of meaning. The emphasis is placed on depth of student understanding of the text they are reading rather than the breadth of texts “covered” by teachers. In order to keep this focus on deep student analysis of texts some works are read in their entirety, while many others are read in excerpted selections. As students progress through each year and up through the grades, their ability to read closely and raise and answer evidence based questions will develop and increase in efficiency. The traditional goals of “covering texts or “collecting miles on the page” are secondary to ensuring that students have the space, time, and support to truly navigate grade level text complexity. What's more, the likelihood of those goals being met independently by *all* students is increased when classroom time devotes itself to thoughtful exploration and analysis of text. This curriculum expects students to engage in regular and accountable independent reading to ensure all students are reading a sufficient volume of texts; this is discussed in greater detail below.

c. Text Pacing and Creating Space for Close Reading

As a result of the complexity of the texts used in the curriculum and the depth with which we want teachers and students to engage in analyzing and making meaning from texts, the lessons within the curriculum require a much slower pace than is common in many high school ELA classrooms. Pacing has been slowed to provide time for the teacher to facilitate class in such a way that it is the *students* who are thinking, talking, and writing about the text through reading, rereading, and collaborating. This will often feel different from more traditional approaches where teachers establish background knowledge, conduct sometimes lengthy pre-reading activities, restate or upgrade nascent student ideas and share meaning more readily. It will not be efficient at first, and it may even feel uncomfortable for awhile as teachers and students all work to find their “sea legs” in this new venture. In other words, in these lessons, students are more frequently asked to address difficult questions with complex text

independently and in groups and to understand and articulate their own confusions and understandings *before* teachers provide answers or modeling.

d. Revisiting Text and Annotating Text

While common practice in poetry lessons, rereading and reviewing prose in small chunks for specific purposes is more common in these modules than in traditional curricula. A class may spend an entire period on ten lines of text to achieve a common and solid understanding. Part of the process of achieving this depth of understanding involves annotating text. This curriculum frequently asks students to note specific parts of a text that contain important ideas or themes that spark connections to other parts of the text or a different text, or require additional attention or discussion to support comprehension and analysis. In situations where students do not have their own copies of text to annotate, direct guidance should be provided to them on how to take notes and make annotations not directly on the text. For example, T-Charts with page numbers and comments or the liberal use of small self-stick notes would be fine solutions among others.

e. Academic Vocabulary

One of the foci of this curriculum, as with the Common Core Standards in general, is building students' academic vocabulary through exposure to Tier Two words (what the standards refer to as "academic vocabulary") more likely to appear in complex literary and informational texts as well as regular practice and review with the words in varied contexts (shift 6). By encountering a volume of challenging text through independent and classroom reading, students will be exposed to a large number of these transferable, high-octane terms; gain familiarity with them through context; and occasionally—when the absence of definition would prohibit understanding—learn their meaning from their teacher. [See our research page](#) for more information on the approach to academic vocabulary and academic language demanded by the Common Core State Standards.

f. Writing from Sources and Research

This curriculum emphasizes writing from sources and research, again matching the emphasis placed on these activities in the Common Core State Standards. Using the text as the basis for forming claims and making inferences, the students write in a variety of contexts for a variety of purposes (shifts 4, 5). Students also engage in peer-supported and independent research projects of varying lengths and regarding various topics. [See our research page](#) for more information about the writing standards and the approach to research demanded by the Common Core.

g. Standards Assessed versus Standards Addressed

For each lesson in the curriculum, we have identified one or two "Assessed Standards" and another small group (most often 1–3) of "Addressed Standards." Assessed Standards identify the core work of the lesson around which student learning has been designed. For the Assessed Standard(s) we have paid special attention to ensure that the work of the lesson provides students opportunities to engage with the demands of the full standard. Students will be assessed on this core work during the daily assessment at the end of each lesson.

This Assessed/ Addressed difference may require a shift in teacher thinking in that the Common Core demands careful attention to the language of the *entire* standard. Typically, for example, ELA curriculum has concerned itself with the independent study of theme. Because of the structure and coherence of

individual standards within the Common Core, we must now examine the way an author manifests theme over time through the arc of a character's development.

Due the interrelated nature of the standards, each lesson addresses (or requires *some* work in) other standards to varying degrees. We have identified those standards, which have been "addressed" in sufficient detail to scaffold student learning in order to more deeply engage with the standards in future lessons.

The daily assessments are specifically designed to provide students the opportunity to demonstrate their development (growth in their learning) against the standard(s) assessed in that lesson. In some assessments, the language of the standard will be evident in the question. Other assessment questions do not clearly reflect the language of the standards but require students to conduct all of the thinking embedded in a specific standard in order to appropriately address the standards.

2. Our Approach to Homework

a. Independent and Regular Reading

The CCSS places great emphasis on academic vocabulary. These modules focus robustly on in-class close reading of complex text, and this is a key way to support students' vocabulary growth. But it is not enough.

Most of the words students need to know to be college and career ready are learned through wide and extensive reading. Students, therefore, need to read independently—the more the better. This is especially true for students who are currently reading below grade level because they will gain the stamina and vocabulary required to attain grade level.

Students will read independently and regularly for homework; Accountable Independent Reading will happen most nights, and students will quickly develop habits of mind around this practice. Independently, therefore, students will be consuming a volume of text that they can navigate on their own. These texts can and should often connect to the topics and ideas explored in the modules. A companion independent reading text list is currently in development by New York State. Ultimately, each of the modules in NYS 9–12 ELA will include a list of books and articles related to the topics and themes of each module. These books and articles will be at a variety of complexity levels so teachers will be able to recommend these differentially for independent reading for all students. Independent reading is too important to wait until this can be fully developed, however, so we are recommending an interim independent reading program oriented to the CCSS Reading Standards.

Now and always, the school librarian or media specialist should play a key role in this aspect of the student's literacy education by helping students and teachers locate quality high-interest books for this purpose. They are trained and poised to be key players and student advocates in a Common Core-aligned curriculum.

b. Accountability for Accountable Independent Reading

To make the program accountable, easy to implement, and Common Core oriented, we will focus student attention on an applicable reading standard. To make it easier for teachers to implement,

and more pleasant for students, students will be encouraged to work in pairs. This can work as described in section *c* (*Establishing a System for Accountable Independent Reading*).

c. Establishing a System for Accountable Independent Reading

Students will need to be given time to choose books, articles, websites, or journals. They can pick any text they feel they can read independently, and they will be encouraged to do this in pairs. In the first few days, the homework assignment would be to find a partner and a text both agree they want to read. Beginning on day five, teachers will briefly (if they have not done so already) introduce and explain one informational text standard and one literary standard, beginning with standard one. For grades 9 and 10 informational, standard one is “*cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.*” To make sure that students are able to connect a focus standard to their text, we recommend introducing informational text and literature standards 1–6 only, as these standards are the most broadly applicable to a wide variety of texts.

Regularly during the second week, students will be given 3–5 minutes with their partner to prepare to explain how they employed this standard in what they read the night before. For example, if a pair of students had read an article on performance enhancing drugs in sports, they might say, “The article talked about how substances are bad for baseball.” One strong and thorough piece of evidence the student might cite to support this would be decreases in attendance in parks throughout the country.

Teachers will “cold call” students and record only whether or not the response indicates that the reporting pair understood the text and interpreted the standard accurately. If done in pairs, one student could provide the answer, but the other student will respond to questions from the teacher or students. Students would be graded in their pairs, with both accountable to and dependent on the other for their performance. We suggest that teachers include these results in ELA grading and that the focus standard change regularly until all the applicable reading standards have been introduced. Then students can use the standard that makes most sense for what they read the night before.

Surely some students, especially at the high school level, will game this system. Nothing is completely airtight when it comes to holding students accountable for activity beyond the class period. Many students will, however, do this, especially since they can gain credit for being diligent. Even those who do shirk the work will get brief daily exposure to the reading standards and will get modeling and exposure to how they inform a variety of reading strategies and approaches to comprehending text. Teachers may want to assign an accountability measure, such as reading logs, posting to a wiki, journaling, etc. for homework so that they can spot check the writing/collaboration/thinking that happens at night for students who aren’t cold called.

Once the suggested related titles for each module are posted, teachers can choose to use this same system to hold students accountable for the related text titles. This would make the beginning dialogue more closely connected to the unit and would help to build students’ background knowledge.

d. Other Homework/Additional Homework Outside of Independent Reading

In addition to AIR, students will be asked to do two homework activities each week. It is critical that this additional homework extend the learning of the day's lesson or prepare them for the lessons of the following day. Homework cannot and should never be a opportunity for low performing students to fall farther behind because of an inability to navigate grade level complex text independently.

3. Flexibility in this Curriculum

While some lessons provide detailed instructions or recommendations, it's important to note that the lessons are not scripts and they do allow for teacher preference and flexibility to ensure that what is happening in the classroom both meets the needs of students and is in service of the shifts and the standards.

This curriculum has been carefully designed to give an example of how the standards and shifts can be enacted in a high school ELA classroom. However, the curriculum designers recognize in any given classroom there is a range of student needs. To accommodate that reality, this curriculum is designed to be flexible in terms of day-to-day implementation, but with specific planning parameters as detailed below.

a. Timing

The lessons will give a *suggested* portion of classroom time to spend on specific activities; however, given the complexity of the texts and analytic nature of the tasks in these lessons/units, it may be necessary to move even more slowly than recommended. Teachers implementing this curriculum should always move at the pace they think is right in order to give their students the essential literacy skills demanded by the CCSS. It is better to extend the lesson than to omit sections of it for the sake of time.

Importantly, if students are engaged in substantive evidence-based discourse and are making meaning of the text under study, it is not necessary to push forward into the next activity, question, or task. The priority in this work is that students are constantly developing their ability to engage in rigorous conversation and writing informed by their analysis of texts and are gaining insights and proficiency for themselves. In order for them to become successful and independent learners, they need to learn these skills for keeps.

Because we are sensitive to the fact that high schools and their students are in a variety of places with their understanding and implementation of many of the core elements of this curriculum, including the Common Core State Standards, Accountable Independent Reading, evidenced-based conversations about text, teaching vocabulary in context, and teaching close reading, we have included detailed instruction on each of these elements early on in each year of instruction. If direct instruction on each of these elements is necessary, lessons may run longer than a typical class period. Teachers will have to make decisions, as they always have, around what is most appropriate for their students, while ensuring students are moving towards mastery of the standards.

b. Building Fluency

The curriculum will include instances where the teacher is instructed to read a text aloud, in part or in whole, in order to model fluent reading for students and to give students who are not fluent with complex text a chance to hear the text read well. Students reading below grade level will benefit enormously from hearing the text read while they follow along, “reading in their heads,” *before* they begin to deconstruct it and conduct their own analysis. Some students may need two of these read-throughs in order to access the text with confidence. If teachers serve students mostly reading on or near grade level, they might choose to limit these activities in favor of having students read independently or in group settings. This element of the curriculum is designed essential to support weaker readers. Not only does it bring them into the text with more confidence and comfort, but it does that while developing their ability to read more fluently.

c. Paired and Group Reading/Collaborative Work

Collaboration plays a major role in being ready for college and careers (see [speaking and listening Anchor Standard 1](#) and [Writing Anchor standard 6](#)) and as such, these lessons/units allow for multiple opportunities for students to collaborate while reading, writing, listening, and speaking. Social learning and sharing of insights will likewise support students who didn’t arrive at the same conclusion. Students who develop the habit of presenting the textual evidence that led them to their conclusion will become better at it. Listening to peers presenting their position and supporting it well will lift everyone’s capacity for doing the same. The Common Core Standards were designed to weave together the four strands of reading, listening, speaking, and writing for just these reasons.

d. Grading/Scoring of Assessments

These lessons/units include frequent and varied opportunities to assess student learning and track progress towards mastery of the CCSS. These assessments can and should be used for formative purposes, but educators may also choose to select specific assessments for the purpose of assessing student progress and holding them accountable for their learning. To this end, we have included rubrics and others information to give the educator data that can drive instruction or be used for summative purposes towards determining a final course or unit grade for students.

e. Text Versions

This curriculum deals with a variety of texts, both those in the public domain and those with privately held publishing rights. Given the nature of these texts, you may notice some variance (language, page numbers, etc.) between versions referenced in this curriculum and other available versions. There is also a text list available, which denotes information about the text versions. The specific version of a text is identified at the module level. Generally, the most readily available version of a text was used; however, it is important to ensure the versions of texts used in implementation are cross-referenced with the curriculum to ensure alignment and to make any necessary adjustments.

9.1.2 Unit Overview

“A work of art is good if it has arisen out of necessity.”

Text(s)	Excerpt from <i>Letters to a Young Poet</i> (Rainer Maria Rilke): Letter One, pp. 3-12; Excerpts from <i>Black Swan Green</i> (David Mitchell): “Hangman,” pp. 24–29, and “Solarium,” pp. 142–156
Number of Lessons in Unit	11

Introduction

In this unit, students will continue to practice and refine routines such as close reading, annotation, identification of evidence, and participation in collaborative discussions. Students will study the authors’ use of language to create meaning and build characters. They will also build vocabulary, write routinely, and, at the end of the unit, develop an essay that synthesizes ideas in the two texts.

Students will read excerpts from two texts (nonfiction and fiction), Rilke’s *Letters to a Young Poet* and Mitchell’s *Black Swan Green*. These two texts will be juxtaposed, allowing for a study of key ideas and characters across texts. In the Rilke Letters, students will consider, through nonfiction, how the narrator introduces and develops the central tenets of his advice to the young poet. In *Black Swan Green*, students will return to some of the broad ideas they investigated in Unit 1 because Jason, the young narrator, is trying to fit in but is dealing with very different challenges. As they read and talk about these texts, students will dive deeply into a study of academic language and examine how both authors use this language to develop or describe their characters and their dilemmas.

For the Mid-Unit Assessment, students will choose three phrases that Rilke uses and describe how they build on and express Rilke’s advice through the use of language (RI.9-10.1, RI.9-10.4, W.9-10.2).

For the End-of-Unit Assessment, students will write an essay describing each of the characters and their current predicament, and then explaining how the advice from one text would apply to the other (RI.9-10.1, RI.9-10.2, W.9-10.9).

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Collect evidence from texts to support analysis
- Determine meaning of unknown vocabulary

Standards for This Unit

CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	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.
RL.9-10.3	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.
CCS Standards: Reading—Informational Text	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.2	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.
RI.9-10.3	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.
RI.9-10.4	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).
CCS Standards: Writing	
W.9-10.9	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”). b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).
CCS Standards: Speaking & Listening	
SL.9-10.1c	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.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, W.9-10.9
Description of Assessment	Answer text-dependent questions. Write informally in response to text-based prompts.

Mid-Unit Assessment	
Standards Assessed	RI.9-10.1, RI.9-10.4
Description of Assessment	Students will choose three phrases that Rilke uses and describe how they build and express Rilke’s advice through the use of language. Prompt: <i>Select three phrases that represent significant pieces of advice and explain how Rilke’s use of language (i.e., particular words) gives each phrase its specific meaning.</i>

End-of-Unit Assessment	
Standards Assessed	RL.9-10.1, RL.9-10.2, W.9-10.9
Description of Assessment	<p>Compose an essay in response to one of the following prompts: <i>How might Rilke’s counsel also apply to Jason?</i> OR <i>How might Madame Crommelynck’s counsel also apply to the young poet?</i></p> <p>In your essay, discuss how the author’s word choice and phrasing impact the effectiveness of their counsel.</p> <p>Your essay must include the following components:</p> <ul style="list-style-type: none"> • An introduction that <ul style="list-style-type: none"> ○ identifies the texts and author, ○ identifies the mentor (Rilke or Madame Crommelynck), ○ identifies the mentee (the young poet or Jason), and ○ makes a claim as to why the counsel that the mentor gives to his/her original mentee also applies to the mentee in the other text. • An evidence-based description of the young poet’s or Jason’s predicament. For example: If you are applying Madame Crommelynck’s advice to the young poet, describe the situation for which the young poet seeks counsel. • Evidence that supports the claim that appears in the introduction. • A conclusion that points back to both texts.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	Rilke's Letter One, paragraph 1	Students read closely to begin to analyze how Rilke's ideas are introduced in the passages that they will read.
2	Rilke Letter One, paragraph 2 and beginning of paragraph 3	The students will analyze how ideas unfold in the text. They will determine the choices that the author makes in order to develop his ideas. They will determine meaning of words as they are used in the text.
3	Rilke Letter One, complete paragraph 3	Students will consider how Rilke develops his central piece of advice to the young poet. Students will analyze Rilke's use of repetition, figurative language, and word choice to determine how these specific details shape and refine the central ideas of this text. Students will prepare for the Mid-Unit Assessment by selecting 3–5 specific details from the entire Letter One that are powerful language choices in helping Rilke advise the young poet.
4	Mid-Unit Assessment	Students will demonstrate their understanding of Rilke's advice to the young poet and the language he uses to impart it.
5	From <i>Black Swan Green</i> : "Hangman" (pp. 24–26: from "So anyway" to "That was five years ago.")	Students will be introduced to the narrator and main character, Jason, and will become familiar with the style and voice of the narrator.
6	From <i>Black Swan Green</i> : "Hangman" (pp. 2628)	Students will continue to analyze Jason's character by connecting details about the text, moving to a more central idea/theme about Jason, namely his fear of being humiliated in front of his peers.
7	From <i>Black Swan Green</i> : "Solarium" (pp. 142–145: from beginning of chapter to "To business.")	Students will draw explicit and implicit conclusions about Jason's first impressions of the vicarage and the character of Madame.
8	From <i>Black Swan Green</i> : "Solarium" (pp. 145–148: from "A young man needs" to "The last drops were the thickest.")	Students will begin to unpack the relationship between Madame and Jason as they explore the advice she gives him. This lesson begins to draw students' attention to the thematic similarities between the two texts in this unit.
9	From <i>Black Swan Green</i> : "Solarium" (pp. 149–156: "One moment we	Students will continue the analysis of how Mitchell's ideas develop. The students will continue their examination of Jason's predicament and will analyze Madame Crommelynck's advice to

	were ” to “hang myself.”)	him.
10	Review of texts from unit	Students will understand requirements of End-of-Unit Assessment and prepare by making key choices from the prompt and gathering details from the text.
11	End-of-Unit Assessment	Using work from preceding lessons, students revise a text in progress to demonstrate their understanding of the unit's texts through the End-of-Unit Assessment.

Preparation, Materials, and Resources

Preparation

- Read closely and annotate the unit texts, Letter One of Rilke and the selections from *Black Swan Green*.

Materials/Resources

- Gather necessary instructional materials such as pens, pencils, self-stick notes, and chart paper.
- Full text of Letter One from *Letters to a Young Poet* by Rainer Maria Rilke.
- Full texts of “Hangman” and “Solarium” from *Black Swan Green* by David Mitchell.
- Download and copy Reading Closely Checklist located at <http://www.engageny.org/resource/grades-9-10-ela-reading-closely-unit>.
- Download and copy the NY Regents Text Analysis Rubric: http://www.engageny.org/sites/default/files/resource/attachments/2013.05.09_-_ela_regents_nti_document_final.pdf on page 23 of 96.

9.1.2

Lesson 8

Introduction

In this lesson, students will continue reading a section of “Solarium” from *Black Swan Green*, from “A young man needs” to “The last drops were the thickest” (pp. 145–148). Students will consider the advice Madame Crommelynck gives to Jason as a young poet as they practice collecting and organizing details from the text to support analysis.

Students will begin by listening to a Read-Aloud of this section of the text. Following the Read-Aloud, students will close read the text and answer text-dependent questions that analyze Madame Crommelynck’s advice and Jason’s response to it. Students will process the reading by completing a three-column chart that allows them to trace and record Madame’s praise of Jason’s poetry, her criticisms of it, and his responses to her commentary, building their ability to identify and connect details from text. For homework, students will be asked to reread this lesson’s excerpt, adding details to their chart.

Standards

Assessed Standard(s)	
RL.9-10.2	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.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	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).

Assessment

Assessment(s)
<p>Quick Write:</p> <ul style="list-style-type: none"> Based on the reading for today, what is an idea Madame Crommelynck has about art and artists? Include one piece of evidence from the text to support your thinking.

High Performance Response(s)

- Madame Crommelynck believes that artists should not try to make things beautiful. She advises that, in art, “Beauty is a distraction. Beauty is cosmetics” and that too much of it ruins art.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- qualification (n.) – a restriction or limitation put on a response or idea
- blank verse (n.) – poetry written without rhyme
- sentimentality (n.) – the quality of being overly emotional
- maladroit (adj.) – clumsy, insensitive
- loubard *and* vandale (n.) – hooligan, vandal

Vocabulary to teach (may include direct word work and/or text-dependent questions)

- exotic (adj.) – strikingly unusual; from or as from a foreign land
- misconception (n.) – a mistaken understanding
- disintegrate (v.) – to break apart, fall to pieces
- atrocious (adj.) -- shockingly bad
- immune to (adj.) – not receptive to

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<ul style="list-style-type: none"> • Standards: RL.9-10.1, RL.9-10.2, RL.9-10.4 • Text: “Solarium” from <i>Black Swan Green</i> (pp. 145–148) • Introduction of Lesson Agenda • Homework Accountability • Teacher Read-Aloud • Close Reading of “Solarium” • Quick Write • Closing 	<p>5%</p> <p>5%</p> <p>10%</p> <p>65%</p> <p>10%</p> <p>5%</p>

Materials

- Three-Column Note-Taking Tool

Learning Sequence

Percentage of Lesson	Teacher Actions	Student Actions	Instructional Notes (extensions, supports, common misunderstandings)
5%	Introduction of Lesson Agenda		
	Begin by reviewing the agenda and sharing the standards for this lesson: RL.9-10.2, RL.9-10.1, RL.9-10.4.	Students look at the agenda.	
5%	Homework Accountability		
	Briefly review the homework from Lesson 7. Select several students to share their responses from the Lesson 7 homework prompt: Think back to your impressions of Jason in “Hangman.” What do you know about Jason now that you didn’t know before?	Students briefly share responses to the Lesson 7 homework assignment.	
	Explain to students that they will continue to examine the chapter “Solarium” and consider the relationship between Jason and Madame Crommelynck.		
10%	Teacher Read-Aloud		
	Ask students to take out their texts. Prepare them for independent reading by reading aloud the section for today. (From “A young man needs ...” to “The last drops were the thickest.”) Remind	Students follow along, reading silently.	

	students to read along silently.		
65%	Close Reading of “Solarium”		
	Ask students to reread and annotate from “A young man needs” to “lie down in your coffin and say, ‘When you’re ready,’” either independently or in pairs.	Students read and annotate.	At this point, students should know the current annotation codes, but it may be helpful to have them displayed in the classroom for reference. <ul style="list-style-type: none"> • Put a box around unfamiliar words. • Put a question mark by areas of confusion. • Use an exclamation point to indicate ideas that stand out. • Write connections or reactions the margins. • Star important ideas. This can be done either on the text itself or with self-stick notes.
	Facilitate a whole-class discussion with the following text-dependent questions. Allow time for rereading and consulting the text.	Throughout the discussion, students respond to text-dependent questions and improve their annotations.	Encourage students to improve upon their annotations as the discussion unfolds.
	1. Think back to what you know about Madame C. from the previous lesson’s reading. In what ways is she <i>exotic</i> ?	1. Student responses may include the following: <ul style="list-style-type: none"> • She has a French accent. • She insists on being called “Madame.” • She wears interesting and unusual clothing and jewelry. 	
	2. How does Jason feel about having	2. Student responses may include the	2. Students may notice the similarity

	<p>someone pay attention to his poetry?</p>	<p>following:</p> <ul style="list-style-type: none"> • Jason displays mixed emotions, as he is both “giddy with importance” and “fearful.” • He uses the image of a stake being driven into one’s heart by the reader of one’s poetry to reinforce the fear. <p>Students read and annotate.</p>	<p>between this image and the image of the boy who jammed pencils in his eyes to avoid his A-levels. In both cases, Jason uses the image to express his fear of someone’s response to him or his work.</p>
<p>Ask students to reread and annotate, from “Madame Crommelynck did a tiny growl” to “Once a poem’s left home it doesn’t care about you” either independently or in pairs.</p> <p>Ask students to share some of their annotations for this section. Focus on things they found confusing.</p> <p>Provide definitions for the following words:</p> <ul style="list-style-type: none"> • blank verse (n.) –poetry written without rhyme • sentimentality (n.) –the quality of being overly emotional 		<p>Students may be confused about the historical references here. If so, it may be useful to provide some historical context about the Falkland War (the novel is set during a war between Argentina and Britain; the countries are fighting over several islands off the coast of Argentina; at the time of this war, General Galtieri and Margaret Thatcher were the leaders of the respective countries) Alternatively, consider inviting students to investigate the topic for homework.</p>	
<p>3. What aspects of Jason’s poetry does Madame discuss in this section? What does she mean when she says his poems won’t “disintegrate”?</p>	<p>3. Student responses may include the following:</p> <ul style="list-style-type: none"> • She notes that he loves words. • She praises the images of his poems, adding that they are at least written 	<p>3. This basic question serves as a brief check for understanding. It helps ensure students are able to dig into the more analytical questions that follow.</p> <p>Extension Question: What does Jason</p>	

		<p>strongly enough to receive criticism.</p> <ul style="list-style-type: none"> • She talks about the origin of his poetry, “the heart.” • His poems are “robust” and won’t “disintegrate” at “just one touch.” This suggests that <i>disintegrate</i> means “to fall apart.” • She contends, however, that he lets his love of words get the best of him, even master him. 	<p>mean when says “X-rays make me queasy”?</p> <p>Student responses may include the following:</p> <p>Jason feels Madame has realized he uses poems to reveal very personal feelings (in this instance, about his parents). Her insights into his emotional world make him feel uncomfortable.</p>
<p>Explain to students that you are going to provide a note-taking tool at this point in the lesson to help them keep track of important information. The tool will not only help them understand what they are reading today, but it will help prepare them for the End-of Unit Assessment in the future.</p> <p>Project and distribute copies of the Three-Column Note-Taking Tool and explain its layout to students. The left-hand column is for quotes relating to praise Madame offers Jason. The center column is for recording negative remarks she makes about his poetry. The right-hand column is where students should record Jason’s reactions to Madame’s comments.</p> <p>Explain that in addition to responding to text-dependent questions, they will take notes using the chart for the rest of the</p>	<p>Students listen to instructions and ask questions as they arise.</p>		

	<p>lesson.</p> <p>Ask for volunteers to share what might be appropriate notes for the section of the reading they just completed.</p>	<p>Student responses may include the following:</p> <ul style="list-style-type: none"> • For the first column: His poetry is substantial enough to criticize. • For the second column: He lets his love of words overpower the direct expression of emotion. • For the third column: He is feeling sick at the thought of his expression of emotions being subject to such scrutiny. 	
<p>Give students time to take additional notes from the reading, sharing in pairs as time permits.</p>	<p>Students review the reading and take additional notes on the tool, organized in the column format.</p>		
<p>Have students close read and annotate the text (independently or in pairs) from “Back Gardens” to “Attach plastic parrots? No. You do not.”</p>	<p>Students read and annotate.</p>		
<p>4. What does Madame mean when she calls the title of his poem “atrocious”?</p>	<p>4. Student responses may include the following:</p> <ul style="list-style-type: none"> • She does not like the title. • She does not believe the title is a good one. 	<p>4. While students may not know the precise meaning of <i>atrocious</i>, the fact that she also refers to the title as “inferior” cues students to understand that <i>atrocious</i> is an insult.</p>	
<p>5. What does Madame’s criticism of the title “Back Gardens” cause Jason to reveal?</p>	<p>5. Student responses may include the following:</p> <ul style="list-style-type: none"> • Madame prompts Jason to explain that he has had to choose an alternate title to hide the real-life 		

		<p>experience that is the subject of his poem.</p> <ul style="list-style-type: none"> • He believes that beauty is necessary in poetry. 	
<p>6. What point about poetry is Madame trying to make when she asks the question, “If you have a magnolia in a moonlight courtyard, do you paint its flowers?”</p>	<p>6. Student responses may include the following:</p> <ul style="list-style-type: none"> • She is trying to get Jason to understand that an idea should not be dressed up with fancy words. • Too much beauty ruins art. • She tells him to avoid embellishing his writing. 	<p>Students will likely understand that <i>loubard</i> and <i>vandale</i> are insults, but provide the English translations: <i>hooligan</i> and <i>vandal</i>.</p> <p>Extension Question: How does Madame deepen this idea with the distinction between amateurs and masters?</p> <p>Student responses may include: She explains that an amateur thinks it is his words that <i>make</i> something beautiful, but an expert knows his words merely <i>convey</i> the beauty of the topic.</p>	
<p>Ask students to turn back to their note-taking tool and, with a partner, review what they just read and take notes.</p>	<p>Students record details on the tool.</p>	<p>Circulate as students work, offering guidance as necessary. Although students should be thorough, explain that they will have a chance to reread this section and take additional notes.</p>	
<p>Have students read and annotate the text (independently or in pairs), “You think—Madame Crommelynck snorted smoke” to “The last drops were the thickest.”</p>	<p>Students read and annotate.</p>		

	<p>7. What does it mean for beauty to be “immune to definition”? What does Madame hope Jason understands about beauty through their conversation?</p>	<p>7. Student responses may include the following:</p> <ul style="list-style-type: none"> Beauty can’t be defined. It can’t be captured. It is only discernible when it is seen or experienced. He should not work too hard to make something seem beautiful through the words he chooses to describe it. 	<p>7. Define <i>inarticulate</i> and <i>maladroit</i> as necessary.</p> <p>If students struggle here, point them toward the awkwardness of the characters’ back and forth, and the immediately preceding words of <i>difficult</i> and <i>impossible</i>. This should help students extend their existing understanding of <i>immune</i> as a health term to a broader idea of “not being receptive to an action; it cannot be done.”</p> <p>Draw attention to the word <i>misconception</i>. Guide students to understand its meaning through Madame’s negation of the popular mistaken understandings about beauty.</p>
	<p>Ask students to turn back to their note-taking tool and, with a partner, review what they just read and take notes.</p>	<p>Students record details on the tool.</p>	
<p>10% Quick Write</p>			
	<p>Close the lesson by giving students a brief summary of the section from “Are you a poet?” to “By the geraniums”</p>	<p>Students listen to summary.</p>	<p>Share with students Madame’s story of relationships with several famous artists in her past, from film actors to composers to poets. She explains that her father was a composer and that her family is Belgian.</p>
	<p>Quick Write:</p>	<p>Students do the Quick Write.</p>	

	<p>Instruct students to complete the following Quick Write: Based on the reading for today, what is an idea Madame Crommelynck has about art and artists? Include one piece of evidence from the text to support your thinking.</p>		
5%	Closing		
	<p>For homework, instruct students to reread the section of “Solarium” discussed in this lesson and add more details to the note-taking tool organized around key ideas about Madame’s praise of Jason’s poetry, her criticisms of it, and his responses to her comments.</p>		

Homework

Reread the section of “Solarium” discussed in this lesson and add more detail to the Three-Column Note-Taking Tool, organizing key ideas around Madame’s praise of Jason’s poetry, her criticisms of it, and his responses to her comments.

Three-Column Note-Taking Tool

Praise from Madame	Criticism from Madame	Jason's Thoughts/Reactions

