

In Transit

By Marie Joyce Artap

Illustrated by Jimi Martinez

Curriculum developed and copy edited by Léna Garcia



OVERVIEW

Quick-Glance 10 Points for Usage Guide

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| Student Population | |
| Age/Grade-Level Appropriateness | 14+, 9th+ |
| Genre/s | * Creative nonfiction * Personal narrative |
| Length | 1,818 words |
| Content Advisories | None |

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| One-Sentence Summary | A recent college graduate considers her own identity upon joining a resilient and caring community of “Overseas Filipino Workers.” |
| Lesson Planning | |
| Topics & Key Themes Overview | <p>Topics:</p> <ul style="list-style-type: none"> * Family * Immigration * Work * Poverty * Feminism * Identity <p>Themes:</p> <ul style="list-style-type: none"> * Filipino diaspora in the U.S. * The plight of LA commuters * Being a newcomer/outsider * Moving home after college * Finding self * Mentorship |
| Historic Events/Time Period for Study | <ul style="list-style-type: none"> * U.S. Annexation of the Philippines from Spain (1898) * Philippine independence from the U.S. (1946) * WWII’s destruction of the City of Manila in the Philippines * Immigration and Naturalization Act of 1965 (Hart-Celler Act) * Contemporary San Gabriel Valley and West Hollywood * Thirdwave Filipino immigration to the Greater Los Angeles area |
| Complementary Classic & Historic Texts | <ul style="list-style-type: none"> * Poems: “Mango Poem” by Regie Cabico; “Before Your Arrival” by Ellen Hagan; “To Live in the Borderlands” by Gloria E. Anzaldúa * Articles: “The Psychology of Home: Why Where You Live Means So Much” (http://theatlntc/2r49sYv); “Unpacking the Balikbayan Box: A Filipino-Canadian Tradition” (http://bit.ly/2g1dlAv) |
| Author & Artist Information | <p>Marie Joyce Artap is a Seattle-based writer and educator raised in the suburbs of Los Angeles and invested in the diverse narratives of Filipinx/Americans.</p> <p>Jimi Martinez is a Los Angeles-area artist.</p> |
| Key Common Core Standards (found in detail following the curriculum) | <p>CCSS.ELA-LITERACY.RL.9-10.1</p> <p>CCSS.ELA-LITERACY.W.9-10.2; CCSS.ELA-LITERACY.W.9-10.3; CCSS.ELA-LITERACY.W.9-10.3.A; CCSS.ELA-LITERACY.W.9-10.3.D; CCSS.ELA-LITERACY.W.9-10.4; CCSS.ELA-LITERACY.W.9-10.7; CCSS.ELA-LITERACY.W.9-10.9;</p> <p>CCSS.ELA-LITERACY.SL.9-10.1; CCSS.ELA-LITERACY.SL.9-10.1.C; CCSS.ELA-LITERACY.SL.9-10.1.D</p> <p>CCSS.ELA-LITERACY.L.9-10.4; CCSS.ELA-LITERACY.L.9-10.4.A; CCSS.ELA-LITERACY.L.9-10.5</p> <p>CCSS.ELA-LITERACY.RH.9-10.6; CCSS.ELA-LITERACY.RH.9-10.9;</p> |

Author Biography

Marie Joyce Artap is a sometimes-wannabe Filipina writer, born in Oakland and mostly raised in the suburbs of Los Angeles. She did her undergrad at the University of California, Berkeley and currently lives in Seattle, WA, where she is doing a service year with an education nonprofit. She is invested in the diverse narratives of Filipinx/Americans. In the fall, she will be entering graduate school to pursue a Master's in Education. She has been previously published in *Maganda Magazine*.

Artist Biography

Jimi Martinez is a Los Angeles-area artist who has exhibited his work at locations such as The Hive Gallery & Studios.

SYNOPSIS

In this personal narrative, a recent college graduate of Filipina descent considers her own place in the world upon joining a resilient, caring community of Filipino commuters. Through the lense of a dirty bus window on her two-hours-each-way commute, the narrator explores ideas of family, home, otherness, and human kindness, all set against the backdrop of the Filipino diaspora in the Greater Los Angeles area.

CURRICULUM

Pre-Reading & Themes Activity Options

Topic

Journaling:

Activity One: In your journal, spend five minutes describing your daily commute to school. What were the steps you took to get to where you're sitting right now? You can draw a map or list "directions," as though you're explaining the route to someone who doesn't know it.

Activity Two: In a 10-minute journal entry, explore the following: When does your commute start and finish? What is your favorite and least favorite part of the journey? Does your commute vary by day or stay the same? What or whom do you depend on to get to school?

Follow-up Discussion: In small groups, discuss what is similar and different about each other's commutes. Who travels the farthest and the shortest? What is unique to the Los Angeles-area commute that may differ from a rural commute or from a commute in a city like San Francisco or New York?

Main Ideas

In a 2011 article for *The Atlantic*—"The Psychology of Home"—health and psychology reporter Julie Beck explores the relationship between home and self in both Western and in South Asian cultures.

“. . . [F]or many South Asian communities," says Beck, "a home isn't just where you are, it's who you are." She contrasts this with the dominant Western viewpoint, in which the places we live are "separate from our inner selves." (<http://theatlantic.com/2011/02/24/the-psychology-of-home/>)

Research Activity One: Using your devices, investigate the concept of home. Is home a physical place—an address or a town—a feeling, or a combination of these things? Is home something that's

inside of us or is it simply where we sleep at night? How does our sense of home influence our sense of self? Create a mini group-presentation on the psychology of home.

Passage-Specific Themes

Read the following passage from “In Transit,” in which the narrator reflects upon her cousin, Ate Lynn’s, situation:

Ate Lynn was an OFW. That’s what she called herself: Overseas Filipino Worker. I thought about all the different papers she had to process, the lawyers she must have hired, and the fees she must have sent out. Late on Saturday nights, she would Skype her family, her brother’s children always screaming and laughing. “After my Green Card, I will bring them here,” she said, but all I could think about was how long that waiting period would be, the way time stretched and elongated itself over and over—how often we made plans for the future but were never able to quite keep them.

Research Activity Two: Using your devices, research what it takes for a Citizen of the Philippines to obtain lawful permanent residence, or a “Green Card,” in the United States. How long, how costly, and how difficult is the process? What are the paths to achieving permanent residence? What are the benefits to having permanent residence for an “Overseas Filipino Worker” like Ate Lynn, who is financially supporting the family in the Philippines?

Writing Activity Two: As if you were an intern at an Immigration Law Clinic, write a one-page “guide” to getting lawful permanent residence for Ate Lynn. What should she do? What should she avoid doing?

Small-Group Discussion: How does Ate Lynn stay positive in a situation that many people, the speaker included, find disheartening? Do you think Ate Lynn will achieve the goal of bringing her family to the U.S.? Why or why not?

Universal Themes

Background:

The United States has a long history of colonization in the Philippines, which dates back to the U.S. Annexation of the Philippines from Spain in 1898. It wasn’t until 1946 that the Philippines received independence from the U.S.

After the Philippines became a U.S. territory in 1898, Filipinos came to the U.S. as agricultural laborers, domestic workers, and students. The annexation led to the loss of small, family-owned farms, which created a bleak economic landscape in the Philippines.

In the aftermath of WWII’s destruction of the Philippine City of Manila, many Filipinos migrated to the U.S. to train as nurses, healthcare workers, and U.S. Army recruits, as well as “War Brides” for Filipino soldiers in the U.S., who were prevented from marrying whites.

Following the 1965 Immigration and Naturalization Act, which eliminated U.S. immigration quotas based on national origin, highly-educated Filipinos migrated to the U.S. to work as professionals, many in the healthcare field.

Currently, the Filipino diaspora in the U.S. consists of approximately 3.7 million Philippine-born or Filipino-identifying people, says the Migration Policy Institute. A diaspora is a group of people who have migrated or been displaced from their traditional homeland.

Exercise:

In a 15-minute journal entry, respond to the following questions:

How do the Filipino immigrants in “In Transit” deal with being away from their home country? How do they build a support system? Cite textual evidence.

What daily challenges and triumphs might they have experienced that are unique to all newcomers in a big city? Any challenges that are unique to immigrants? Include textual evidence to support your position.

Find the places in Artap’s story where the narrator speaks directly about the Filipino diaspora. Write down those lines. How do you imagine the narrator feels about being a product of diaspora—a product of war, colonization, and migration? Use textual evidence to support your point.

Key Vocabulary

Definitions are context-dependent. Make sure any definitions you look up or work from are the ones that most correctly fit in the context of the story.

| Level One | Level Two | Level Three |
|-----------------------|---------------------------------------|---|
| fluke | remittances | Tagalog (language) |
| barrio (neighborhood) | Overseas Filipino Workers | Tito/a (uncle or aunt) |
| | the Pinas (short for the Philippines) | Ate (older sister, used as a sign of respect) |
| | LVN (Licensed Vocational Nurse) | Kuya |
| | commissary | Anako (my child) |
| | Green Card | Balikbayan (literally, “returning to country”) Balikbayan box (boxes sent from Filipinos living overseas to their families in the Philippines, usually filled with with goods and gifts, such as clothes, food, electronics, etc.) |
| | | kumustas |
| | | nanay |
| | | kapwa |
| | | kaibigans |
| | | utang na noob (in simpler terms, a “debt of gratitude”; “loob” means inside, and this concept of utang na loob is rooted in Filipino psychology and is very |

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| | | complex and ingrained within Filipino consciousness) |
| | | arterioles |
| | | Olongapo (a Philippine city, home to some 233,000 people, located in the province of Zambales and governed independently from the province) |
| | | diaspora |

Vocabulary Activity Options

1. Background: Tagalog is an Austronesian language spoken in the Philippines and by an estimated 70 million people worldwide. Additionally, Tagalog is a major ethnolinguistic group in the Philippines, whose cultural heartland lies in Manila.

In this story, Artap uses Tagalog words alongside English ones. Look up the etymology of “Tito/a,” “Ate,” and “Kuya.” Fold paper together to make a small book. Define each word, write its short history, and create a visual representation for each word. Continue for as many Tagalog words as you like.

Suggested materials: Internet-capable device, plain printer paper, and colored pencils or pens

2. “Balikbayan” means “someone who returns home,” according to a 2016 Huffington Post Canada article by Filipino-Canadians Russell Sabio and Al Donato on the tradition of the Filipino carepackage. (<http://bit.ly/2g1dlAv>)

What important role do balikbayan boxes play in Filipino culture? If you were to send such a box to overseas relatives, what would you include and why?

3. Idioms are oftentimes lost in translation. Translated literally, “utang na noob” means “a debt of one’s inner-self.” What does the phrase mean in Tagalog?

Fold a sheet of printer paper in half. On one side, illustrate the idiom as it translates literally. On the other side, explain the phrase’s true meaning in Tagalog.

4. Tagalog and Spanish share some similar words. Why is this the case? Using a reputable translation site, like Wordreference, create a list of Spanish-Tagalog cognates.

Post-Reading Class Discussion Options

1. How are the female “Overseas Filipino Workers” presented as feminist in the story?

Feminism (n.): the advocacy of women’s rights on the ground of the equality of the sexes

2. Do you think the narrator eventually moves on from her administrative job at the clinic? How does she deal with the guilt of leaving a job many must keep? Is there a particular moment or conversation that inspires the speaker to follow her heart and take the best next step for her career?

Text-Dependent Question Options

1. What is the significance of the title “In Transit”? Cite evidence from the text to support your answer.
2. What agency—or freedom to act—does the speaker have? Point to places in the text to illustrate your answer.
3. In Artap’s story, what role do friends and family play? How do the Filipino immigrants in the story create “families” far away from their first families in the Philippines?
4. Who is “the bus lady,” Tita Maritess? What do we know about her character? What don’t we know about her life? Cite textual evidence.
5. Using a highlighter, mark the sensory details Artap includes in her piece. How do her images make you feel? Star the most unusual image and copy it in your journal.
6. Who or what does artist Jimi Martinez represent in the illustration for “In Transit”? If the art piece doesn’t depict a particular character in the story, what idea or what group of people is being depicted?
7. How are the narrator’s moments “in transit” richer than are other moments—say, at work in the clinic?

Writing Exercises

Narrative

Continue “In Transit,” writing dialogue for the moment when the narrator formally thanks Tita Maritess for the annual TAP card. How and when does the speaker express her gratitude? How does Tita respond?

Descriptive

As readers, we visualize in our minds the speaker’s physical appearance. We know she is of Filipina descent and that she has a writing callus on her left thumb, but we do not know much else.

Pretend you are casting an actor to play the speaker in a one-act play. Write a paragraph-long character description of her person. What, exactly, does she look like? How does she choose to present herself? What does her voice sound like? How have her life experiences shaped her personality?

Analysis

Write a one-page analytical essay in which you explore the following questions: Why does Artap frame her story around Tita Maritess’ gift of an annual bus pass? Do you think this is a story of mentorship by an older Filipina woman of a younger Filipina woman? Why or why not? Cite the text.

Complementary Reading Text

Artap’s story offers a window into the daily realities of “Overseas Filipino Workers.” New York-based poet, Ellen Hagan, speaks about her partner’s Filipino identity to their future child in “Before Your Arrival.”

Before Your Arrival

By Ellen Hagan

the ones who brought your father here, come. Bring
with them whole almonds, dried berries & clementines
wrapped in cloth. Their clothes & smart shoes too.

They come looking for the place I've taken your father.
Looking for the New York City that could rival home.
Your Abba loves the East Village, its graffiti, trash
& all the languages on all the streets. On 14th & 1st,
we visit the Phillipines. Elvie's Turo Turo.

But this trip, he wants to see more. So,
we travel to Little Philippines, Queens, 69th
off the 7 train, off the 7 the whole of Queens
opens wide for us. Travel agents & whole-
sale, send anything back for cheap, travel
for cheap, return, return. We buy OK
magazines by the handful for gossip
Tagalog with English subtitles, glossy
photos, Pacquiao, his chiseled grin, everywhere.

And we eat. Krystal's where they serve
marinated pork belly, sinigang na baboy,
kare-kare, pancit bihon, & lumpiang sariwa,
I listen close to it all. Deep fried ruffle fat,
poolee noodles with shrimp, milkfish.
Your Abba fake orders pork blood stew
but I am sure I would eat anything here
because this is how much I trust the two
who brought your father up in the world.

We eat sing-sing & pork in tamarind soup.
This is how to say snack in Tagalog: Merienda,
Merienda is snack. This is how to say ice-cream
in Tagalog: halo-halo, halo-halo
is ice-cream. This is how to leave your country.
Don't look back. You will only see the islands
melting away. Halo-halo. This is how to say snack in tagalog.
Merienda. This is how to feel of one place & of one more.

Back home, we sit, get caught up. I read
about mansions in Manila, how to make millions,
facelifts & silken hair, red lips, muscles & beauty.
In Tagalog, I muddle through, while your Abba
laughs, translates, translations get muddled too.
This is how to raise a baby in two places at once, & how
it feels to live and move in two worlds. At once.

Writing Exercise

Both “Before Your Arrival” and “In Transit” address the Filipino worker’s experience of leaving behind their home country, of existing in a big American city but still longing for parts of the Philippines.

How does the poem’s speaker feel about the people who brought her partner to the United States? How and why does her partner treat these people the way he does? Can you find similarities between his actions and the actions of characters in Artap’s story?

Activity Options**Classroom Activity One**

In Artap’s story, Tita Maritess is portrayed as a kind yet mysterious woman in that she’s like a mother figure for so many “Overseas Filipino Workers.”

Where in the Los Angeles area does Tita live? Does she live in an apartment alone or share a room in a house with many roommates? In small groups, design Tita’s home.

Suggested materials: Graph paper and pencils or modeling clay

Classroom Activity Two

In pairs, use a hardcopy Los Angeles transit map and pushpins to label the narrator’s daily commute to and from the medical clinic in Beverly Hills. Judging by the buses and trains that she takes, try to figure out what neighborhood she commutes from.

Suggested materials: Transit maps of the Los Angeles area and pushpins

Bonus: As a class, arrange to take the narrator’s commute. In your journals, write your observations of how you feel making the trek, of who the other passengers are, and of how you’d pass the time if you had to take this two-hours-each-way commute every day.

Home Activity

Imagine you are a recent college graduate who is applying for jobs in the Greater Los Angeles area. Using Craigslist Jobs, Indeed, LinkedIn, EdJoin (used for jobs in education), or another job-seeking site, create a list of at least five advertised positions for which you would apply.

Note: If it’s easier to do so, restrict your search to a certain area of LA.

Follow-up Writing Activity: What criteria did you take into account when selecting jobs? Did you consider salary, location, industry, your education and level of experience, or other factors?

Guest Speaker

Option One: Invite author Marie Joyce Artap to speak with the class about her current work in education and her forthcoming graduate studies, as well as what inspired “In Transit.”

Option Two: Invite a public transportation official to speak about how they coordinate buses and bus routes, as well as the future of public transportation in Los Angeles. How is Metro, the county’s transit authority, using Measure M money to improve public transportation?

Note: Beforehand, students should read up on Measure M—an LA County tax measure approved in 2016—which gives Metro \$120 billion over 40 years to revise LA's public transportation system.

Students should research the cost and function of LA's TAP card, as well as discount programs available for student, senior, and differently abled riders.

Field Trip

Take a trip to Los Angeles' Historic Filipinotown, located in southwest Echo Park. Walk down Temple Street, the heart of Filipinotown. If you visit in the month of December, you will see "parol," or Philippines Christmas lanterns adorning the street's lampposts. Browse the Filipino heritage section of the Echo Park Branch Library.

Visit Unidad Park and point out key moments in Filipino and Filipino American history as illustrated in the Gintong Kasaysayan, Gintong Pamana mural (Filipino Americans: A Glorious History, A Glorious Legacy). Have students sketch or describe in writing a memorable section of the mural.

Arrange a tour of Los Angeles' 13th District Council chambers to interview Councilmember Mitch O'Farrell and to learn about current issues facing the district.

Follow-up Writing Activity: Research the mural's artist, Eliseo Art Silva, who painted the piece in the 1990s while a student at the Otis College of Art & Design.

Write a two-page expository essay on the mural in which you describe how Silva matched his art form to his historical content.

TEST PREPARATION COMPONENT

Instructions: Closely read this passage from "In Transit," using the graphic organizer to develop your thoughts.

Text:

Now, whenever I saw Tita, I would give her an awkward smile, the kind that was closed-mouth, lips mashed together, and a small hand wave. "Thank you," I tried to say, but it only came out in a nodded head and tightened shoulders. It made me think about how often this must have happened, how much easier it could be for the other commuters. How did those she helped return their gratitude?

I wondered how many different Filipinos she met through the years, and how immediately she must have recognized kapwa in the way they kept in motion, the embarrassed way their tongues stumbled over uncertain English. How long did it take, if even at all, before they shifted back into words they knew so well, finding the language of home? Yet, my tongue only held answers of diaspora.

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| <p>Who is telling the story and why?</p> <p>What is their point of view?</p> <p>Their tone?</p> | <p>Unpack two resonant words the author uses to tell her story:</p> <p>What other rhetorical choices are made and why?</p> |
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| <p>What is memorable about the characters?</p> | <p>What is/are the main idea(s)?</p> |
|---|---|

Writing Activity: Write a one-page analysis of “otherness” in this passage from author Marie Joyce Artap’s story, “In Transit.” What does it mean to be the same or different from other people? As humans, are we ever completely similar or completely different from each other? Reference the text.

CCSS.ELA-LITERACY.W.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.SL.9-10.1.C: Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.9-10.1.D: Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9-10 reading and content*, choosing flexibly from a range of strategies.

Vocabulary Activity Options

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9-10 reading and content*, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.L.9-10.4.A Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

CCSS.ELA-LITERACY.L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Post-Reading Class Discussion Options

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.SL.9-10.1.C: Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

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Text-Dependent Question Options

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Text Type and Purposes standards 1-3.)

CCSS.ELA-LITERACY.W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Writing Exercise Options

CCSS.ELA-LITERACY.W.9-10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.9-10.3.A: Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

CCSS.ELA-LITERACY.W.9-10.3.D: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Text Type and Purposes standards 1-3.)

Complementary Reading Text Writing Exercise

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Text Type and Purposes standards 1-3.)

CCSS.ELA-LITERACY.RH.9-10.6: Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

CCSS.ELA-LITERACY.RH.9-10.9: Compare and contrast treatments of the same topic in several primary and secondary sources.

Activity Options

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Text Type and Purposes standards 1-3.)

CCSS.ELA-LITERACY.W.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.