

Fascination: Poems

by **Yvonne M. Estrada**

Illustrated by **Sherry Giang-Chen**

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OVERVIEW

Quick Glance 10 Points for Usage Guide

Student Population	
Age/Grade Level Appropriateness	* Ages 16 and up * Grades 11 and up
Genre/s	Contemporary poetry
Length	Five short poems
Content Advisories	Discussion of graffiti Allusions to sexual abuse and drug use
One Sentence Summary	Los Angeles poet Yvonne Estrada explores issues of identity in a set of five poignant poems about coming of age, family history and trauma, and tagging culture.

Lesson Planning	
Topic/s	<ul style="list-style-type: none"> • Growing-up • Parent/child relationships • Loss
Key Theme/s Overview	<ul style="list-style-type: none"> * Self-reflection * Internal struggle * Unfulfilled potential * Legacies * Juxtaposition * Power/helplessness * Nature/man-made landscapes
Historic Events / Time Period for Study	Tagger/graffiti history of Los Angeles

Lesson Planning	
Complementary Classic and Historic Texts	<p>Poem: “Renesance,” by Edna St. Vincent Millay https://www.poets.org/poetsorg/poem/renascence (https://www.poets.org/poetsorg/poem/renascence)</p> <p>Poem: “Ode to a Mouse,” by Robert Burns https://www.poetryfoundation.org/poems-and-poets/poems/detail/43816 (https://www.poetryfoundation.org/poemsand-poets/poems/detail/43816)</p> <p>Poem: “Ozymandias,” by Percy Bysshe Shelley https://www.poetryfoundation.org/resources/learning/core-poems/detail/46565 (https://www.poetryfoundation.org/resources/learning/core-poems/detail/46565)</p>
Author and Artists Information	<p>Yvonne Estrada is a poet and photographer living in the Los Angeles area.</p> <p>Sherry Giang-Chen is an artist, writer, and teacher living in Pasadena.</p>

<p>Key Common Core Standards (found in detail following the curriculum)</p>	<p>CCSS.ELA-LITERACY.SL.11-12.1, CCSS.ELA-LITERACY.SL.11-12.1.C, CCSS.ELA-LITERACY.SL.11-12.1.D, CCSS.ELA-LITERACY.W.11-12.10, CCSS.ELA-LITERACY.W.11-12.7, CCSS.ELA-LITERACY.L.11-12.3, CCSS.ELA-LITERACY.L.11-12.4, CCSS.ELA-LITERACY.L.11-12.4.A, CCSS.ELA-LITERACY.L.11-12.4.B, CCSS.ELA-LITERACY.L.11-12.4.C, CCSS.ELA-LITERACY.L.11-12.4.D, CCSS.ELA-LITERACY.L.11-12.5, CCSS.ELA-LITERACY.RL.11-12.4, CCSS.ELA-LITERACY.SL.11-12.1.B, CCSS.ELA-LITERACY.RL.11-12.1, CCSS.ELA-LITERACY.RL.11-12.3, CCSS.ELA-LITERACY.RL.11-12.5, CCSS.ELA-LITERACY.RL.11-12.6, CCSS.ELA-LITERACY.RI.11-12.3, CCSS.ELA-LITERACY.W.11-12.3, CCSS.ELA-LITERACY.W.11-12.3.A, CCSS.ELA-LITERACY.W.11-12.3.B, CCSS.ELA-LITERACY.W.11-12.3.C, CCSS.ELA-LITERACY.W.11-12.3.D, CCSS.ELA-LITERACY.W.11-12.3.E, CCSS.ELA-LITERACY.W.11-12.1, CCSS.ELA-LITERACY.RL.11-12.2, CCSS.ELA-LITERACY.W.11-12.2, CCSS.ELA-LITERACY.W.11-12.4, CCSS.ELA-LITERACY.W.11-12.7, CCSS.ELA-LITERACY.W.11-12.8, CCSS.ELA-LITERACY.W.11-12.9, CCSS.ELA-LITERACY.SL.11-12.2, CCSS.ELA-LITERACY.SL.11-12.4</p>
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Author Biography

Yvonne M. Estrada is the author of the chapbook *My Name on Top of Yours*, a crown of sonnets accompanied by original photographs. Her poems have recently appeared in *Talking Writing*, *Fourth & Main*, *Literature For Life*, and in the anthologies *Wide Awake: Poets of Los Angeles and Beyond*; *Like a Girl: Perspectives on Feminine Identity*; and *Gutters & Alleyways: Perspectives on Poverty and Struggle*, which also included one of her photographs.

Artist Biography

Sherry Giang-Chen is an artist, writer, and teacher based in Pasadena, CA. Originally from the multi-cultural, cosmopolitan island of Singapore, her Southeast Asian background and rich cultural heritage have given her the opportunity to become familiar with a wide and diverse variety of artistic styles. Her background inspires richly layered paintings and varied themes. Her background in writing, journalism, and graphic design give her art a vivid and colorful edge. Her main sources of inspiration are “Spirituality,” “Nature,” and “the Dreamtime.” She believes that art is a bridge that connects people and has the potential to spark that creative light in each and every one of us. To find out more, please visit her website at <http://sherrygiang.com>.

SYNOPSIS

In her collection of five poems, poet Yvonne Estrada reflects on how environments shape creatures' actions, be they human or animal, and how past experiences can haunt our memories. She shows how we react when faced with situations beyond our control and how we take whatever actions we can to establish our identity and place in the world.

CURRICULUM

Pre-Reading & Themes Activity Options

Topic

Over the 20th and 21st centuries, we have seen graffiti art emerge and separate from common graffiti. First, spend 10 to 15 minutes researching online the differences between graffiti and what is known as graffiti art. Look at examples of common graffiti and of graffiti art. In your quick research, try to find what artists, art historians, and other people say about the two. Next, as a class, discuss what seems to be the main difference or distinction between graffiti and graffiti art. What do you think? Go back and, in a journal entry or short-answer paragraph to turn in — at the teacher's discretion — write a quick, individual, opinion-based response to the topic.

Main Ideas

In small groups of three to five people, work together to make a list of the many factors that affect our lives and which are beyond our control. Now make a second list of the many ways in which people react to or try to cope with these oftentimes challenging factors. Discuss which reactions and coping mechanisms are useful, positive, and productive, and which are not. Why do we do these various things?

Passage-Specific Themes

Look at the following three lines, one from each of the first three stanzas in the collection:

a.

“The rooster comes upon his reflection . . .”

aa.

“When she looked in the mirror she saw a little girl . . .”

aaa.

“She builds a nest in an abandoned shed up against a mirror.”

Next, consider the repeated use of a mirror across multiple pieces of writing. In a paragraph or two, discuss the significance and possible symbolism of mirrors. How important are mirrors in our lives? What function do they serve beyond the obvious? What might a mirror stand for symbolically?

Universal Themes

In a journal entry write on the following topic for 10-15 minutes: Why is it so important to people to be remembered? Why do we engage in actions that will leave some sort of mark on the world? Why do we want so much to be remembered when we can’t possibly know or control how others view us once we’re gone?

Key Vocabulary

Definitions are very context-dependent. Make sure that 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
innocent	shard	whites (illegal drug type)
corduroy	perverse	budget cuts
hovers	vice	homage
vertical	palate	ghetto-bird
ridiculously	hologram	homies
overpass (freeway)	translucent	
tilt	tagger	
northbound	block letters	
gaze	magenta	
descended (genetically)	subjects (human)	
pinned	desert land	
spotlight	posse	
puffs	sand blast	

Level One	Level Two	Level Three
	pharaoh	
	high (drugs)	
	clatters	
	abandoned	

Vocabulary Activities

1. Pretend you are a teacher or instructor and it is your responsibility to explain how and why the language of this poetry collection clearly conveys an urban setting and tone. First review the distinction between “tone” and “mood” in literature. Also review “setting.” Next, read through the poems and identify the terms that you think connote an urban flavor. Finally, write a two to three paragraph lecture that explains how and why the poems’ vocabulary contributes to an urban setting and tone for the collection.
2. Reread the first three stanzas of “Fascination,” “a,” “aa,” and “aaa.” Next, read the poem “Ode to a Mouse” by Robert Burns (linked below.) Either in a written answer or in small-group conversation, discuss how both poets’ diction conveys a sense of frailty or delicacy about the rooster, little girl, dove, and mouse. Are each of these small creatures hopeful, hopeless, or something else? What else? Which vocabulary terms or phrases in each poem convey the mood? <https://www.poetry-foundation.org/poems-and-poets/poems/detail/43816> (<https://www.poetryfoundation.org/poems-and-poets/poems/detail/43816>)
3. Vocabulary Concept Sort: Break into teams of up to five people. Print or write each term from the vocabulary list on a small slip of paper. Discuss the ways in which the various terms are both similar and different. Now, through your discussion, sort the terms into groups based on different criteria. Try sorting the terms by parts of speech, mood, themes, or come up with your own categories. Be prepared to explain to the class why your team divided the vocabulary up as you did.

Post-Reading Class Discussion Options

1. Look at the first three stanzas of “Fascination,” “a,” “aa,” and “aaa.” What elements do the three parts have in common?
2. Re-read each piece. Through either whole-class or small-group discussion, explore each poem’s tone. Refer back to specific words and phrases as evidence to support your position.
3. Poetry offers a different way to express ideas than does traditional storytelling. Review “Some Kind of an Aftertaste” and “Oh, He’s Too High.” What story does the speaker tell in each piece? Working either individually or as a team — at the teacher’s discretion — list which actions in each

piece help you identify a sense of plot. How are the stories told in the poems different from regular stories?

Text-Dependent Questions

1. In “Fascination’s” second stanza, “aa,” what do you think the little girl in the mirror tells the speaker to do? What in the text supports your answer?
2. In the poem’s first stanza, “a,” how does the speaker show that the rooster is at once strong and weak?
3. In “His Ghost,” why does the speaker hate “him” for not showing up? What is paradoxical about this?
4. In “Oh, He’s Too High,” why do the character(s) swing so dramatically between dangerous bravery and apathetic inactivity?
5. In “A Long Name,” the tagger’s moniker, “PHAROAEROSOL,” contains both alliteration and allusion. Thinking back to your research on graffiti, why is this such an effective and memorable name for a tagger?
6. The artist chose to create literal illustrations of each character from the first three stanzas of “Fascination.” Does the art enhance the reader’s understanding of the poems? If yes, how? If no, why not, and what might be more effective?

Writing Exercises

Narrative

The characters in the poems are all deeply affected by their environments, including place and people. In a one to two-page narrative essay, describe how an environment you have spent time in has affected you in some significant way. It may be a house you lived in, your neighborhood, someone else’s home, or a place you go to or pass by on a regular basis.

Descriptive

Select one of the following themes associated with the poems: self-reflection, internal struggle, unfulfilled potential, legacies, juxtaposition, power/helplessness, and nature/man-made landscapes. Focus on one theme. Next, try your hand at writing two to three distinct poems that express the theme you have chosen. Try to include settings, ideas, or characters you see in your everyday life. The poems’ structures may be in any style you choose, meter or free verse.

Analysis

In each poem, the poet juxtaposes seemingly unrelated concepts or images against each other to highlight their differences. Some of these juxtapositions can be categorized into the following themes: helplessness vs. power, nature vs. man-made environments, order vs. chaos, and acceptance vs. resistance. In a short, focused essay, analyze how juxtaposition highlights an important idea in this collection of poems. Reference at least two poems to support your point. Cite the text to support any claims you make.

Complementary Reading Text

The classic poem “Life’s Scars” by Ella Wheeler Wilcox is about the pain that loved ones can inflict on each other—willfully or not—and how it’s a pain that cuts more deeply than others. In “The Brooklyn Tolstoy,” the father and daughter both hurt each other deeply, and yet their love for each other is great.

Writing Exercise

Re-read Estrada’s poem, “A Long Name.” Next, read “Ozymandias” by Percy Shelley. What do the two pieces have in common? Discuss the similarities in a one-page paper.

Ozymandias

by Percy Shelley

I met a traveller from an antique land,
Who said—“Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away.”

Activity Options

Classroom Activity One

What is the purpose of putting yourself into someone else’s shoes? Is it to become like that person or to understand and appreciate their world and worldview?

Imagine that you are in an Anthropology class examining the forms and uses of graffiti. Break into groups and conduct research on graffiti and tagging culture. Define what seem to be the most common and significant elements of memorable, lasting graffiti — particularly tagging. Answer first, how do taggers choose their names? Answer second, how do taggers design their own distinctive font style? Come up with a list of elements that appear to be associated with the most effective graffiti and tagging.

Next, research different font styles in typography and graphic design. Using the list of elements your class created, individually create alter egos with their own tagger names and design your own fonts. Use colored pens, paint, or markers to draw the graffiti name as it would appear if you were a tagger.

Classroom Activity Two

1. Using giant pieces of white, beige, or brown butcher paper, create a “wall” within your classroom with lots of space for each student to work. Enlarge your individual graffiti name from the first classroom activity and transfer it to the paper “wall.”
2. Write a one-page explanation and analysis of your chosen name and font. Explain how these elements fit into the graffiti guidelines you researched. Post your writing under your tag on the Classroom’s “paper wall.” (Editor’s Note: Do not place any tag or graffiti on public property or outside of this classroom activity. Tagging is illegal and punishable by law.)
3. Hold a gallery walk in which the whole class can examine and reflect on each other’s work. Which pieces stand out the most and why?

Alternate Activity: Break the class into groups and design graffiti art murals. Assign each group a section of wall covered in butcher paper on which they will create their mural at full scale.

Home Activity

Watch the documentary film *Exit Through the Gift Shop*. (This film is rated R.) In a journal or short paper, respond to the following question: Where does crime become art or vice versa?

Guest Speaker

1. Invite poet Yvonne Estrada to speak to the class about her work
2. Invite a graphic designer to speak about the evolution of typography and its use in contemporary life to communicate everything from advertisements to safety instructions to tagger graffiti. How do fonts fall in and out of popularity, and how do designers and artists evaluate fonts in order to convey specific messages and ideas?

Field Trip

Option 1: Note street art and contemporary art sites in Los Angeles. Chart a map of both the formal and the informal murals, pieces, installations, and museums that showcase such artwork. With the teacher's assistance, plan and organize a tour of these sites. If at all possible and appropriate, invite the artists themselves to join the tour and act as docents explaining the context and time period of their work.

Option 2: With the teacher's assistance, research and plan to attend a local poetry slam or spoken-word contest or event. Check out student organizations, such as <http://getlit.org/> (<http://getlit.org/>) and <http://www.ocsarts.net/ocryse> (<http://www.ocsarts.net/ocryse>), or contact a school that holds poetry slam events.

At the event, engage another poet in conversation about Estrada's selection of poems. Discuss the content implications, the speaker's intent, and whether or not these pieces would translate well to spoken word. Also, share some of the poetry you wrote while studying Estrada's poetry.

TEST PREPARATION COMPONENT

Writing Prompt:

Poet Yvonne Estrada chose to organize "Fascination" into three stanzas ("a.", "aa.", and "aaa."). In poetry, stanzas are like paragraphs; each one holds connected thoughts. In "Fascination," how does Estrada match form to content? How does the poem's three-stanza structure help convey the poet's message? Do not write an introduction or conclusion paragraph to your essay.

Revision Activity:

Switch papers with a classmate. After reading a classmate's paper, write an introduction and conclusion to their piece. Your challenge is to preserve the writer's own voice while introducing, clarifying, and summarizing their paper. You may alter the structure or syntax of the piece for clarity, but preserve the first author's ideas.

COMMON CORE STANDARDS REFERENCE

This story and its exercises are appropriate for 11-12th grade. Eleventh and twelfth grade standards are cited.

Pre-Reading & Themes Activity Options

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.1.C Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-LITERACY.SL.11-12.1.D Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCSS.ELA-LITERACY.W.11-12.7 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.

Vocabulary Activity Options

CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.L.11-12.4.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.11-12.4.B Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

CCSS.ELA-LITERACY.L.11-12.4.C Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

CCSS.ELA-LITERACY.L.11-12.4.D Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CCSS.ELA-LITERACY.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

Post-Reading Class Discussion Options

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.1.B Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

CCSS.ELA-LITERACY.SL.11-12.1.C Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-LITERACY.SL.11-12.1.D Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

Text-Dependent Question Options

CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CCSS.ELA-LITERACY.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Writing Exercise Options

CCSS.ELA-LITERACY.W.11-12.3 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.11-12.3.A Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

CCSS.ELA-LITERACY.W.11-12.3.B Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.11-12.3.C Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

CCSS.ELA-LITERACY.W.11-12.3.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.11-12.3.E Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

CCSS.ELA-LITERACY.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Complementary Reading Text Writing Exercise

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Activity Options

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.1.C Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-LITERACY.W.11-12.2 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.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.W.11-12.7 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.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and over reliance on any one source and following a standard format for citation.

CCSS.ELA-LITERACY.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.