

Burners

by **Bronwyn Mauldin**

Illustrated by **Scott Gandell**

Curriculum developed by **Kevin Stricke** and **Tiffany Owens**

Supplementary curriculum and copy editing by **Léna Garcia**



OVERVIEW

Quick Glance 10 Points for Usage Guide

Student Population	
Age/Grade Level Appropriateness	<ul style="list-style-type: none"> • Ages 14+ • Grades 9+
Genre/s	<ul style="list-style-type: none"> * Urban * Young adult * Science fiction * Dystopian future * Los Angeles setting
Length	6,115 words
Content Advisories	Recreational marijuana use; profanity
One Sentence Summary	A small band of young hackers in Los Angeles seek to disrupt government corruption and corporate greed, bringing power to the people — literally — by installing solar energy panels at public schools.

Lesson Planning	
Topic/s	Government corruption Corporate greed Injustice Poverty Fringe culture Use of disruptive technology Anonymous hacking culture
Key Theme/s Overview	Survival Resilience Perseverance Hope The haves and the have-nots
Historic Events / Time Period for Study	<ul style="list-style-type: none"> * Y2K phenomenon * Contemporary Los Angeles * The rise of do it yourself/maker electronics culture

Lesson Planning	
Complementary Classic and Historic Texts	<p>City of Quartz: Excavating the Future of Los Angeles by Mike Davis (non-fiction)</p> <p>The Medium is the Message by Marshall McLuhan (non-fiction)</p> <p>Power grid article: http://abc30.com/news/power-theft-forces-electricity-shutdown-at-fresno-apartment-during-summer-heat/1403920/</p> <p>1984 by George Orwell (fiction)</p> <p>The Censors by Luisa Valenzuela (fiction)</p> <p>Neuromancer by William Gibson (fiction)</p> <p>Do Androids Dream of Electric Sheep? by Philip K. Dick (fiction)</p>
Author and Artists Information	<p>Bronwyn Mauldin is a Los Angeles author who uses a variety of media to publish her work. This short story is an excerpt from her current novel-in-progress.</p> <p>Scott Gandell is a Los Angeles-based professional artist and gallery owner.</p>

Key Common Core Standards (found in detail following the curriculum)	CCSS.ELA-LITERACY.SL.9-10.1, CCSS.ELA-LITERACY.SL.9-10.1.C, CCSS.ELA-LITERACY.SL.9-10.1.D, CCSS.ELA-LITERACY.W.9-10.4, CCSS.ELA-LITERACY.W.9-10.7, CCSS.ELA-LITERACY.L.9-10.4, CCSS.ELA-LITERACY.L.9-10.4.A, CCSS.ELA-LITERACY.L.9-10.5, CCSS.ELA-LITERACY.RL.9-10.1, CCSS.ELA-LITERACY.W.9-10.9, 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.RH.9-10.6, CCSS.ELA-LITERACY.SL.9-10.4, CCSS.ELA-LITERACY.SL.9-10.2
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Author Biography

Bronwyn Mauldin is the author of the novel *Love Songs of the Revolution* and the short story collection *The Streetwise Cycle*. Mauldin is creator of *Guerrilla Reads*, the online video literary magazine that takes literature to the streets (<http://www.theatlantic.com/entertainment/archive/2016/01/taking-literature-to-the-streets/432558/>). She is the past winner of The Coffin Factory (<http://tweedsmag.org/the-coffin-factory-issue-four/>) (now Tweed's) magazine's Very Short Story Award. Mauldin's work has appeared in the Akashic Books web series *Mondays Are Murder*, *Necessary Fiction*, *CellStories*, and

TNBBBC, among other places. Mauldin has hosted Indymedia on Air on KPFK, the Los Angeles affiliate of the Pacifica Foundation. In September 2016, she was an artist-in-residence at Mesa Verde National Park.

Artist Biography

Scott Gandell is a professional illustrator, printmaker, and an entrepreneur. He is a past president of The Society of Illustrators of Los Angeles and is an alumnus of Art Center College of Design in Pasadena. Scott's work has been published in magazines, newspapers, and books. His work has also been exhibited in galleries in the U.S. and Canada and has been acquired by clients and collectors worldwide.

SYNOPSIS

In this near future science fiction story, Marcus seems to be an average young Angeleno struggling to get by, but his appearance and economic situation belie a cunning intellect and a strong sense of social responsibility. With a trusted team of colleagues, he works to override the systemic stranglehold that the government and corporations have placed on the people's access to reliable electricity. His most important tool is his knowledge of how to hack hardware and software systems, and his currency is black-market electronics. With these resources, he takes chances and wins small victories day in and day out.

CURRICULUM

Pre-Reading & Themes Activity Options

Topic

Journaling:

Activity 1: Describe how you think the world will change in the next 20-50 years. What do you imagine will be the same? What will be different? Respond for 10-15 minutes.

Activity 2: How has the world changed since you were born? What innovations and devices have been developed in your lifetime or since the turn of the century? Write a 10-15 minute response. (Students may wish to investigate for a few minutes before beginning to answer this prompt.)

Five-Minute Quick Write: After reading the story, write a list or brainstorm a web or bubble diagram comparing and contrasting your vision in Activity 1 to the world described in "Burners." What similarities and what differences did you find?

Main Ideas

Discussion Activity 1: (10-15 minutes): Use Journaling Activity 1 as the basis for your discussion. Select two students to serve as scribes for the whole class. On a whiteboard, smartboard, or another medium visible to all students, chart their ideas and identify those that are similar and shared by many classmates. In a short discussion, talk about why these ideas are the most common. What does this say about our collective vision of the future? What might this suggest about us as a class or as a society?

Research and Discussion Activity 2: (30 minutes): In teams of two to three students, research the following:

What is a corporation?

What is the role and function of corporations in society versus the role of government?

How should those two institutions be different and separate?

Name some large U.S. or international corporations. How much influence do they have over our culture and society? Provide examples.

After researching these questions, take another few minutes to address the following question in conversation with classmates: Do corporations or government wield too much power in our society? Explain why or why not. (This can also be done as an informal, editorial-type writing exercise.)

Discussion Activity 3: Following the journaling sessions, conduct a classroom debate about how much government should or should not limit the activities of corporations.

Passage-Specific Themes

Read this passage from “Burners.” Then discuss the questions below as a class or in a journaling exercise:

Vance Elementary would have been the fifteenth school the Autonomous Fuel Cell collective had taken off the public electrical grid. What was left of the public grid, anyway. Most people had power for 24 hours on most days. Then there would come the days when the lights across a chunk of the city would go out. Maintenance issues, Chase Edison always said. Old infrastructure that needed repairs. Repairs that would take a few days before they could round up the materials and skilled workers needed. It seemed like lately, the patchworks of blackouts and brownouts were happening more often, and the power stayed out longer.

In what ways does this paragraph describe the world of “Burners”? How different is it from today’s society? If science fiction is a genre that predicts the future as a way to analyze the present, what do you think Mauldin is saying about life in today’s society?

Universal Themes

“Burners” presents a dystopian world in which Marcus and his friends resist the oppression of the power company by living and working outside the rules of Chase Edison. Can you think of other examples from history, literature, or film in which underground resistance groups struggle to improve life under a dictatorship or other power monopoly?

Brainstorm a list of responses in your journal, then share some of your thoughts in a class discussion.

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
foliage	rangy	flimsy
clenched	apprentice	vostikanutyun (Russian)
salvage	cacophonous	syncopation
noncommittally	implicated	detritus
plausible	intervals	frenetic
integrity	threadbare	power grid
	perseverance	solar panels
		nondescript

Vocabulary Activities

1. “Burners” incorporates many technical, electronic, and computer terms such as “inverter,” “grid,” and “circuit.” What do these objects do, and how do they affect our everyday lives? How does the use of familiar technical words affect our understanding of what Marcus and his friends are doing?

2. In telling the story, Mauldin incorporates slang words such as “burner” and “fixie.” Can you identify the origin of these slang words? Why does Mauldin include them in the story? What effect does the use of slang terms have on our perception of the characters and setting? (Search for other examples of these terms in use.)
3. There are many Spanish words mixed throughout the story. In what situations does Marcus use Spanish words? What does his use of Spanish and his fluid code-switching tell us about him? What multiple meanings can you identify in the word “inocente,” which is used to describe the altered iPods?
4. How, exactly, do solar panels work, and how are they used? Research and write a short expository essay about solar panels and the generation of solar energy.

Post-Reading Class Discussion Options

1. Can you imagine a time when the government has total jurisdiction over our power and communication channels, which it uses to control its citizens with fear and threat? What would it be like to live in that society?
2. Research then discuss the difference between a private corporation and a public utility. Then, identify other industries in which there are both private and public sectors.
3. What is the difference between guidelines, rules, and laws? Why do we have laws? Identify several laws that you think are good. What purposes do they serve in our society? (And, is there such a thing as a bad law?)
4. Chase Edison is presented as a company that does not treat people fairly. In what way does that justify Marcus and his friends’ actions, which are technically illegal? Can you think of other situations in which the law is unjust and underground resistance is morally right? (And, what legal methods of resistance exist in the United States?)

Text-Dependent Questions

1. What does Mauldin not tell us about this world? If she has left some details unexplained in order to stimulate the reader’s imagination, what explanations did you come up with for your unanswered questions?
2. When exactly do you think this story takes place? What information in the story gives clues about when it plausibly takes place? What clues has Mauldin left in the text about when the story is set? Do you think you can pin down an exact year for this story?
3. Describe the main character, Marcus. What kind of person is he? How is he characterized by his actions and decisions?

4. In what way does the author present Marcus and his friends as good people, even though they are breaking the law? Cite specific words and phrases from the text.
5. How is setting important to “Burners”? Find at least two phrases or passages of figurative language that show us where the story is taking place. Be specific. Could this story have taken place in a different setting or time period? Why or why not?
6. How does the artist’s illustration of “Burners” relate to the tale? What do the visual elements symbolize about the story? Does the picture make sense for this piece? Why or why not? Discuss.

Writing Exercises

Narrative

Use figurative language to narrate your daily journey through Los Angeles. What streets or areas do you travel through often and by what means of transportation? Create vivid imagery as you take the reader on your daily journey.

Descriptive

Using the scattered clues and explanations from the text supplemented by your imagination, write a detailed description of the process Marcus and his friends go through to create independent solar power sources for themselves and others. (Why do they feel it is necessary to do so?)

Analysis

What role does technology play in setting the tone and unfolding the plot? Provide examples of how technology is essential to the story’s events. How is the place Marcus carves out for himself in this world dependent on technology?

Comparative

Does “Burners” remind you of any other science fiction stories or movies? Write a compare and contrast essay explaining how Mauldin’s story is similar and different to another story. If necessary, research the character names and details of the other story.

Complementary Reading Text

Writing Exercise

In “Burners,” Mauldin describes a future in which all communication is monitored by the government. However, these policies require cooperation from the citizens who either participate in the expected behaviors, enforce the rules, or suffer the consequences. “The Censor” by Argentinian author Luisa Valenzuela is also about a man working for a government that spies on its own people. In an essay, compare and contrast the manner in which the authorities keep control of the people and the way other characters do or do not participate in those policies.

The Censors

by *Luisa Valenzuela*

Poor Juan! He was caught off guard that day and he couldn't realize that what he thought was a stroke of luck was really an accursed trick of fate. Those things happen when you're not careful, and, as sure as you're hearing me, one gets careless very, very often. Juancito let happiness — an otherwise disturbing sentiment — overwhelm him when, from a confidential source, he received Mariana's new address, now in Paris, and he knew that she hadn't forgotten him. Without thinking twice, he sat down at his desk and wrote a letter. The letter. The same one that now prevents him from concentrating on his work during the day and doesn't let him sleep when night comes (what did he put in that letter, what had stuck to that sheet of paper that he sent to Mariana?)

Juan knew there wouldn't be any problem with the text, that the text is irreproachable, innocuous. But the rest? He knows that they probe the letters, sniff them, feel them, read between the lines and their insignificant punctuation, even the accidental stains. He knows that the letters pass from hand to hand through the vast censorship bureaus and that few finally pass the tests and are able to continue their journey. Usually it's a question of months, years if complications arise, a long time in which the freedom and perhaps even the life of the sender and receiver are in suspense. And that's what has our Juan so deeply depressed: the idea that something could happen to Mariana, in Paris, through his fault. Mariana, of all people, who must feel so safe, so a tease there where she always dreamed of living. But he knows that the Secret Commandos of Censorship operate the world over and are granted a large discount on airline fares; therefore, there's nothing to prevent them from going even to the darkest Paris-quartier [to] kidnap Mariana and go home convinced of the nobility of their earthly mission.

So you have to outsmart them, you have to do what everyone does: try to sabotage the mechanism, throw sand in the gears, that is, go to the source of the problem in order to obstruct it.

That was the plan when Juan, like so many others, applied to be a censor. Not because of conviction like a few others or because he needed work like still others, no. He applied simply in order to try to intercept his own letter, not at all an original idea, but a comforting one. He was hired immediately, because more censors are needed everyday and there's no time to be squeamish about references.

The Directorate of Censorship was aware of the secret motive behind the desire of more than one to work in the bureau, but they were in no condition to be too strict and anyway — [w]hat for? They knew how difficult it would be for those poor innocents to find the letter they were looking for, and even if they did, what importance does a letter or two that slips through the barrier have compared to the others that the new censor would shoot down. That's how our Juan was able to join the Censorship Bureau of the Ministry of Communications.

The building, seen from outside, had a festive air because of the smoked glass that reflected the sky, an air that was in total contrast to the austere atmosphere of its interior. And little by little Juan became accustomed to the climate of concentration which his new work required, and the knowledge that he was doing everything possible for his letter — that is for Mariana — assuaged his anxieties. He wasn't even worried when, the first month, he was assigned to Section K where the envelopes a reopened with painstaking care to see if they contain some explosive.

It's true that on the third day a letter blew a fellow worker's hand off and disfigured his face, but the bureau chief claimed it had been mere negligence on the victim's part and Juan and the other employees could continue working as before, although with much less assurance. At quitting time another fellow worker tried to organize a strike to demand more pay for hazardous work, but Juan didn't participate and after thinking it over a while he denounced him to the authorities in order to be promoted.

Once doesn't form a habit, Juan thought as he left the chief's office, and when they transferred him to Section J where they unfold the letters with infinite care to see if they contain poisonous powder, he felt that he had ascended a step and could therefore return to his healthy habit of not getting involved in external affairs.

From J, thanks to his merits, he rose rapidly until reaching E, where the work became more interesting, for there begins the reading and analysis of the letters. In that Section he could even cherish hopes of coming across his own missive written to Mariana which, judging by the time elapsed, should have reached this level after a very long procession through the other departments.

Little by little there were days when his work so absorbed him that the noble mission that brought him to the Bureau became momentarily blurred. Days of crossing out long paragraphs with red ink, of tossing many letters into the Condemned Basket. Days of horror at the subtle and scheming ways people found to transmit subversive messages. Days of intuition so sharp that behind a simple "the weather is unsettled" or "prices are sky high", he detected the vacillating hand of someone whose secret intention was to overthrow the Government.

So much zeal brought him rapid promotion. We don't know if it made him very happy. In Section B the amount of letters which reached him daily was minimal — very few cleared the previous hurdles — but as compensation he had to read them often, put them under the magnifying glass, look for microdots with the electronic microscope and so tune his sense of smell that upon returning home at night he was

exhausted. He barely managed to heat up some soup, eat some fruit and fall asleep with the satisfaction of having complied with his duty. Only his Sainted Mother worried about him, and tried without success to guide him back onto the right path. She'd say, although it wasn't necessarily true: Lola called, says she's with the girls in the café, that they miss you, are expecting you. But Juan didn't want to have anything to do with nonessentials: any distractions could cause him to lose the astuteness of his senses and he needed the alert, sharp, attentive, tuned, in order to be the perfect censor and detect deceit. His was a true patriotic labor. Self-denying and sublime.

His Basket of Condemned Letters soon became the best nourished but also the most subtle in the whole Censorship Bureau. He was at the point of feeling proud of himself, he was at the point of knowing that he had finally found his true path, when his own letter to Mariana reached his hands. Naturally he condemned it without remorse. And just as naturally he couldn't prevent them from executing him at dawn, one more victim of his devotion to work.

Activity Options

Classroom Activity One

Ask students to design a cellphone even more advanced and technologically capable than the ones that are available now. What can it do? Create a paper or online brochure with pictures, diagrams, and descriptions of its features.

Classroom Activity Two

Break the class into small groups, and ask them to discuss what they infer from "Burners" about oppression by those in power. Was it just the corporations? Was the government involved? How?

Then have each group imagine an oppressive dictatorship in which people's rights are withheld by the government. What rights do we have now that might be withheld?

Give each group a large piece of butcher paper and markers, and designate a recorder to write down the group's ideas. After 10 minutes, trade with another group and, using a fresh piece of paper, brainstorm for another 10 minutes about what could be done to either prevent or end such tyranny.

Ask each group to present the oppressive government they were given and their methods of preventing tyranny. Discuss change and revolution in a historic context and methods for implementing nonviolent solutions.

Home Activity

Challenge students to find and dismantle an old electronic item and see if they can alter, or at least reassemble, the item over the course of a week. Ask them to discover resources they might use to learn about the way this item is put together (e.g., manuals, chat rooms, family).

Ask students to write daily journal entries describing their efforts. Host a mini-Science Fair where students display their objects and their journals and explain them to one another.

Guest Speaker

Invite an engineering-hacktivist (or a mobile-focused or web-based software developer) to talk with the class about how someone like Marcus might actually set up the solar panels described in the story, or how cell phones might be encoded to stay out of the notice of government or powerful corporations.

OR

Invite a local elected official to speak to the class about what government regulation is and how regulation of business functions in American society. Include discussion of their work, as well as the local government's role in ensuring people have access to basic services and maintaining of public spaces.

OR

Invite the author and/or illustrator to speak with the class about reasons for writing the story or their interpretation of events in the story.

Field Trip

List the Los Angeles neighborhoods described in "Burners." Next, create a map of the routes Marcus takes throughout the city. Then, take a trip to one of the neighborhoods, such as Little Tokyo or Echo Park. Afterwards, write about the experience. Did the author describe the neighborhood well? How is it similar and different to what you read in the story?

OR

Tour a rooftop solar panel installation or production company in Southern California. Learn all about solar panels and how they work, including raw materials and components, manufacture and production, sales and distribution, cost, installation, customer base, product longevity, government regulations and laws, challenges from large fossil fuel using/mining companies, environmental benefits, and more.

TEST PREPARATION COMPONENT

Writing Exercise:

In Bronwyn Maudlin’s dystopian world, what is the role of one’s physical appearance? Paying close attention to how the characters choose to present themselves, and citing the story, write a one-page essay exploring the consequences and/or the benefits of not fitting in. Are the stakes higher than those in contemporary Los Angeles? Why or why not? 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 9-12th grade. Ninth-grade standards are cited.

Pre-Reading & Themes Activity 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.

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.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 standards 1-3 above.)

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.

Vocabulary Activity Options

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.

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 standards 1-3 above.)

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.

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.

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

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.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.

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

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

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 standards 1-3 above.)

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.

Complementary Reading Text Writing Exercise

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 standards 1-3 above.)

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.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.

Activity Options

CCSS.ELA-LITERACY.SL.9-10.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.SL.9-10.2: Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

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