

Vine a Los Angeles

by **Adolfo Guzman-Lopez**

Illustration by **Scott Gandell**

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OVERVIEW

Quick Glance 10 Points for Usage Guide

Student Population	
Age/Grade Level Appropriateness	<ul style="list-style-type: none"> • Ages 14 and up • Grades 9 and up
Genre/s	Historical Poetry, immigrant experiences, Mexican American
Length	167 words
Content Advisories	References to episodes of conflict and protest in Los Angeles's history.
One Sentence Summary	This poem deftly reveals layers upon layers of history and culture in LA, particularly East LA and the Mexican American community.

Lesson Planning	
Topics & Key Themes Overview	<p>Topics</p> <ul style="list-style-type: none"> • History of Los Angeles • History of Mexico City • Exploring our personal roots and the roots of where we live <p>Themes</p> <ul style="list-style-type: none"> • Foundations • The passage of time • Layering of history and culture in places over time • Living in more than one world simultaneously • Being shaped by our past • The importance of remembering our past • The blending of cultures together • Transformation • Old giving way to new continuously • Remembering the justice and arts movements that paved the way for our modern communities, our rights, and our culture • Connections between changes within ourselves and changes without: connections between our inner foundations, and the foundations of our home and society; connecting the roots of ourselves and our homes

Lesson Planning	
<p>Historic Events / Time Periods for Study</p>	<ul style="list-style-type: none"> • Pre-colonial Mexico City—the Aztecs; the symbolism of the eagle on the cactus; the creation of jaguar heads from volcanic stone; the Templo Mayor • Colonial Mexico City—the City of Palaces; the incorporation of jaguar heads created by the Aztecs into colonial architecture; the introduction of Christianity • The transition from colonial to modern Mexico City—the rise of Christianity; independence from Spain; the modern form of government • Los Angeles prior to the Mexican-American War • Post-World War II large-scale housing tract developments—the transition from rails-to-car infrastructure and culture • Discovery of oil in LA—the creation of oil fields around LA and their history and impact on the city and its environment • Zoot Suit culture—and the Zoot Suit Riots in LA • History of the Dunbar Hotel—and the current Dunbar Village • History of the Boyle Heights neighborhood—establishment of the Jewish community there; its transition to a predominately Latino community; the history of Brooklyn Avenue, now Cesar Chavez Avenue • Mid-1900s establishment of East LA Islamic communities • History of East LA • The LA River bridges—history of those spanning the river into East LA

Lesson Planning	
Historic Events / Time Periods for Study	<ul style="list-style-type: none"> • LA when it was much less developed—its environmental and agricultural history, including when it was a massive wetland and river floodplain; also LA as a major grape-growing center that once contained over 100 vineyards • The 1970s and 1980s punk rock scene in LA—particularly in East LA’s Latino community, and the role of clubs like the Masque and Vex in establishing this scene; also the 1960s garage punk movement in East LA and the band Cannibal & the Headhunters • The Chicano Moratorium—1960s East LA and the anti-Vietnam War movement • The expansion and paving over of LA—the history and geography of the growth of the auto industry and auto infrastructure • The Mexican Coat of Arms and the LA flag—their history and their relationship to each other • The Dust Bowl—its impact on agriculture and the migration of Midwesterners to LA • Mexican ballads—history of the northern ballads and the offshoot developments of the narcocorridos or drug ballads • History of the cricket character Cri-Cri • History of graffiti in LA
Complementary Classic and Historic Texts	<ul style="list-style-type: none"> • <i>The Martian Chronicles</i>, by Ray Bradbury • <i>Zoot Suit</i>, the play by Luis Valdez • <i>Strange Rumbblings in Aztlan</i>, by Hunter S. Thompson, published in Rolling Stone magazine • <i>An Unusual Life - Adolfo Guzman-Lopez</i>, article by Mimi Pollack, La Prensa newspaper. http://laprensa-sandiego.org/featured/an-unusual-life-adolfo-guzman-lopez/

Lesson Planning	
Author and Artists Information	<p>Adolfo Guzman-Lopez is a Long Beach based poet and journalist.</p> <p>Scott Gandell is a Los Angeles artist and gallery owner.</p>
Key Common Core Standards (found in detail following the curriculum)	<p>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.9-10.2, CCSS.ELA-LITERACY.RH.9-10.4, CCSS.ELA-LITERACY.L.9-10.4, CCSS.ELA-LITERACY.W.9-10.4, CCSS.ELA-LITERACY.W.9-10.6, CCSS.ELA-LITERACY.W.9-10.7, CCSS.ELA-LITERACY.W.9-10.8, CCSS.ELA-LITERACY.RL.9-10.2, CCSS.ELA-LITERACY.RL.9-10.1, CCSS.ELA-LITERACY.RH.9-10.3, 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.WHST.9-10.2, CCSS.ELA-LITERACY.RH.9-10.6, CCSS.ELA-LITERACY.SL.9-10.4, CCSS.ELA-LITERACY.SL.9-10.2, CCSS.ELA-LITERACY.RH.9-10.9</p>

Author Biography

Adolfo Guzman-Lopez cofounded the performance poetry group The Taco Shop Poets in 1994. The group toured nationwide, published, and recorded two CDs. Since 2000 Adolfo has been a reporter at NPR-affiliate KPCC 89.3 FM in Los Angeles. When he doesn't feel like a poet impersonating a journalist, he feels like a journalist impersonating a poet.

Artist Biography

Scott Gandell is a professional illustrator, print-maker, entrepreneur, current Development Chair & past President of The Society of Illustrators of Los Angeles. He is an alumni of Art Center College of Design in Pasadena, and is owner of Pop Secret Gallery in Eagle Rock. His work has been featured in magazines, newspapers and books. Scott is an active participant in the United States Air Force Art Program through the USAFAPO. His work has also been exhibited in galleries across the U.S. and Canada and has been acquired by clients and collectors worldwide.

SYNOPSIS

In this historical poem, a writer who immigrated from Mexico City to Los Angeles considers the connected foundations and many transformations of his two homes. *Vine a Los Angeles* peels back layers of history and culture from the Aztecs to the East LA punk rock scene to reveal the deeply overlapping eras, events, and cultural mash-ups of our world. A piece that relates history and remains strongly personal at the same time, the poem ends with a call to the reader to “dig deep.”

CURRICULUM

Pre-Reading & Themes Activity Options

Topic

Why do people feel compelled to discover their roots? Have you ever felt the desire to learn more about our roots? Respond to these questions in your journal.

Main Ideas

Have you observed people from different cultures and backgrounds getting along with one another in Los Angeles? How is this possible?

After answering these questions in your journal, break into small groups to share your thoughts and observations.

Passage-Specific Themes

Read the following excerpt from the poem:

In my city,
Mexico City,
jaguar heads of volcanic stone
became cornerstones for colonial palaces,
became podiums for politicians,
became baptism wells for el nuevo mexicano.

What is the significance of the changing use of the jaguar heads, and what do these changes mean to “el nuevo mexicano”?

Universal Themes

Is it possible for something to stay the same, or is it true that change is always inevitable? Debate these questions in class.

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
perched	jaguar	Templo Mayor (Major temple in the Aztec capital of Tenochtitlan, now in Mexico City's historic center)
sway	palace	volcanic stone (Basalt rock formed from lava flows)
graffiti	oil well	Jaguar heads (Reference to the pre-colonial jaguar heads carved from basalt that were placed in buildings constructed by colonists)
tattooed	podium	Cornerstone (Prominent foundation stone set in the outside of a building)
	baptism well	Colonial Palaces (Reference to the Spanish colonization of Mexico and the palaces built by the Spanish)
	foundation	el nuevo mexicano (the new Mexican)
		adobe fort (Refers to the mud brick forts built during the time of Spanish and Mexican control of California)
		Californio (Reference to the time before California was a US territory and state)

Level One	Level Two	Level Three
		post-war tract home (Massive single-family housing developments built following WWII)
		Kansas wheat field (Reference to the large wheat fields of Kansas, which suffered during the Dust Bowl, leading to people leaving Kansas and settling in LA)
		Zoot Suit (Distinctive style of men's suit popular in African American, Chicano, Filipino American, and Italian American communities in the 1940s and associated with the racial attacks on Mexican American youths in 1943)
		Dunbar (Reference to the Dunbar Hotel, which was a center of the African American community during the 1930s and '40s, and is currently part of Dunbar Village)
		Orthodox shul (A synagogue used by Orthodox Jews)
		Brooklyn Avenue (now LA's Cesar Chavez Ave.—connected to Boyle Heights, which once had a large Jewish community)
		Sonidero (Entertainer at dance parties)
		Eastside (LA)

Level One	Level Two	Level Three
		Minaret (In Islamic architecture, the tower from which the faithful are called to prayer—attached to a mosque)
		Narcocorridos (Ballads about drug trafficking in the classic Northern Ballad-style of Mexico)
		Cri-Cri (famous cricket character in Mexico from classic songs of the 1930s)
		Masque (historic nightclub in Hollywood in the late 1970s)
		Vex (historic nightclub of East LA in the early 1980s)
		Moratorium (as in the Chicano Moratorium anti-Vietnam War protests in East LA of the 1960s)
		Vine (Spanish for “I came”)
		Na-na-na-na-na . . . (Reference to the song “Land of 1,000 Dances” played by 1960s East LA garage punk band Cannibal & the Headhunters)

Vocabulary Activity Options

1. Identify all of the terms that refer to structures built by humans in the poem. After researching what each one means, draw and label all of the structures on a single sheet of paper. Display the drawings in the classroom.
2. What is a Zoot Suit? Research this term, particularly the Zoot Suit Riots in LA. After you’ve learned about the riots, write a short essay discussing links between our clothing choices and both our individual and group identities. Why are these choices so important to humans? What do your clothing choices say about your own personal and group identities? Pair up with a fellow student to discuss your thoughts and observations.

3. Volcanic stone, specifically basalt, was used to carve jaguar heads in pre-colonial Mexico. Research the origins of basalt, and then the history of the jaguar heads. Discuss your findings in your journal. Speculate about the symbolism of incorporating the heads into colonial buildings.

Extension activity: Create papier-mâché jaguar heads and attach them to the walls of your classroom.

Post-Reading Class Discussion Options

1. What does the speaker mean when he says at the end of the poem to “dig deep”? What is he asking us to do in our lives?
2. The poem includes several allusions to the East LA music scene in the 1960s, 1970s, and 1980s. Why does music belong in a list of key events that shaped the history of our city?
3. What does the title of the poem, “Vine a Los Angeles,” mean? Why do you think the author chose this title? Can the title have more than one meaning in the context of the poem?

Text-Dependent Question Options

1. What does “the Dunbar city” refer to? Research this phrase and discuss what eras of LA-history and culture it refers to.
2. The poem references the loss of the Los Angeles wetlands. Find the reference, and after researching the pre-development geography of Los Angeles, discuss what the reference means.
3. The speaker describes “The Eastside minaret” as blasting three types of songs. How are these songs similar and different? What does it mean when he describes the Eastside minaret as blasting these songs?
4. What does the speaker’s layering of historic and cultural references say about the speaker-himself? Cite examples from the text to illustrate your thoughts.
5. *Vine a Los Angeles* is filled with allusions to Los Angeles’s past. What does “Orthodox shuls under Brooklyn Avenue” allude to?
6. What does the illustration for the poem symbolize? Why are the faces layered upon one another? Using examples from the text, interpret and explain the images both individually and as a set.
7. What does the speaker mean when he says that the Templo Mayor is buried in LA? If one “digs deep,” as indicated towards the end of the poem, will one find the Templo Mayor? How is this possible?

Writing Exercise Options

Narrative

Research the history of your neighborhood as far back as you can discover. Take notes on what you learn, right up to what it is like today. Write a poem about your neighborhood that, similarly to *Vine a Los Angeles*, illustrates the layers of history and culture that are the foundation of your neighborhood. Where do you fit into these layers? Include yourself in your poem.

Descriptive

Research the advent of post-war tract housing in Los Angeles. After viewing photos of the tract homes in the past and today, write a descriptive piece that captures not just the images of the homes, but the mood created by these homes, as well.

Analysis

Option One: Compare the city of Los Angeles’s flag and Mexico’s coat of arms. After locating the images that the two have in common, research the history of each. Where did Mexico take the images from, and what do they mean? Why did Los Angeles include these images from the coat of arms, and how were the images changed?

Write an essay discussing the above questions and analyzing the implications of how these images have been used both in the context of the poem and the speaker’s feeling about moving to Los Angeles.

Option Two: What does the title of the poem mean (read as a Spanish-language title)? If you were to read “vine” as an English instead of Spanish word, how might it change the meaning of the title? Would it still hold relevance to the poem?

Consider the possible relevance of vines to the poem: the paved-over grapevines and vineyards, freeways appearing like grapevines, and the winding LA river passing under the concrete of Frogtown.

Write an essay discussing the possible multiple meanings of the poem’s title and how each relate to the poem and the history of Los Angeles.

Complementary Reading Text Option

The Martian Chronicles, by Ray Bradbury

Writing Exercise

In a short essay, compare and contrast *The Martian Chronicles* and *Vine a Los Angeles*. How is the tone and layering of time and history similar and different in each?

Activity Options

Classroom Activity One

Compare the images on Mexico's coat of arms and the city of Los Angeles's flag. What are the similarities and differences? What do the characters symbolize?

After researching what these images mean, create a new flag for Los Angeles based on the historic and cultural events included in the poem.

Present your flag to your class and explain your choices, then display your flag in the classroom.

Classroom Activity Two

What do you think the following section of the poem means?:

Cross
the river
over forearms graffiti-tattooed

Speculate as a class, then draw this image as you imagine it in your notebooks.

Classroom Activity Three

Identify, locate, and listen as a class to each of the musical styles mentioned or alluded to in the poem (these are also listed in the vocabulary chart for faster reference). Break into groups to research the history of each type of music -- each group should take one type. Ask a representative from each group to present her or his findings to the rest of the class. Then, ask the class to write in their journals about why they think the author of "Vine a Los Angeles" chose to include them.

If more time is available: Listen to and then read the lyrics for the song “Little Boxes” by Malvina Reynolds. How might this song also relate to the poem?

Home Activity

Research the history and discovery of a Los Angeles oil field and/or oil well(s) that are still in operation. Without trespassing on city or private property, photograph the field.

Next, go to the Los Angeles Central Library and request to see images of the area where the oil field is now before it was developed. Make photocopies of the images.

Taking prints of your photographs and your copies of images of the land before oil wells were there, make a collage.

OR

Find photos online of the many people, places, and objects referenced in the poem. Print these photos and create a collage.

Break into groups of 4-5 and present your collages, discussing your adventures, research, and what the individual images are.

Guest Speaker

1. Invite the author, Adolfo Guzman-Lopez, to visit your class and discuss the poem, his life, and his work as a writer and journalist.
2. Invite the illustrator, Scott Gandell, to visit your class and discuss his interpretation of the poem and his style and work as an artist.
3. Invite a transportation history expert from the Los Angeles Metropolitan Transit Authority (MTA) to discuss the history of car culture and the building of the grid and freeway systems in LA. Ask the expert to discuss their thoughts on the future of transportation for Los Angeles.

Field Trip (two parts)

Schedule a class visit to LA Plaza De Cultura Y Artes to learn about the history of Mexican Americans in Los Angeles. The center offers workshops and special programs, as well.

OR

Make a class visit to Tía Chucha’s Centro Cultural & Bookstore in Sylmar. Participate in one of Tía Chucha’s many programs and visit the bookstore.

After the trip, ask the class to write about and then share the most important things they learned with their fellow class members. This discussion can take place in small groups.

OR

Visit the Center for the Study of Political Graphics and see posters from various protest movements from East LA.

SUPPLEMENTARY CURRICULUM FOR TEST PREPARATION**Story**

Vine a Los Angeles, by Adolfo Guzman-Lopez

Timed Writing Exercise

In *Vine a Los Angeles*, Adolfo Guzman-Lopez matches his poem’s form to its content. In one hour, research poetic forms online, select one, and write a sensory poem which tells the story of your hometown. Then write a brief paragraph explaining how your poem’s form serves its content.

Tip: Encourage students to visit academic websites. Suggest poets.org and poetryfoundation.org.

Online Component

Within the hour-long deadline, ask students to post their poem and paragraph on the class website or turn it in via Turnitin.com.

If handwriting your poem and paragraph, please use the box below:



Pre-Editing Activity

Students exchange digital or hard-copy poems and paragraphs.

Editing Activity

As the editor of a teen-run literary magazine, you are reviewing submissions for a forthcoming collection of poems about hometowns. Focus on the poet's diction, telling details, and sensory language. Does the language convey a vivid picture of the hometown? Does the poem's form serve its meaning?

Write a professional email to the poet discussing whether you've accepted the poem for publication. Be sure to address the poem's overall strengths, as well as one area in which the poet could improve.

Core Standards

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.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 pro-

vide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

COMMON CORE STANDARDS REFERENCE

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.9-10.2: 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.RH.9-10.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

Vocabulary Activity Options

CCSS.ELA-LITERACY.RH.9-10.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

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.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.9-10.2: 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 standards 1-3 above.)

CCSS.ELA-LITERACY.W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

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.9-10.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCSS.ELA-LITERACY.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.

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.RH.9-10.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

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.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

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.RH.9-10.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CCSS.ELA-LITERACY.RH.9-10.3: Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them..

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.RH.9-10.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CCSS.ELA-LITERACY.WHST.9-10.2: Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

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.RH.9-10.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

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