

## 9.1.2

## Unit Overview

## “[T]he jewel beyond all price”

## Text

*Letters to a Young Poet* by Rainer Maria Rilke, *Black Swan Green* by David Mitchell

Number of Lessons  
in Unit

11

## Introduction

In this unit, students continue to develop the skills, practices, and routines to which they were introduced in 9.1.1. Students continue to practice reading closely and annotating texts as they examine Rilke’s *Letters to a Young Poet* and Mitchell’s *Black Swan Green*. Students also continue their work with evidence-based writing and collaborative discussion.

Throughout this unit, students analyze how Rilke and Mitchell each develop central ideas such as the meaning of beauty and individual identity vs. group identification. Students read and analyze “Letter One” from *Letters to a Young Poet* and analyze how Rilke develops the central ideas of the meaning of beauty and individual identity versus group identification. Students also read excerpts of the chapters “Hangman” and “Solarium” from *Black Swan Green* and consider how Mitchell develops and refines the central idea of the meaning of beauty through interactions between Jason Taylor and Madame Crommelynck.

There are two formal assessments in this unit. The Mid-Unit Assessment asks students to analyze the impact of Rilke’s specific word choices on the meaning and tone of “Letter One.” The End-of-Unit Assessment asks students to identify similar central ideas in *Letters to a Young Poet* and *Black Swan Green* and analyze how Rilke and Mitchell develop these central ideas. To scaffold to this End-of-Unit Assessment, students complete the Central Ideas Tracking Tool throughout their reading of the texts.

## Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis

- Engage in productive evidence-based conversations about text
- Determine meanings of unknown vocabulary
- Independently preview text in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text

## Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading — Literature	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
CCS Standards: Reading — Informational Text	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
CCS Standards: Writing	
W.9-10.2.a, f	Write informative/explanatory texts to examine and convey complex ideas, concepts,

	<p>and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. <b>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</b></p> <p>f. <b>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</b></p>
<b>CCS Standards: Speaking &amp; Listening</b>	
SL.9-10.1.b, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <p>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.</p>
<b>CCS Standards: Language</b>	
L.9-10.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings of parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>
L.9-10.5.a	<p><b>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</b></p> <p>a. <b>Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</b></p>

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

## Unit Assessments

Ongoing Assessment	
Standards Assessed	CCRA.R.9, RL.9-10.2, RL.9-10.3, RL.9-10.4, RI.9-10.2, RI.9-10.3, RI.9-10.4, W.9-10.2.a, f, L.9-10.5.a
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, and present information in an organized and logical manner.

Mid-Unit Assessment	
Standards Assessed	RI.9-10.4, W.9-10.2.a, f
Description of Assessment	Students write a formal, multi-paragraph response to the following prompt: What is the impact of Rilke's specific word choices on the meaning and tone of his letter?

End-of-Unit Assessment	
Standards Assessed	CCRA.R.9, RL.9-10.2, RI.9-10.2, W.9-10.2.a, f
Description of Assessment	Students write a formal, multi-paragraph response to the following prompt: Identify similar central ideas in <i>Letters to a Young Poet</i> and <i>Black Swan Green</i> . How do Rilke and Mitchell develop these similar ideas?

## Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 3–5	In this first lesson of the unit, students listen to a masterful reading of “Letter One” of Rainer Maria Rilke’s <i>Letters to a Young Poet</i> , in which Rilke responds to a young poet’s search for guidance. Next, students reread the excerpt and participate in small-group discussions to analyze how Rilke unfolds important ideas, such as the relationship between criticism and art and the intangible and inexpressible nature of art.
2	<i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 5–9	In this lesson, students continue to analyze “Letter One” from Rilke’s <i>Letters to a Young Poet</i> and explore how Rilke uses metaphor to discuss his ideas about art.
3	<i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 9–12	In this lesson, students continue to read “Letter One” from Rilke’s <i>Letters to a Young Poet</i> , analyzing Rilke’s development of central ideas.
4	<i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One”	In this Mid-Unit Assessment, students use textual evidence from “Letter One” from <i>Letters to a Young Poet</i> by Rainer Maria Rilke to craft a formal, multi-paragraph essay in response to the following prompt: What is the impact of Rilke’s specific word choices on the meaning and tone of his letter?
5	<i>Black Swan Green</i> by David Mitchell, “Hangman,” pp. 24–26	In this lesson, students read an excerpt from “Hangman” in David Mitchell’s <i>Black Swan Green</i> , in which Jason Taylor, the narrator, discusses his struggle with stammering. Students analyze the cumulative impact of specific word choices on meaning and tone.
6	<i>Black Swan Green</i> by David Mitchell, “Hangman,” pp. 26–28	In this lesson, students continue to read from “Hangman,” and consider Mitchell’s use of figurative language and how it develops the relationship between Jason and his stutter, which he calls Hangman.

Lesson	Text	Learning Outcomes/Goals
7	<i>Black Swan Green</i> by David Mitchell, “Solarium,” pp. 142–145	In this lesson, students begin their study of “Solarium,” another chapter from the novel <i>Black Swan Green</i> by David Mitchell. Students read and discuss an excerpt in which Jason, the narrator, first meets Madame Crommelynck, the old woman who delivers his poems to be published. In small groups, students analyze how the author develops characters in this excerpt.
8	<i>Black Swan Green</i> by David Mitchell, “Solarium,” pp. 145–148	In this lesson, students continue their work with “Solarium,” analyzing how a discussion between Jason and Madame Crommelynck develops the text’s central ideas.
9	<i>Black Swan Green</i> by David Mitchell, “Solarium,” pp. 149–156	In this lesson, students read excerpts from two of Jason’s visits to the vicarage in “Solarium.” Students analyze how Mitchell refines the central idea of the meaning of beauty and how he introduces and develops a new central idea, that of individual identity vs. group identification, which is also present in other texts from this module.
10	<i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 3–12, <i>Black Swan Green</i> by David Mitchell, “Hangman” and “Solarium,” pp. 24–28 and 142–156	In this lesson, students prepare for the End-of-Unit Assessment by reviewing “Hangman” and “Solarium” from <i>Black Swan Green</i> and “Letter One” from <i>Letters to a Young Poet</i> , tracing the development of central ideas in each text. Students then discuss how the texts address similar central ideas.
11	<i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 3–12, <i>Black Swan Green</i> by David Mitchell, “Hangman” and “Solarium,” pp. 24–28 and 142–156	In this End-of-Unit Assessment, students craft a formal, multi-paragraph essay in response to the following prompt: Identify similar central ideas in <i>Letters to a Young Poet</i> and <i>Black Swan Green</i> . How do Rilke and Mitchell develop these similar ideas?

## Preparation, Materials, and Resources

### Preparation

- Read and annotate “Letter One” from *Letters to a Young Poet*.
- Read and annotate “Hangman” and “Solarium” from *Black Swan Green*.
- Review the Short Response Rubric and Checklist.
- Review the 9.1.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists.
- Review all unit standards and post in classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

### Materials and Resources

- Copies of “Letter One” from *Letters to a Young Poet* by Rainer Maria Rilke
- Copies of “Hangman” and “Solarium” from *Black Swan Green* by David Mitchell
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 9.1.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the Short Response Rubric and Checklist
- Copies of the 9.1 Common Core Learning Standards Tool
- Copies of the Central Ideas Tracking Tool
- Copies of the Character Tracking Tool

## 9.1.2

## Lesson 1

## Introduction

In this first lesson of this unit, students continue to build the reading skills to which they were introduced in 9.1.1, and begin working with a new standard, RI.9-10.3. Students first listen to a masterful reading of “Letter One” of Rainer Maria Rilke’s *Letters to a Young Poet*, in which Rilke responds to a young poet’s search for guidance. Next, students independently reread pages 3–5 (from “Paris, February 17, 1903, Dear Sir, Your letter arrived” to “I am not able to name them specifically”), in which Rilke explains why he cannot offer advice on the young poet’s work. They then participate in small-group discussions to analyze how Rilke unfolds important ideas, such as the relationship between criticism and art and the intangible and inexpressible nature of art. Student learning is assessed via a Quick Write at the end of the lesson: How does Rilke introduce and develop an important idea in the first two paragraphs of “Letter One”?

For homework, students use a new focus standard, RI.9-10.3 or RL.9-10.3, as a lens for their Accountable Independent Reading (AIR) and conduct a brief search into the life of Rainer Maria Rilke.

## Standards

Assessed Standard(s)	
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
Addressed Standard(s)	
SL.9-10.1.b, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> <li>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</li> <li>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.</li> </ul>



L.9-10.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p>
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## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>How does Rilke introduce and develop an important idea in the first two paragraphs of “Letter One”?</li> </ul> <p>① Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify an important idea (e.g., the relationship between art and criticism).</li> <li>Provide text evidence to show how Rilke introduces the idea (e.g., Rilke tells the young poet, “any attempt at criticism would be foreign to [him]” and “Nothing touches a work of art so little as words of criticism” (p. 3) to suggest that criticism is not useful when considering art.).</li> <li>Provide text evidence to show how Rilke develops the idea (e.g., Rilke tells the young poet, “most experiences are unsayable ... and more unsayable that all other things are works of art” (p. 4) but he goes on to offer criticism, saying, “your verses have no style of their own” (p. 4) and “are not yet anything in themselves” (p. 5). He tells the poet, “Your kind letter ... managed to make clear to me various faults that I felt in reading your verses, though I am not able to name them specifically,” (p. 5) demonstrating that criticism is not a useful tool for responding to art.).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>confidence (n.) – full trust; belief in the trustworthiness of a person or thing</li> <li>criticism (n.) – the activity of making careful judgments about the good and bad qualities of books, movies, etc.</li> <li>tangible (adj.) – capable of being precisely identified</li> <li>endures (v.) – continues to exist; lasts</li> <li>kinship (n.) – relationship by nature, qualities, etc.; affinity</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>preface (n.) – an introductory part</li> <li>transitory (adj.) – lasting only for a short time</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>poet (n.) – a person who chooses and arranges language to create a specific emotional response through meaning, sound, and rhythm</li> <li>letter (n.) – written or printed message to someone</li> <li>verses (n.) – writing in which words are arranged in a rhythmic pattern; poetry</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RI.9-10.3, SL.9-10.1.b, c, L.9-10.4.a, b</li> <li>Text: <i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 3–5 (Masterful Reading: “Letter One,” pp. 3–12)</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Masterful Reading</li> <li>4. Reading and Discussion</li> <li>5. Quick Write</li> </ol>	<ol style="list-style-type: none"> <li>1. 10%</li> <li>2. 10%</li> <li>3. 20%</li> <li>4. 40%</li> <li>5. 10%</li> </ol>

6. Closing

6. 10%

## Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standard for this lesson, RI.9-10.3. In this lesson, students are introduced to a new text, “Letter One” from Rainer Maria Rilke’s *Letters to a Young Poet*. Students consider how Rilke introduces and unfolds an idea in the first paragraph of “Letter One.” Students engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

Inform students that *Letters to a Young Poet* is an example of nonfiction and requires students to use the standards for informational texts.

Post or project the following questions for students to discuss in pairs:

#### How can informational texts be different from literature?

- 💬 Student responses may include:
  - Literature can include short stories, novels, drama, etc.
  - Informational texts are true rather than imaginary.
  - Informational texts can include information about history, science, etc.

- Informational texts may be persuasive, like speeches.
- Informational texts can include biographies, autobiographies, memoirs, and letters.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson, they begin to work with a new standard: RI.9-10.3. Ask students to individually read the standard on their tools and assess their familiarity with and mastery it.

- ▶ Students read and assess their familiarity with standard RI.9-10.3.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about this standard.

Post or project the following prompts for students to answer in pairs:

### What does the standard ask students to do?

💬 Sample responses should include:

- Consider how an author introduces and builds on an idea (or ideas) or events.
- Think about the order in which an author makes his or her points.
- Analyze the connections an author makes between the points (ideas or events) in a text.

### How does RI.9-10.3 differ from RL.9-10.3? How is it similar?

💬 Student responses may include:

- Standard RI.9-10.3 deals with informational text while RL.9-10.3 deals with literature.
- Standard RL.9-10.3 focuses on characters, plot, and themes (central ideas), but RI.9-10.3 focuses on how authors develop and connect ideas and events.
- Both RI.9-10.3 and RL.9-10.3 consider the development of ideas in a text.

Lead a brief whole-class discussion based on student responses.

## Activity 2: Homework Accountability

**10%**

Instruct students to talk in pairs about how they applied the focus standard RL.9-10.2 or RI.9-10.2 to their AIR text. Lead a brief (3–5 minute) share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied the focus standard to their AIR text from the previous lesson's homework.

### Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of “Letter One” by Rainer Maria Rilke, (pages 3–12, from “Paris, February 17, 1903, Dear Sir, Your letter arrived” to “I, as a stranger, really am. Yours very truly, Rainer Maria Rilke”). Ask students to listen for important ideas in Rilke’s letter.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson.

**What is an important idea in Rilke’s letter?**

- ▶ Students follow along, reading silently.

### Activity 4: Reading and Discussion

40%

Instruct students to form small groups and read pages 3–4 of “Letter One” (from “Paris, February 17, 1903, Dear Sir, Your letter arrived” to “whose life endures beside our own small, transitory life”). Post or project the questions below for students to discuss.

- ① Consider reminding students that this is an opportunity to apply standard SL.9-10.1.b, c by participating effectively in a collaborative discussion. Students may focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Provide students with the following definitions: *confidence* means “full trust; belief in the trustworthiness of a person or thing,” *criticism* means “the activity of making careful judgments about the good and bad qualities of books, movies, etc.,” *tangible* means “capable of being precisely identified,” *endures* means “continues to exist; lasts,” and *kinship* means “relationship by nature, qualities, etc.; affinity.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
- ▶ Students write the definitions of *confidence*, *criticism*, *tangible*, *endures*, and *kinship* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *poet* means “a person who chooses and arranges language to create a specific emotional response through meaning, sound, and rhythm,” *letter* means “written or printed message to someone,” and *verses* means “writing in which words are arranged in a rhythmic pattern; poetry.”
- ▶ Students write the definitions of *poet*, *letter*, and *verses* on their copies of the text or in a vocabulary journal.

① Remind students to use their annotation codes, starring passages that include repeated ideas.

Instruct student groups to reread pages 3–5 (from “Paris, February 17, 1903, Dear Sir, Your letter arrived” to “I am not able to name them specifically”) and answer the following questions before sharing out with the class.

**Which words or phrases in the title introduce an important idea?**

- 💬 The title says the letters are written “to a young poet,” so the idea of poetry and language is probably important to the text.

**What can you infer about the purpose of the young poet’s letter from Rilke’s refusal to “discuss [his] verse” (p. 3)?**

- 💬 Student responses may include:
  - The writer of the letter wants Rilke’s opinion about the poetry and advice about how the young poet can improve his work.
  - The poet asked Rilke if his poetry was good.
  - He asked Rilke to offer him advice.

**What is the impact of Rilke’s use of the word *foreign* in paragraph 1 on the meaning of his response to the young poet?**

- 💬 By using the word *foreign*, Rilke implies that art and criticism are very different, almost as though they are from different countries or use different languages.
- ① If students struggle to answer this question, provide the following definition: *foreign* means “not related to the thing being thought about or discussed.”

**Paraphrase Rilke’s statement, “Nothing touches a work of art so little as words of criticism” (p. 3).**

- 💬 Criticism is not a useful way of understanding art.

**How does Rilke further develop this idea in his statement: “[words of criticism] always result in more or less fortunate misunderstandings” (pages 3–4)?**

- 💬 Rilke develops the idea that criticism is not useful by explaining that, in fact, criticism leads to misunderstanding and miscommunication.

**What does Rilke believe is “unsayable” (p. 4)?**

- 💬 Student responses should include:

- Rilke believes that “[t]hings” and “most experiences” are “unsayable,” or difficult to express in words (p. 4).
- Rilke believes that “works of art” are “more unsayable than all other things,” (p. 4) meaning that they cannot be expressed through language.

① **Differentiation Consideration:** If students struggle with this question, consider posing the following questions:

**Based on your knowledge of the suffix *-able*, what is the meaning of the word *sayable*?**

💬 *Sayable* means “able to be said” or “able to be expressed.”

**Based on your knowledge of the prefix *un-*, what is the meaning of the word *unsayable*?**

💬 *Unsayable* means “not able to be said” or “not able to be expressed.”

① Consider drawing students’ attention to their application of standard L.9-10.4.b through the process of using word parts to make meaning of unknown words.

**How does knowing that the word *endures* means “continues to exist; lasts” help you to make meaning of the word *transitory*?**

💬 Since Rilke compares the life of a work of art to the “small” (p. 4) life of man, and since art lasts (endures) longer than people, transitory must mean “lasting only for a short time.”

Confirm that *transitory* means “lasting only for a short time.”

① Consider drawing students’ attention to their application of standard L.9-10.4.a through the process of using context as a clue to the meaning of a word.

**What important idea does Rilke develop about criticism on pages 3–4 (from “Nothing touches a work of art so little” to “whose life endures beside our own small, transitory life”)?**

💬 Rilke explains that criticism is not a useful tool for examining art because it is so hard to put the meaning of art into words. “Nothing touches a work of art so little as criticism” because “most things are unsayable” and “works of art” are “more unsayable than all other things” (pp. 3–4).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 4–5 of “Letter One” from “With this note as a preface, may I” to “I am not able to name them specifically”).

**How do Rilke's responses to the young poet's work in the second paragraph develop an idea Rilke introduces in the first paragraph?**

- Rilke responds to the poet by saying that in reading the poems he noticed “various faults,” but that he is “not able to name them specifically” (p. 5). Rilke is unable explain what is wrong with the poems, which reinforces his earlier statement, “Nothing touches a work of art so little as words of criticism” because “works of art” are “more unsayable than all other things” (pp. 3–4).

**How does Rilke's praise of the young poet's verses introduce and develop a new idea?**

- Rilke's response to the young poet praises his verses because they express parts of the poet himself: the poems “have silent and hidden beginnings of something personal” (p. 4). In this way, Rilke suggests that poetry and art should come from within, and be unique to the individual poet. Rilke develops this idea when he praises the last poem because it seems to have come from within the poet: Rilke says “something of [the poet's] own is trying to become word and melody” (p. 4).

- ① **Differentiation Consideration:** If students struggle with this question, consider posing the following scaffolding question:

**What does Rilke praise about the young poet's writing?**

- Rilke praises the fact that the poems “have silent and hidden beginnings of something personal” (p. 4). He also says that in the last poem, “something of [the poet's] own is trying to become word and melody” (p. 4). In both of these quotes, Rilke is praising the fact that the poet is expressing something personal and individual in his poems.

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write****10%**

Instruct students to respond briefly in writing to the following prompt:

**How does Rilke introduce and develop an important idea in the first two paragraphs of “Letter One”?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses and to practice using specific language and domain specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.



Transition to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

## Activity 6: Closing

**10%**

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lessons of new focus standard RL.9-10.3 or RI.9-10.3 and prepare for a 3–5 minute discussion of their text based on that standard.

Introduce standards RI.9-10.3 and RL.9-10.3 as focus standards to guide students' AIR and model what applying these focus standards looks like.

RI.9-10.3 asks students to “analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections drawn between them.” For example, students who read “Letter One” from *Letters to a Young Poet* might explain how Rilke introduces the idea of language as being an inadequate tool for expressing true experience, how he develops this idea, and how he draws connections between this idea and other ideas in the text, such as the idea that language (criticism) is not an appropriate tool for understanding art.

RL.9-10.3 asks students to “analyze how complex characters ... develop over the course of a text, interact with other characters, and advance the plot or develop the theme.” Students who read “St. Lucy’s Home for Girls Raised by Wolves” might explain how Claudette changes over the course of the story, how her changing responses to Mirabella reveal her character development, or how her visit to her parents develops a central idea, such as identification.

Instruct students to prepare for a 3–5 minute discussion of their text based on that focus standard.

Also for homework, instruct students to conduct a brief search into the life of Rainer Maria Rilke and come prepared to share two important facts about the author of these letters.

- ▶ Students follow along.

## Homework

Continue reading your Accountable Independent Reading text through the lens of the new focus standard (RI.9-10.3 or RL.9-10.3) and prepare for a 3–5 minute discussion of your text based on that standard.

Conduct a brief search into the life of Rainer Maria Rilke and come prepared to share two important facts about him.

## 9.1.2

## Lesson 2

## Introduction

In this lesson, students continue to analyze pages 5–9 of “Letter One” from Rilke’s *Letters to a Young Poet* (from “You ask whether your verses are any good” to “That is the only way one can judge it”), in which Rilke offers the young poet advice on how to determine whether he has a poetic vocation. Students explore how Rilke uses metaphor to discuss his ideas about art. Student learning is assessed via a Quick Write at the end of the lesson: How does Rilke use figurative language to develop an important idea in this passage?

For homework, students write a paragraph in response to the following prompt: Where, according to Rilke, should the poet find beauty? Students also continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.3 or RI.9-10.3, and prepare for a 3–5 minute discussion of their texts based on that standard.

## Standards

Assessed Standard(s)	
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections drawn between them.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
Addressed Standard(s)	
RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>How does Rilke use figurative language to develop an important idea in this passage?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify an important idea in the text (e.g., the idea that beauty lies within the individual, the idea that beauty can be found in the everyday).</li> <li>Analyze how Rilke uses figurative language to develop this idea (e.g., Rilke uses the figurative language of the “roots” to describe the “command[] to write” that one must have within oneself in order to be a poet (p. 6). This metaphor suggests that beauty or art can only come from the “very depths of [one’s] heart” (p. 6), meaning beauty lies within the individual and cannot be found outside oneself. At the same time, it develops the idea that art must come from necessity: the “command[] to write” that Rilke describes is as vital to poetry as the roots of a plant (p. 6).).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>facile (adj.) – easily done, superficial</li> <li>indifferent (adj.) – unconcerned</li> <li>solitude (n.) – the state of being or living alone</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>roots (n.) – the parts of a plant that grow underground, gets water from the ground, and hold the plant in place</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RI.9-10.3, L.9-10.5.a, RI.9-10.4</li> <li>Text: <i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 5–9</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>10%</li> <li>10%</li> <li>60%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

**10%**

Begin by reviewing the agenda and the assessed standards for this lesson: RI.9-10.3 and L.9-10.5.a. Students continue to explore pages 5–9 of “Letter One” from Rilke’s *Letters to a Young Poet* (from “You

ask whether your verses are any good” to “That is the only way one can judge it”) and analyze how Rilke uses figurative language to develop an important idea in this passage.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RI.9-10.4. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with standard RI.9-10.4.

Instruct students to talk in pairs about what they think the standard RI.9-10.4 means. Lead a brief discussion about the standard.

💬 Student responses may include:

- Figure out what words and phrases mean based on the words around them.
- Think about how words might have different or multiple meanings depending on how they are used in the text.
- Show how a combination of word choices contributes to the meaning and tone of a text.

- ① Remind students of the following definitions introduced in 9.1.1 Lesson 1: *figurative language* means “language that expresses an idea in an interesting way by using words that usually describes something else” and *connotative meaning* means “a suggested or associated meaning in addition to a word’s primary meaning.”

## Activity 2: Homework Accountability

**10%**

Instruct students to talk in pairs about how they applied the focus standard, RL.9-10.3 or RI.9-10.3, to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Conduct a brief search into the life of Rainer Maria Rilke and come prepared to share two important facts about him.) Instruct students to Turn-and-Talk in pairs about what they discovered about Rainer Maria Rilke’s life.

💬 Student responses may include:

- Rilke lived from 1875–1926.

- Rilke was Austrian and wrote in German.
- Rilke was only twenty-seven years old when he wrote the letters to Franz Xaver Kappus, the young poet in the letters.
- Rilke wrote the letters while living in Paris, where he moved to write a monograph on the sculptor Auguste Rodin.
- In addition to poetry, Rilke wrote one novel, *The Notebooks of Malte Laurids Brigge*.

### Activity 3: Reading and Discussion

**60%**

Instruct students to form pairs. Post or project each set of questions below for students to discuss in pairs. Instruct students to continue to annotate the text as they read and discuss.

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

#### What is the important idea in this passage?

Instruct students to read pages 5–7 of “Letter One” from *Letters to a Young Poet* by Rainer Maria Rilke (from “You ask whether your verses are any good” to “from your dreams, and the objects that you remember”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *facile* means “easily done, superficial” and *indifferent* means “unconcerned.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
  - ▶ Students write the definitions of *facile* and *indifferent* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definition: *roots* means “the parts of a plant that grow underground, gets water from the ground, and hold the plant in place.”
  - ▶ Students write the definition of *roots* on their copies of the text or in a vocabulary journal.

**What advice does Rilke give the young poet on pages 5–6 (from “You ask whether your verses are any good” to “a sign and witness to this impulse”)?**

💬 Student responses may include:

- Rilke advises the young poet to stop “looking outside” (p. 5) himself by sending his poems to magazines and other people and comparing them to other poems he sees. Rilke believes the young poet should stop doing this because “[n]o one can advise or help [him]—no one” (p. 6).
- Rilke advises the young poet that he must go into himself to find out what makes him want to write and “confess” (p. 6) to himself; if not, writing is the same as dying for the young poet. If the young poet “*must*” write, then the poet must “build [his] life” around his need to write, meaning the young poet will have to focus every part of his life on writing.

### How does Rilke’s advice to the young poet to “[g]o into” himself develop an important idea?

- Rilke’s advice that “no one can advise or help” (p. 6) the young poet in writing his verses suggests that Rilke believes beauty comes from within.

### How does Rilke refine this idea through the image of the roots?

- Student responses may include:
  - Rilke refines his advice to the young poet about looking within to understand why he writes by suggesting that the “reason that commands you to write” (p. 6) may lie deep inside a writer. Because roots are what keep a plant alive and in the ground, Rilke uses the image of the “roots” (p. 6) to suggest how important and necessary this reason is in the person’s life.
  - The image of the “roots” (p. 6) refines Rilke’s idea that writing must come from within because it expresses how crucial it is for a writer’s reason to write comes from “the very depths”(p. 6) of the heart and not from “looking outside” (p. 5) at what other people think and believe.

① Consider using the image of a root to teach or review *metaphor*. If students are unfamiliar with the term, consider defining *metaphor* as “a figure of speech that describes a person or object by asserting that he/she/it is the same as another otherwise unrelated object.”

### What kinds of poems does Rilke believe the young poet should avoid? Why?

- The young poet should avoid “love poems” and poems that have forms that are too common or stereotypical, forms which Rilke calls: “facile and ordinary” (p. 7). To write those kinds of poems well requires “fully ripened power” (p. 7), meaning the young poet cannot successfully write those poems without having developing further as a person and as a poet.

### How does Rilke’s advice about the subject matter of poetry introduce and develop an important idea in the text?

- Rilke's advice introduces the idea that beauty lies in ordinary life. Rilke asks the young poet to find beauty in the ordinary. The young poet must create poems from his "everyday life" and the "Things around [him], the images from [his] dreams, and the objects [he] remembers" (p. 7), all things that come from the young poet's daily life.

Lead a brief whole-class discussion of student responses.

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Instruct students to form pairs and read pages 7–9 of "Letter One" from *Letters to a Young Poet* by Rainer Maria Rilke (from "If your everyday life seems poor, don't blame it" to "That is the only way one can judge it") and answer the following questions before sharing out with the class.

Provide students with the following definition: *solitude* means "the state of being or living alone."

- ① Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

- ▶ Students write the definition of *solitude* on their copies of the text or in a vocabulary journal.

**How does Rilke's advice to the young poet on pages 7–8 develop his ideas about the role of the creator?**

- Rilke's advice suggests a creator does not believe in "poor, indifferent place[s]" (p. 8), meaning there is no part of life without meaning or importance. Everything in one's life can be the subject matter of poetry.

**How does Rilke's use of metaphor to describe childhood develop his ideas about writing?**

- Rilke uses metaphor to describe childhood as "the jewel beyond all price" and a "treasure house of memories" (p. 8), meaning that childhood is incredibly valuable to a poet and full of memories and ideas out of which one can create poetry.

**What does Rilke suggest will be the impact of the "turning-within" that he advises?**

- Student responses may include:
  - Rilke believes that if the younger poet turns to his childhood feelings his "solitude will expand" (p. 8), meaning the poet's inner life will become richer, enabling him to go into himself to create art.
  - Rilke believes that if out of "this turning-within" (p. 8) comes poetry, then the younger poet will not care what others think of his work, because it will come from deep within the poet.

**How does Rilke's discussion of childhood further develop an important idea in the text?**



- ☛ Rilke's discussion of childhood further develops the idea that beauty lies within, because the young poet must create poems by "turning-within" (p. 8) to things deep inside him, like his childhood, which Rilke calls the "jewel beyond all price" (p. 8).

Lead a brief whole-class discussion of student responses.

### Activity 4: Quick Write

**15%**

Instruct students to briefly respond in writing to the following Quick Write prompt:

**How does Rilke use figurative language to develop an important idea in this passage?**

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to look at their text and notes to find evidence, and to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- ☛ See the High Performance Response at the beginning of this lesson.

### Activity 5: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to write a paragraph in response to the following prompt:

**Where, according to Rilke, should the poet find beauty?**

Ask students to use this lesson's vocabulary where possible in their written responses. Also remind students to use the Short Response Checklist and Rubric to guide their written responses.

Also for homework, students should continue to read their AIR texts through the lens of focus standard RL.9-10.3 or RI.9-10.3 and prepare for a 3–5 minute discussion on how they applied this standard to their texts.

- ▶ Students follow along.

## Homework

Write a paragraph in response to the following prompt:

**Where, according to Rilke, should the poet find beauty?**

Use this lesson's vocabulary where possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.9-10.3 or RI.9-10.3 and prepare for a brief discussion on how you applied this standard to your text.

## 9.1.2

## Lesson 3

## Introduction

In this lesson, students continue to analyze “Letter One” from Rilke’s *Letters to a Young Poet*, pages 9–12 (from “So, dear sir, I can’t give you any advice” to “I, as a stranger, really am. Yours very truly, Rainer Maria Rilke”), in which Rilke offers the young poet a final piece of advice. Students examine Rilke’s development of central ideas. Student learning is assessed via a Quick Write at the end of the lesson: Determine one of Rilke’s central ideas and analyze its development over the course of “Letter One”.

For homework, students review “Letter One” and annotate for passages that create tone in the letter. Also for homework, students review and expand their notes and annotations in preparation for the End-of-Unit Assessment.

## Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. <ol style="list-style-type: none"> <li>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.</li> </ol>

## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>Determine one of Rilke’s central ideas and analyze its development over the course of “Letter</li> </ul>

One”.
<b>High Performance Response(s)</b>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify a central idea in the text (e.g., the nature of beauty).</li> <li>Analyze how Rilke develops this central idea over the course of the text (e.g., Rilke develops the central idea that beauty lies within the individual by claiming that “the creator must be a world for himself” (p. 10), and that creation can only come from a deep internal need to create).</li> </ul>

## Vocabulary

<b>Vocabulary to provide directly (will not include extended instruction)</b>
<ul style="list-style-type: none"> <li>emphasis (n.) – special stress laid upon something</li> <li>earnestly (adv.) – doing something with serious intention</li> <li>reverence (n.) – a feeling or attitude of deep respect</li> </ul>
<b>Vocabulary to teach (may include direct word work and/or questions)</b>
<ul style="list-style-type: none"> <li>renounce (v.) – give up voluntarily</li> </ul>
<b>Additional vocabulary to support English Language Learners (to provide directly)</b>
<ul style="list-style-type: none"> <li>destiny (n.) – the things that someone or something will experience in the future</li> <li>devoted (adj.) – given over or directed to a cause, enterprise, or activity</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p><b>Standards &amp; Text:</b></p> <ul style="list-style-type: none"> <li>Standards: RI.9-10.2, L.9-10.4.a</li> <li>Text: <i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 9–12</li> </ul> <p><b>Learning Sequence:</b></p> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Reading and Discussion</li> <li>Quick Write</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>15%</li> <li>60%</li> <li>15%</li> </ol>

5. Closing

5. 5%

## Materials

- Student copies of the Central Ideas Tracking Tool (refer to 9.1.1 Lesson 5) – students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.2. Students continue to explore “Letter One” from Rilke’s *Letters to a Young Poet* pages 9–12 (from “So, dear sir, I can’t give you any advice” to “I, as a stranger, really am. Yours very truly, Rainer Maria Rilke”) and determine what central ideas Rilke develops and how he develops them.

- ▶ Students look at the agenda.

### Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.3 or RI.9-10.3 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

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Instruct students to take out their responses to the homework assignment from the previous lesson. (Write a paragraph in response to the following prompt: Where, according to Rilke, should the poet find beauty?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

- Rilke believes anything can be beautiful as long as the urge to write about it comes from within. He tells the young poet to write about his “sorrows and desires” and to draw inspiration from a “turning-within” (p. 7). Rilke also advises the younger poet to write about more ordinary things like “the Things around [him],” his dreams, and objects he remembers (p. 7). This means Rilke believes that the poet can find beauty within himself and in his everyday life to write about, as long as he does so with “heartfelt, silent, humble sincerity” (p. 7) and it is because he “*must*” write (p. 6).

### Activity 3: Reading and Discussion

**60%**

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text for the central idea as they read and discuss, using the code CI. Remind students to keep track of central ideas in the text using the Central Ideas Tracking Tool.

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

#### What is the central idea in “Letter One”?

Instruct student pairs to read pages 9–12 of “Letter One” from *Letters to a Young Poet* by Rainer Maria Rilke (from “So, dear sir, I can’t give you any advice” to “I, as a stranger, really am. Yours very truly, Rainer Maria Rilke”), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *emphasis* means “special stress laid upon something,” *earnestly* “doing something with serious intention,” and *reverence* means “a feeling or attitude of deep respect.”

- ▶ Students write the definitions of *emphasis*, *earnestly*, and *reverence* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *destiny* means “the things that someone or something will experience in the future” and *devoted* means “to have used (time, money, energy, attention, etc.) for (something).”

- ▶ Students write the definitions of *destiny* and *devoted* on their copies of the text or in a vocabulary journal.

① Remind students to use the annotation codes, starring passages that include repeated ideas.

**How does Rilke’s advice at the beginning of the excerpt develop his ideas about the creation of poetry?**

- Rilke advises the young poet to look within himself to answer the “question of whether [he] *must* create” (p. 9), developing the idea that Rilke believes the creation of good poetry or art comes out of a deep inner need to write or create.

**How does Rilke use specific words and phrases on pages 9–10 to refine his ideas about being a poet?**

- Student responses may include:
  - Rilke uses the phrase “called to be an artist” and the word “destiny” (p. 9) to refine the idea that being a poet is a calling.
  - Rilke refers to the “burden” (p. 9) and the “greatness” (p. 10) of being a poet, suggesting that this calling is both difficult and at the same time rewarding.

**What ideas about “reward” does Rilke develop?**

- Rilke develops the idea that “reward ... from outside” should not matter to a creator (p. 10). A creator should “be a world unto himself” meaning he should not look for reward or praise outside of himself (p. 10).

**How does Rilke’s advice on pages 9–10 develop a central idea in the text?**

- Student responses should include:
    - Rilke’s advice to “go into yourself” and “see how deep the place is from which your life flows” (p. 9) suggests that poetry is personal, reflective work.
    - Rilke also says poets should not expect “reward” (p. 10) from outside.
    - Both of these ideas refine the central idea about beauty by suggesting that beauty lies within the individual.
- ① If students struggle to identify a central idea, encourage them to review their starred annotations to find ideas that Rilke repeats in several places.
- ① It may be helpful to remind students of their work with beauty in 9.1.1 Lesson 9. Consider giving students the term “the meaning of beauty” as a tool for discussing the reflections about beauty and art which students explore throughout the module.

**How does Rilke’s statement, that those who can live without writing “shouldn’t write at all,” refine a central idea?**

- Rilke’s belief that people who feel they can live without writing “shouldn’t write at all” (p. 10) develops the central idea of the nature of beauty because creation must come from an inner need, from inside the individual.

Remind students to annotate their texts for a central idea, using the code CI.

**How does Rilke’s statement that those who can live without writing “shouldn’t write at all help to make meaning of the word “renounce”?**

- Because Rilke believes that if someone feels like they could live if they did not write, then they must not “write at all” (p. 10), then “renounce” must mean to give up something.
- ① If necessary, provide the following definition: *renounce* means “give up voluntarily.”
  - ▶ Students write the definition of *renounce* on their copies of the text or in a vocabulary journal.
- ① Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

**What impact does Rilke believe that “self-searching” will have on the young poet, even if he gives up poetry?**

- Rilke believes that even if the young poet gives up writing poems that the “self-searching” will have had a positive impact, because it will help his life “find its own paths from there” (p. 10). Even if he does renounce poetry, looking inside himself will help him to understand himself and find his path in life.

**Paraphrase Rilke’s final piece of advice for the poet.**

- Keep growing and do not look to others for answers about your life. Only you have the answers.
- ① Consider reminding students of their work with paraphrasing in 9.1.1 Lesson 4.

**What central idea does Rilke’s advice to the poet develop?**

- This develops the central idea of the meaning of beauty, because Rilke encourages the young poet to not look “outside and wait[] for outside answers” (p. 11) that only the young poet’s “innermost feeling” (p. 11) can answer. In other words, he should not place value on outside opinions but look inside himself, because beauty can only come from within the individual.



- ① Students may also note identity as an important idea. In 9.1.2 Lesson 10, students will consider a central idea of individual identity vs. group identification in relation to Rilke’s “Letter One” and David Mitchell’s *Black Swan Green*.

Lead a brief whole-class discussion of student responses.

### Activity 4: Quick Write

**15%**

Instruct students to respond briefly in writing to the following prompt:

**Determine one of Rilke’s central ideas and analyze its development over the course of “Letter One”.**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to look at their text and notes to find evidence, and to use the Short Response Checklist and Rubric to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- ☞ See the High Performance Response at the beginning of this lesson.

### Activity 5: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to review “Letter One” and annotate it by marking passages that create tone in the letter.

Also for homework, instruct students to review and expand their notes and annotations in preparation for the Mid-Unit Assessment.

## Homework

Review “Letter One” and annotate it by marking passages that create tone in the letter.

Review and expand your notes and annotations in preparation for the Mid-Unit Assessment.

## Model Central Ideas Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

<b>Text:</b>	<i>Letters to a Young Poet</i> by Rainer Maria Rilke
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Page / Paragraph #	Central Ideas	Notes and Connections
Page 10	Meaning of beauty: Beauty lies within	Rilke says the “creator” should not rely on “what reward might come from outside.” Instead he says the creator must be a “world for himself.” This suggests that beauty is not dependent on others’ perception.
Page 10	Meaning of Beauty: Beauty lies within	Rilke’s final advice in the letter is to “keep growing, silently and earnestly” without “looking outside and waiting for outside answers.” This suggests that the young poet should remember that the only way to create art is to focus on what is within him.

## 9.1.2

## Lesson 4

## Introduction

In this Mid-Unit Assessment, students use textual evidence from Letter One from *Letters to a Young Poet* by Rainer Maria Rilke, to craft a formal, multi-paragraph response to the following prompt: What is the impact of Rilke's specific word choices on the meaning and tone of his letter? Students review their annotated text, lesson Quick Writes, discussion notes, and homework notes to organize their ideas. Students then develop their responses with relevant and sufficient evidence. The Mid-Unit Assessment is assessed using the 9.1.2 Mid-Unit Text Analysis Rubric.

For homework, students write a brief reflection about how their preparations helped them with the Mid-Unit Assessment, or how they might have prepared more effectively.

## Standards

Assessed Standard(s)	
RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
W.9-10.2.a, f	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. <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>
Addressed Standard(s)	
None.	

## Assessment

### Assessment(s)

Student learning is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- What is the impact of Rilke's specific word choices on the meaning and tone of his letter?

① Student responses are evaluated using the 9.1.2 Mid-Unit Text Analysis Rubric.

### High Performance Response(s)

A High Performance Response should:

- Cite Rilke's specific word choices in "Letter One".
- Analyze how these specific word choices impact the meaning and tone of his letter.

A High Performance Response may include the following evidence in support of multi-paragraph analysis:

- Rilke gives advice in the form of commands. He tells the young poet to "[g]o into [himself]" twice (pp. 6, 9). Rilke also "begs" (p. 5) the young poet to stop looking outside himself for acceptance and reward for his work. Rilke directly instructs the poet which types of poems to avoid when he says, "[d]on't write love poems" (p.7), and out of what to make his poems, such as the "[t]hings" around him: his "dreams" and "the objects" the young poet remembers (p. 7). Rilke also commands the young poet to "turn [his] attention" (p. 8) to his childhood memories to create poems. Because of all these commands and advice, Rilke's tone is like that of an instructor or teacher.
- Rilke's word choices in his advice create meaning by focusing on the importance of the individual, as when he says, "[d]ig into yourself for a deep answer" (p. 6) and make one's solitude "expand" (p. 8) in order to find answers. When he tells the young poet that "[n]o one can advise or help you—no one" (p. 6), Rilke further develops the idea that for the creator, the individual is all that matters. Rilke's instructive tone and focus on the individual's importance in creating art make "Letter One" a lesson in how to become a better poet through intensely looking within oneself.
- Rilke thanks the young poet "for the great confidence" (p. 3) the young poet places in him. Rilke writes that he has tried to make himself "a little worthier" (p. 12) than he really is as a stranger by answering the young poet as "honestly as [he] can" (p. 12). He also signs, "Yours very truly," (p. 12). Rilke's word choices create a friendly tone, because he not only thanks the younger poet, but also humbles himself to the younger poet by acting as if he is not worthy of giving the younger poet advice, even though it is the younger poet who wrote to Rilke asking for advice.

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>None.*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.*</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>None.*</li> </ul>

\*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: [http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RI.9-10.4, W.9-10.2.a, f</li> <li>Text: <i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One”</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>9.1.2 Mid-Unit Assessment</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>10%</li> <li>10%</li> <li>75%</li> <li>5%</li> </ol>

## Materials

- Copies of the 9.1.2 Mid-Unit Assessment for each student
- Copies of the 9.1.2 Mid-Unit Text Analysis Rubric and Checklist for each student

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
No symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standards for this lesson: RI.9-10.4 and W.9-10.2.a, f. In this lesson, students complete the Mid-Unit Assessment in which they present evidence identifying how Rilke’s specific word choices impact the meaning and tone of his letter.

- ▶ Students look at the agenda.

### Activity 2: Homework Accountability

10%

Instruct students to form pairs and share the annotations that they made for the previous lesson’s homework. (Review “Letter One” and annotate it by marking passages that create tone in the letter.)

- 💬 Student responses may include:
  - Commands such as “[g]o into yourself” (pp. 6, 9) and “[d]on’t write love poems” (p. 7) create an instructive or commanding tone.
  - Word choices such as Rilke thanking the young poet for the “great confidence” (p. 3) he is placing in Rilke, and the ending of the letter with “Yours, very truly” (p. 12) establish a friendly tone.
  - Words such as his suggestion that he has tried to make himself “a little worthier” (p. 12) than he is and that Rilke is trying to create a humble tone.

Instruct students to take out their materials for the Mid-Unit Assessment, including their notes, annotations, and Quick Writes.

- ▶ Students take out their materials for the Mid-Unit Assessment.

- ① Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

### Activity 3: 9.1.2 Mid-Unit Assessment

**75%**

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement to introduce the topic of their response, well-organized textual evidence that supports the analysis, and a concluding statement that articulates the information presented in the response. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a formal, multi-paragraph response to the following prompt:

**What is the impact of Rilke’s specific word choices on the meaning and tone of his letter?**

Remind students to use their notes, annotated text, and lesson Quick Writes to write their responses. Distribute and review the 9.1.2 Mid-Unit Text Analysis Rubric. Remind students to use the 9.1.2 Mid-Unit Text Analysis Rubric to guide their written responses.

- ▶ Students follow along, reading the 9.1.2 Mid-Unit Assessment prompt and 9.1.2 Mid-Unit Text Analysis Rubric silently.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their Mid-Unit Assessment.

- ▶ Students independently answer the prompt using evidence from the text.

☞ See the High Performance Response at the beginning of the lesson.

- ① Consider encouraging students who finish early to reread and revise their response.

- ① Consider reminding students of their work in 9.1.1 Lesson 4 with using quotations.

### Activity 4: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to write a brief reflection about how their preparations helped them with the Mid-Unit Assessment, or how they might have prepared more effectively.

- ▶ Students follow along.

## Homework

Write a brief reflection about how your preparations helped you with the Mid-Unit Assessment, or how you might have prepared more effectively.



## 9.1.2 Mid-Unit Assessment

### Text-Based Response

**Your Task:** Rely on your reading and analysis of “Letter One” from *Letters to a Young Poet* to write a well-developed response to the following prompt:

*What is the impact of Rilke’s specific word choices on the meaning and tone of his letter?*

Your writing will be assessed using the 9.1.2 Mid-Unit Text Analysis Rubric.

### Guidelines

**Be sure to:**

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

**CCSS:** RL.9-10.4, W.9-10.2.a,f

### Commentary on the Task:

This task measures RL.9-10.4 because it demands that students:

- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

This task measures W.9-10.2.a,f because it demands that students:

- 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.
  - Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

## 9.1.2 Mid-Unit Text Analysis Rubric

\_\_\_\_/\_\_\_\_ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<b>Content and Analysis</b>  <b>The extent to which the response determines and analyzes the cumulative impact of specific word choices, including figurative and connotative language on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</b>  <b>CCSS.ELA-Literacy.RI.9-10.4</b>  Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	Accurately determine the contextual meanings of words and phrases and skillfully analyze the cumulative impact of specific word choices, including figurative and connotative language on meaning and tone.	Determine the contextual meanings of words and phrases and analyze the cumulative impact of specific word choices, including figurative and connotative language on meaning and tone.	Determine the contextual meanings of words and phrases with partial accuracy or completeness; provide partial or insufficient analysis of the impact of word choices on meaning and tone.	Inaccurately determine the contextual meanings of words and phrases; provide inaccurate or little to no analysis of the impact of word choices on meaning and tone.
<b>Coherence, Organization, and Style</b>  <b>The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</b>  <b>CCSS.ELA-Literacy.W.9-10.2</b>  Write informative/explanatory texts to examine and convey	Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)  Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)  Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)	Introduce a topic; inconsistently organize complex ideas, concepts, and information, making occasional connections and distinctions. (W.9-10.2.a)  Provide a concluding statement or section that loosely follows from and partially supports the information or explanation presented. (W.9-10.2.f)	Ineffectively introduce a topic; ineffectively organize ideas, concepts and information, making inaccurate or no connections and distinctions. (W.9-10.2.a)  Provide an ineffective concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)

<p>complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>CCSS.ELA-Literacy.W.9-10.2.a</b></p> <p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p><b>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</b></p> <p><b>CCSS.ELA-Literacy.W.9-10.2.f</b></p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is completely copied from the text with no original writing must be given a 0.
- A response that is entirely unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

## 9.1.2 Mid-Unit Text Analysis Checklist

Assessed Standards: \_\_\_\_\_

	Does my writing...	✓
<b>Content and Analysis</b>	Determine the meaning of words and phrases as they are used in the text? <b>(RI.9-10.4)</b>	<input type="checkbox"/>
	Analyze the cumulative impact of specific word choices, including figurative and connotative language on meaning and tone? <b>(RI.9-10.4)</b>	<input type="checkbox"/>
<b>Coherence, Organization, and Style</b>	Introduce a topic? <b>(W.9-10.2.a)</b>	<input type="checkbox"/>
	Organize complex ideas, concepts, and information to make important connections and distinctions? <b>(W.9-10.2.a)</b>	<input type="checkbox"/>
	Provide a concluding statement or section related to the explanation or analysis? <b>(W.9-10.2.f)</b>	<input type="checkbox"/>

## 9.1.2

## Lesson 5

## Introduction

In this lesson, students read an excerpt from the “Hangman” chapter of David Mitchell’s *Black Swan Green*, pages 24–26 (from “So anyway, Mum dropped me at Malvern Link” to “the speech therapist at Malvern Link clinic. That was five years ago”), in which Jason Taylor, the narrator, discusses his struggle with stammering. Students investigate the cumulative impact of specific word choices on meaning and tone. Student learning is assessed via a Quick Write at the end of the lesson: What is the cumulative impact of Mitchell’s specific word choices on meaning and tone in this excerpt?

For homework, students write a paragraph in response to the following prompt: How does Jason’s tone in this passage develop his character? Students also continue to read their Accountable Independent Reading (AIR) text through the lens of focus standard RL.9-10.3 or RI.9-10.3 and prepare for a 3–5 minute discussion of their text based on that standard.

## Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
None.	

## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>What is the cumulative impact of Mitchell’s specific word choices on meaning and tone in this excerpt?</li> </ul>

**High Performance Response(s)**

A High Performance Response should:

- Cite specific word choices (e.g., Mitchell uses words like “*duh-brain*,” “*flid*,” and “*ashamed*” (p. 26), or word choices like “*gupperrupperruppers*” (p. 26) and “*Bunsen-burnered*” (p. 25).).
- Analyze the cumulative impact of those word choices on meaning and tone (e.g., Word choices such as “*gupperrupperruppers*” (p. 26) and “*Bunsen-burnered*” (p. 25) create a funny and creative tone, because they are made up words used for comedic effect. However, there is also a dark, angry tone to Jason’s humor as word choices such as “*duh-brain*” and “*ashamed*” (p. 26), to demonstrate how embarrassed and ashamed Jason feels about himself due to his stammer.).

**Vocabulary****Vocabulary to provide directly (will not include extended instruction)**

- *acest* (adj.) – coolest
- *Bunsen-burnered* (v.) – burned with a Bunsen-burner, a type of gas burner
- *satchel* (n.) – a small bag, sometimes with a shoulder strap
- *froggering* (v.) – jumping
- *skive* (v.) – to cut
- *gorse* (n.) – a spiny yellow-flowered European shrub
- *hobbity* (adj.) – short, tiny

**Vocabulary to teach (may include direct word work and/or questions)**

- None.

**Additional vocabulary to support English Language Learners (to provide directly)**

- *clinic* (n.) – a place where people get medical help
- *receptionist* (n.) – a person whose job is to deal with the people who call or enter an office, hotel, etc.
- *diarrhea* (n.) – an illness that causes you to pass waste from your body very frequently and in a liquid rather than solid form
- *constipation* (n.) – the condition of being unable to easily release solid waste from your body

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.4</li> <li>Text: <i>Black Swan Green</i> by David Mitchell, “Hangman,” pp. 24–26</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Masterful Reading</li> <li>Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>15%</li> <li>50%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.4. Students read an excerpt from the “Hangman” chapter of David Mitchell’s *Black Swan Green*, pages 24–26 (from “So

anyway, Mum dropped me at Malvern Link” to “the speech therapist at Malvern Link clinic. That was five years ago”), and analyze the cumulative impact of Mitchell’s specific word choices on meaning and tone.

- ▶ Students look at the agenda.

## Activity 2: Homework Accountability

**10%**

Instruct students to talk in pairs about their written responses to the previous lesson’s homework prompt. (Write a brief reflection about how your preparation helped you with the Mid-Unit Assessment, or how you might have prepared more effectively.)

- ▶ Student pairs discuss their written responses to the homework prompt.
- 🗣 Student responses may include:
  - Preparing for the Mid-Unit Assessment allowed me to use the best evidence to support my response.
  - Preparing for the Mid-Unit Assessment prepared me to respond fully to the prompt.
  - I could have more effectively prepared for the Mid-Unit Assessment by organizing my tools and annotations.

## Activity 3: Masterful Reading

**15%**

Have students listen to a masterful reading of pages 24–26 of David Mitchell’s *Black Swan Green*. As students listen, instruct them to focus on how Mitchell’s specific word choices develop Jason’s tone.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**Who is speaking during this excerpt?**

- ▶ Students follow along, reading silently.

## Activity 4: Reading and Discussion

**50%**

- ① Consider reminding students that *Black Swan Green* is a novel, so the chapters comprise a larger story. Explain that each chapter represents one month of the narrator’s life, and Jason is the narrator throughout the entire novel. Although students will not read every chapter as part of this unit, they can still conduct meaningful analysis including how the author develops characters and central ideas.



Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read pages 24–25 of David Mitchell’s *Black Swan Green* (from “So anyway, Mum dropped me at Malvern Link” to “An American woman in it’d taught chimpanzees to speak in sign language”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *acest* means “coolest,” *Bunsen-burnered* means “burned with a Bunsen-burner, a type of gas burner,” *satchel* means “a small bag, sometimes with a shoulder strap,” *froggering* means “jumping,” *skive* means “cut,” *gorse* means “a spiny yellow-flowered European shrub,” and *hobbity* means “short, tiny.”

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- ▶ Students write the definitions of *acest*, *Bunsen-burnered*, *satchel*, *froggering*, *skive*, *gorse*, and *hobbity* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definitions: *clinic* means “a place where people get medical help” and *receptionist* means “a person whose job is to deal with the people who call or enter an office, hotel, etc.”

- ▶ Students write the definitions of *clinic* and *receptionist* on their copies of the text or in a vocabulary journal.

① Consider reviewing contractions with students to acclimate them to the narrator’s informal style. For example, “Pluto Noak’d hit” (p. 25) means “Pluto Noak had hit,” and “Stammering’s where you get stuck” (p. 26) means “Stammering is where you get stuck.”

### How does Mitchell develop the setting of Jason’s school on page 25?

💬 Student responses may include:

- Mitchell develops the violent setting of Jason’s school through Jason’s description of the “mass scrap” between the “fourth years” at Jason’s school and those of “Dyson Perrins School” (p. 25). At this fight, “Pluto Noak” is rumored to have hit another boy so hard, doctors “had to sew his jaw back on” (p. 25).
- Mitchell develops the tough setting of Jason’s school through phrases like “any ‘Lorenzo’ in my school’d get Bunsen-burnered to death” (p. 25), which make Jason’s classmates sound rough and unfair.

### How do Mitchell’s specific word choices develop Jason’s tone on page 25?

💬 Student responses may include:

- Mitchell's word choices such as "Bunsen-burnered" and "hobbity" (p. 25) establish a humorous, creative tone as Jason plays with words and creates new ones.
- Mitchell's use of contractions such as "Pluto Noak'd," "I s'pose," and "'cept" (p. 25) create a casual tone.

### How does Jason's waiting in the clinic develop his character?

- 💬 Jason's waiting shows that he needs help with something, even if, like the other people there, he does not look like he has "much wrong" (p. 25) with him.

### What tone does Jason's description of the waiting room develop?

- 💬 Student responses may include:
  - Jason's description develops a humorous tone because he describes a woman waiting as having "coat hangers instead of bones" (p. 25), showing that Jason is creative and witty with his descriptions.
  - At the same time, the description develops a sad, bitter tone because Jason says no one wants to talk about why they are at the clinic. Jason envies "*anyone* who can say what they want at the same time as they think it" (p. 25).

Lead a brief whole-class discussion of student responses.

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Instruct students to form pairs. Post or the questions below for students to discuss.

Instruct students to read pages 25–26 (from "Most people think stammering and stuttering are the same" to "the speech therapist at Malvern Link clinic. That was five years ago") and answer the following questions before sharing out with the class.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *diarrhea* means "an illness that causes you to pass waste from your body very frequently and in a liquid rather than solid form" and *constipation* means "the condition of being unable to easily release solid waste from your body."

- ▶ Students write the definitions of *diarrhea* and *constipation* on their copies of the text or in a vocabulary journal.

### Toward whom or what does Jason direct his humor?

- 💬 Jason directs his humor at himself. Most of the humorous word choices like "*duh-brain*" (p. 26), or the comparison of his expression while stammering with that of "an evenly matched arm wrestler" (p. 26) are used to describe how he appears or feels while stammering.

**When does Jason's stammer first develop?**

💬 Student responses should include:

- Jason's stammer develops during a summer when "it never rained and the Malvern Hills turned brown and fires broke out" (p. 26).
- Jason's stammer develops during a game of hangman in school (p. 26).
- Jason says that the game of hangman was "five years ago," meaning that he has been struggling with his stammer for five years (p. 26).

**How do Mitchell's specific word choices demonstrate how Jason feels about his stammer?**

💬 Student responses may include:

- Mitchell's specific word choices like "shocked, scared, breathless, ashamed" (p. 26) show that Jason feels embarrassed about his stammer, and is afraid of it. The phrase "I *hated* myself" reinforces Jason's shame and anger towards himself (p. 26).
- Jason says that his "life divided itself into Before Hangman and After Hangman" (p. 26), which shows what a powerful moment this game of hangman was in his life.
- The repetition of the word "waiting" on page 26 shows how time stands still for Jason when he is struggling with his stammer.

**What tone does Mitchell establish through Jason's description of his stammer? Cite evidence from the text to support your answer.**

💬 Student responses may include:

- Jason compares the difference between a stutter and a stammer to the difference between "diarrhea and constipation" (p. 25), because someone who stutters cannot stop saying the first part of a word, while someone who stammers can only say the first part of the word before getting stuck.
- Jason uses the made-up word "gupperrupperruppers" (p. 26) to describe the fish-like look on his face when he begins to stammer. These word choices create a humorous tone.
- At the same time, words like "*duh*-brain" and "flid" (p. 26), which Jason uses to describe himself, show how bitter and angry he is with himself about his stammer.

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write****15%**

Instruct students to respond briefly in writing to the following prompt:

**What is the cumulative impact of Mitchell's specific word choices on meaning and tone in this excerpt?**

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to look at their text and notes to find evidence, and to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.
- ☞ See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing****5%**

Display and distribute the homework assignment. For homework, instruct students to write a paragraph in response to this prompt:

**How does Jason's tone in this passage develop his character?**

Ask students to use this lesson's vocabulary wherever possible in their written responses. Also remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR texts through the lens of focus standard RL.9-10.3 or RI.9-10.3 and prepare for a 3–5 minute discussion of their text based on that standard.

**Homework**

Write a paragraph in response to this prompt:

**How does the tone in this passage develop Jason's character?**

Use this lesson's vocabulary wherever possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.9-10.3 and RI.9-10.3 and prepare for a 3–5 minute discussion of your text based on that standard.

## 9.1.2

## Lesson 6

## Introduction

In this lesson, students read pages 26–28 from the “Hangman” chapter of David Mitchell’s *Black Swan Green* (from “It must’ve been around then (maybe that same afternoon)” to “let them kill me tomorrow morning. I mean that”), in which Jason explains in depth his relationship with his stammer, which he calls Hangman. Students investigate Mitchell’s use of figurative language and how it develops the relationship between Hangman and Jason. Student learning is assessed via a Quick Write at the end of the lesson: How does Mitchell’s use of figurative language develop the relationship between Jason and Hangman?

For homework, students write a paragraph in response to the following prompt: How does Mitchell develop Jason’s character so far in *Black Swan Green*? Students also continue reading their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion on how they applied the focus standard to their texts.

## Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
Addressed Standard(s)	
None.	

## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>How does Mitchell's use of figurative language develop the relationship between Jason and Hangman?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Describe Jason's relationship with Hangman (e.g., Jason and Hangman are in a power struggle; the relationship between Jason and Hangman is one of violent struggle; Jason hates Hangman).</li> <li>Cite specific examples of figurative language that develop their relationship (e.g., By using personification to make "Hangman" (p. 26), Jason's stammer, an evil character that strangles Jason to keep him from speaking, Mitchell develops the relationship between Jason and Hangman as one of constant struggle. The description of Hangman as having "pike lips, broken nose, rhino cheeks, red eyes" (p. 26) shows that Jason hates Hangman and depicts him as a horrible and ugly individual. The very fact that he calls him Hangman creates a sense of danger as Jason associates him with violence and death. In particular, he gives Hangman not only a face but hands which "sink inside my tongue and squeeze my windpipe so nothing works" (p. 26). This creates the impression that Jason and Hangman are in a life and death struggle.).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>hangman (n.) – one who kills criminals by hanging them; a public executioner</li> <li>pike (adj.) – resembling a pike, a large, long-snouted freshwater fish</li> <li>deed poll (n.) – a legal document (as to change one's name) made and executed by only one person</li> <li>outfox (v.) – defeat or trick (someone) by being more intelligent or clever</li> <li>dimmer (n.) – person lacking in understanding</li> <li>mangle (v.) – injure severely</li> <li>A levels (n.) – advanced tests in particular subjects that students in England, Wales, and Northern Ireland take usually at the age of 18</li> <li>Bic Biros (n.) – ballpoint pens</li> </ul>

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>dictionary (n.) – a reference book that contains words listed in alphabetical order that gives information about the words’ meanings, forms, pronunciations, etc.</li> <li>laughingstock (n.) – a person who is regarded as very foolish or ridiculous</li> <li>skewered (v.) – pushed a sharp object through</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.3, L.9-10.5.a</li> <li>Text: <i>Black Swan Green</i> by David Mitchell, “Hangman,” pp. 26–28</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Masterful Reading</li> <li>Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>15%</li> <li>50%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.3 and L.9-10.5.a. Students read pages 26–28 from the “Hangman” chapter of David Mitchell’s *Black Swan Green* (from “It must’ve been around then (maybe that same afternoon)” to “let them kill me tomorrow morning. I mean that”), and analyze how Mitchell uses figurative language to develop the relationship between Hangman and Jason.

- Students look at the agenda.

### Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.3 or RI.9-10.3 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct student pairs to take out their responses to the previous lesson’s homework assignment. (Write a paragraph in response to this prompt: How does the tone in this passage develop Jason’s character?) Instruct students to Turn-and-Talk in pairs about their responses.

- 💬 The humorous and sad tone in this passage shows that Jason is very unhappy, but also very intelligent and creative. For example, Jason turns the noun Bunsen burner into a verb, “Bunsen-burnered” (p. 25), suggesting that he is very intelligent and good with words. At the same time,



Jason’s description of envying the “pretty receptionist” (p. 25) for being able to talk to someone without having to look out for “stammer-words” (p. 25)—words that make one stammer—or the ashamed tone of Jason’s description of his first stammer reveal how anxious and sad he feels about having a speech impediment.

### Activity 3: Masterful Reading

**15%**

Have students listen to a masterful reading of pages 26–28 of David Mitchell’s *Black Swan Green* (from “It must’ve been around then (maybe that same afternoon)” to “let them kill me tomorrow morning. I mean that”). As students listen, instruct them to focus on Jason’s relationship to Hangman. Students engage in evidence-based discussion and complete a brief writing assignment to close the lesson.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**What is Jason’s relationship with Hangman?**

- ▶ Students follow along, reading silently.

### Activity 4: Reading and Discussion

**50%**

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read pages 26–27 of David Mitchell’s *Black Swan Green* (from “It must’ve been around then (maybe that same afternoon)” to “anything’s better than getting labeled ‘School Stutterboy’”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *hangman* means “one who kills criminals by hanging them; a public executioner,” *pike* means “resembling a pike, a large, long-snouted freshwater fish,” *deed poll* means “a legal document (as to change one’s name) made and executed by only one person,” *outfox* means “to outsmart,” *dimmer* means “person lacking in understanding,” and *mangle* means “injure severely.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
- ▶ Students write the definitions of *hangman*, *pike*, *deed poll*, *outfox*, *dimmer*, and *mangle* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *dictionary* means “a reference book that contains words listed in alphabetical order that gives information

about the words' meanings, forms, pronunciations, etc." and *laughingstock* means "a person who is regarded as very foolish or ridiculous."

- ▶ Students write the definitions of *dictionary* and *laughingstock* on their copies of the text or in a vocabulary journal.

### What name does Jason give his stammer?

- 💬 Jason names his stammer "Hangman" (p. 26).

### How does Jason describe his stammer?

- 💬 Jason describes his stammer as a "hangman" with "pike lips, broken nose" (p. 26) who never sleeps.

① Consider reminding students of their work with personification in 9.1.1 Lesson 12.

### What kind of relationship do Jason and Hangman have?

- 💬 The relationship between Jason and Hangman is one of violence and struggle. Hangman uses his "snaky fingers" to get ahold of Jason's tongue and "squeeze" Jason's windpipe so that "nothing'll work" (p. 26)—this is how Hangman makes Jason stammer. Hangman also keeps Jason from saying words that start with certain letters.

### How does Jason *outfox* Hangman?

- 💬 Student responses should include:
  - Jason outfoxes Hangman by "think[ing] one sentence ahead," so he can avoid "stammer-words" (p. 27) and replace them with non-stammer-words.
  - Jason "pretends" he does not know the answer to questions the teacher asks if the answer is a "stammer-word" (p. 27).

Lead a brief whole-class discussion of student responses.

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Instruct students to form pairs and read pages 27–28 (from "That's something I've always *just* about avoided" to "let them kill me tomorrow morning. I mean that") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *A levels* means "advanced tests in particular subjects that students in England, Wales, and Northern Ireland take usually at the age of 18" and *Bic Biro*s means "ballpoint pens."

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
  - ▶ Students write the definitions of *A levels* and *Bic Bicos* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *skewered* means “pushed a sharp object through.”
  - ▶ Students write the definition of *skewered* on their copies of the text or in a vocabulary journal.

### Why does Jason fear reading in front of the class?

- 💬 Jason fears reading in front of the class because he does not want anyone to know he has a stammer, or call him “School Stutterboy” (p. 27).

### How does Mitchell’s use of figurative language to describe Jason’s fear develop the tone of the text?

- 💬 Mitchell uses the phrase “spreading round the school like a poison-gas attack” (p. 27) to describe Jason’s fear of how quickly his secret will be let out. This image creates a humorous tone because the image of a “poison-gas attack” (p. 27) in this context is so extreme, but it also reveals how worried Jason is, and so creates a tone that is anxious as well as humorous.
- ① Consider using the image of news about Jason’s stutter “spreading round the school like a poison-gas attack” (page 27) to teach or review *simile*: “a figure of speech that expresses the resemblance of one thing to another of a different category, usually introduced by *as* or *like*.”
- ① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

### Why does the boy in Pete Redmarley’s story “head-butt” his desk?

- 💬 The boy does this to “skewer[]” (p. 28) his eyes and kill himself so he cannot take his A levels, because his parents put him under so much pressure to get As.

### How does Peter Redmarley’s story develop Jason’s relationship with Hangman?

- 💬 Pete Redmarley’s story develops Jason’s relationship with Hangman by making it clear how serious the situation is when Jason says he would rather “kill Hangman like that” (p. 28) than let Hangman “kill” (p. 28) him by embarrassing him in front of his classmates.

Lead a brief whole-class discussion of student responses.

## Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

**How does Mitchell’s use of figurative language develop the relationship between Jason and Hangman?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to look at their text and notes to find evidence, and to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.

🗣 See the High Performance Response at the beginning of this lesson.

## Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a paragraph in response to the following prompt:

**How does Mitchell develop Jason’s character in the excerpts of *Black Swan Green* you have read so far?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Also remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue reading their AIR texts. Beginning with this lesson, students are no longer assigned a focus standard. Instead, students choose any of the AIR standards that have been introduced so far in this module. Instruct students to choose one of the standards and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

① Students have been introduced to the following AIR standards: RL and RI.9-10.1, RL and RI.9-10.2, and RL and RI.9-10.3. Students may choose any of these standards as the focus for this AIR homework.

## Homework

Write a paragraph in response to the following prompt:

**How does Mitchell develop Jason’s character in the excerpts of *Black Swan Green* you have read so far?**

Use this lesson’s vocabulary wherever possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Continue to read your Accountable Independent Reading (AIR) text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion on how you applied your chosen focus standard to your text.

## 9.1.2

## Lesson 7

## Introduction

In this lesson, students begin their study of “Solarium,” a chapter from the novel *Black Swan Green* by David Mitchell. Students read and discuss pages 142–145 (from “‘OPEN UP! OPEN UP!’ holler door knockers” to “*Black Swan Green Parish Magazines* by her side. ‘To business’”), in which Jason, the narrator, first meets Madame Crommelynck, the old woman who delivers his poems to be published. In small groups, students analyze how the author develops characters in this excerpt. Student learning is assessed via a Quick Write at the end of the lesson: How does Mitchell introduce and develop the character of Madame de Crommelynck in the opening of “Solarium”?

For homework, students continue their Accountable Independent Reading (AIR) through the lens of a focus standard of their choice and conduct a brief search to answer three questions to give them context for the following lesson’s reading.

## Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p>

## Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the

following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Mitchell introduce and develop the character of Madame de Crommelynck in the opening of "Solarium"?

### High Performance Response(s)

A High Performance Response should:

- Analyze how Mitchell introduces and develops Madame Crommelynck (e.g., Mitchell creates a sense of mystery about Madame Crommelynck because Jason does not know what to expect from her, and then she ignores him when he enters the solarium. Jason's first sight of Madame Crommelynck involves "Cigarette smoke haz[ing] everything like in a TV flashback" (p. 143). Mitchell describes the vicarage, Madame Crommelynck's home, as a way of introducing the character; he describes the large, fancy building and the solarium with a "throne" and "Bookcases lin[ing] the walls" (p. 143). The setting suggests that Madame Crommelynck is a wealthy woman with an interest in books. Mitchell introduces Madame Crommelynck through Jason's detailed physical descriptions of her; Jason describes her as an "old but grand" lady "like she'd stepped out of a portrait" (p. 143). His descriptions introduce Madam Crommelynck as an old, proper, formal woman. Mitchell develops Madame Crommelynck as a straightforward person who helps Jason in an important way. When people ask her questions or for help, she tells them to "[g]o to the hell" (p. 144). Even though she is old and "not-agile" (p. 145), she delivers Jason's poems each month.).

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- decoy (n.) – a person or thing that attracts people's attention so they will not notice someone or something else
- solarium (n.) – a glass-enclosed room, porch, or the like, exposed to the sun's rays, as at a seaside hotel or for convalescents in a hospital
- vicarage (n.) – residence of a person acting as priest of a parish
- planetarium (n.) – building or room in which images of stars, planets, etc., are shown on a high, curved ceiling.
- apparatus (n.) – any complex instrument or mechanism for a particular purpose
- timidity (n.) – lack of courage or self-confidence
- incontinence (n.) – lack of moderation or self-control
- propagate (v.) – to cause to increase in number or amount
- Inferno (n.) – hell

- rectory (n.) – house of a member of the clergy in charge of a parish
- agile (adj.) – quick, smart, and clever; or, able to move quickly and easily (Madame Crommelynck uses *agile* in both contexts within the same paragraph)
- gratis (adj.) – without charge or payment; free
- apprehended (v.) – taken into custody
- rapped (v.) – struck, especially with a quick, smart, or light blow

#### Vocabulary to teach (may include direct word work and/or questions)

- prized (v.) – pried; extracted, detached, or opened with difficulty
- trainers (n.) – British term for sneakers
- hazed (v.) – covered the air with fine dust, smoke, or light vapor

#### Additional vocabulary to support English Language Learners (to provide directly)

- quill (n.) – a pen that is made from a feather
- anonymous (adj.) – not named or identified

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.3, L.9-10.4.a</li> <li>• Text: <i>Black Swan Green</i> by David Mitchell, “Solarium,” pp. 142–145</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Masterful Reading</li> <li>4. Reading and Discussion</li> <li>5. Quick Write</li> <li>6. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 10%</li> <li>3. 20%</li> <li>4. 50%</li> <li>5. 10%</li> <li>6. 5%</li> </ol>

## Materials

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies



- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.3. In this lesson, small groups read the first pages of “Solarium” and analyze how the author develops the characters. Students engage in evidence-based discussion before completing a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

### Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.

Instruct student pairs to share and discuss their responses to the previous lesson’s homework prompt. (Write a paragraph in response to the following prompt: How does Mitchell develop Jason’s character in the excerpts of *Black Swan Green* you have read so far?)

- ▶ Student pairs share their written responses.
- 💬 Student responses may include:

- Mitchell introduces Jason as a smart, creative teenager who struggles with stammering. Jason describes an early experience with stammering, which he names “Hangman” and describes in vivid detail. Jason says Hangman has “[p]ike lips, broken nose, rhino cheeks, red eyes ‘cause he never sleeps” (p. 26). This description highlights Jason’s creativity and demonstrates how negatively he feels about his stammering.
- Mitchell develops Jason as a boy who struggles with a speech impediment and fears not fitting in with his peers. Jason says, “I’d rather kill Hangman that way than let him kill me tomorrow morning” (p. 28), which shows how much Jason hates his speech impediment. Jason demonstrates his fear of standing out in front of his peers when he describes how he will have to speak in front of “Gary Drake and Neal Brose and [his] *entire* class” (p. 27).

### Activity 3: Masterful Reading

**20%**

Have students listen to a masterful reading of pages 142–145 of the “Solarium” chapter of *Black Swan Green* (from “‘OPEN UP! OPEN UP!’ holler door knockers” to “*Black Swan Green Parish Magazines* by her side. ‘To business’”). Ask students to listen for how Mitchell develops Madame Crommelynck.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**What do you learn about Madame Crommelynck in these paragraphs?**

- ▶ Students follow along, reading silently.

### Activity 4: Reading and Discussion

**50%**

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Remind students to use the annotation code “CD” throughout the lesson for examples of character development in the text.

- ▶ Students listen.

- ① Consider reminding students to track character development on the Character Tracking Tool throughout the lesson.

Provide students with the following definitions: *decoy* means “a person or thing that attracts people’s attention so they will not notice someone or something else,” *solarium* means “a glass-enclosed room, porch, or the like, exposed to the sun’s rays, as at a seaside hotel or for convalescents in a hospital,” *vicarage* means “residence of a person acting as priest of a parish,” and *planetarium* means “building or room in which images of stars, planets, etc., are shown on a high, curved ceiling.”

- ▶ Students write the definitions of *decoy*, *solarium*, *vicarage*, and *planetarium* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definition: *quill* means “a pen that is made from a feather.”

- ▶ Students write the definition of *quill* on their copies of the text or in a vocabulary journal.

Instruct small groups to read pages 142–143 (from “‘OPEN UP! OPEN UP!’ holler door knockers” to “He’d stopped, and spoke around a narrow door. ‘A visitor’”) and answer the following questions before sharing out with the class.

### Based on the first two paragraphs of “Solarium,” who is Eliot Bolivar?

- 💬 Eliot Bolivar is the name Jason uses when he writes and publishes poetry. Jason takes a letter addressed to “ELIOT BOLIVAR, POET” (p. 142), and then refers to Eliot Bolivar as “me” and Eliot Bolivar’s work as “my work” (p. 142).

① **Differentiation Consideration:** If students are confused by the name Eliot Bolivar, consider asking the following scaffolding questions:

#### To whom is the letter addressed?

- 💬 The letter is addressed to “ELIOT BOLIVAR, POET” (p. 142).

#### What is the invitation in the letter?

- 💬 The invitation is for Eliot Bolivar to “come to the vicarage to discuss [his] work” (p. 142).

#### Pay attention to the pronouns Jason uses in the second paragraph of “Solarium.” Who writes Eliot Bolivar’s work?

- 💬 Jason uses the pronoun “my” (p. 142) to describe the work. Jason writes the Eliot Bolivar poems.

### How do Jason’s words about “work” in the second paragraph of “Solarium” contribute to his development as a character?

- 💬 Jason repeats the word “work” three times. He is pleased that someone calls his poems work: “Nobody’s ever called Eliot Bolivar’s poems ‘work’” (p. 142). This shows that Jason is serious about his poetry.

### Why is Jason at the vicarage?

- 💬 Jason is at the vicarage to “discuss [his] work” (p. 142) with someone.

### Whom does Jason expect to meet in the solarium?

Jason expects to meet the vicar in the solarium; he says, “the vicar invited me” (p. 143).

### How does Mitchell develop the setting as Jason enters the vicarage?

Student responses may include:

- The vicarage is old and odd-smelling. Jason describes the “worn floorboards” and “cobwebby chandeliers” as well as the smell “of liver and soil” (p. 143).
- The vicarage is mysterious. After Jason waits outside the door, the door’s “bolt slid[es] like a rifle” (p. 142) and the old man “glance[s] round the garden, as if [Jason] might be a decoy” (p. 143). The old man’s reaction creates a sense of suspicion that there might be something else going on.

① **Differentiation Consideration:** If students unfamiliar with British vocabulary are confused by the words *prized* and *trainers*, consider asking the following questions:

**What does the old man say and do before Jason “prized [his] trainers off”? What can you infer about the meaning of *prized* and *trainers*?**

The old man asks Jason to remove his shoes (p. 143). He also offers Jason a shoehorn, so *prized* likely means “removed” and *trainers* likely means “shoes.”

① In this unit, students do not read the end of “Solarium,” in which Jason realizes that the old man is Madame Crommelynck’s husband, not her butler. The end of “Solarium” also reveals that the Crommelyncks have been arrested, which may explain some of the old man’s behavior when Jason arrives at the vicarage.

Lead a brief whole-class discussion of student responses.

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Instruct small groups to read page 143–144 (from “This solarium didn’t have any scientific apparatus in it” to “Every now and then her bony fingers swept ash off the page”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *apparatus* means “any complex instrument or mechanism for a particular purpose.”

- ▶ Students write the definition of *apparatus* on their copies of the text or in a vocabulary journal.

### How does Mitchell further develop the setting when Jason enters the solarium?

Student responses may include:

- The solarium is not a planetarium, as Jason expected. It is more like a library with “bookcases lin[ing] the walls” (p. 143).
- The solarium is smoky; “Cigarette smoke hazed everything like in a TV flashback” (p. 143).

### How do specific word choices develop the old woman’s character?

💬 Student responses may include:

- Jason describes the old woman as “hazed” (p. 143) in smoke, which introduces her as mysterious or unfamiliar.
- The old woman wears a “royal purple shawl” and sits on a “throne” (p. 143), which suggests she is a powerful or influential character.
- Jason says the woman is “old but grand” (p. 143) and looks “like she’d stepped out of a portrait” (p. 143). He also describes her as having “silver hair” and wearing jewels “as big as cola cubes” (p. 143). This description shows that the woman is old and wealthy.

- ① **Differentiation Consideration:** If students struggle to analyze the old woman’s character development, consider asking the following scaffolding questions:

#### Consider Jason’s description of the solarium. Based on the context, what is the meaning of *hazed*?

💬 The old woman is smoking indoors, so “hazed” (p. 143) most likely means covered with a cloud of smoke.

- ① Consider drawing students’ attention to the application of standard L.9-10.4.a through the process of using context as a clue to the meaning of a word.

#### What is the impact of the words “throne,” “grand,” and “royal” in these paragraphs?

💬 “Throne,” “grand,” and “royal” (p. 143) are all words that suggest power and status. Using these words to introduce the old woman develops her as an authority figure and someone who deserves respect.

#### How does the old woman react to Jason when he enters the room?

💬 The old woman ignores Jason when he enters the room. Jason wonders, “Should I cough?” (p. 144) to get the woman’s attention.

#### What is the meaning of the figurative language, “The clock ... shaved minutes into seconds”?

💬 This phrase describes Jason’s waiting for the old woman to finish her reading. It describes what Jason sees as he watches the clock intently.

### How does the setting in the solarium contribute to the old woman’s character development?

- The setting reflects the old woman's character. Jason describes the old woman as though she is similar to the art on display, "like she'd stepped out of the portrait" (p. 143). The vicarage has "a velvet staircase," a "Turkish chair," and a painting in a "gold frame" (p. 143). This description mirrors the old woman's "[o]ld but grand" (p. 143) appearance.

Lead a brief whole-class discussion of student responses.

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Provide students with the following definitions: *timidity* means "lack of courage or self-confidence," *incontinence* means "lack of moderation of self-control," *propagate* means "to cause to increase in number or amount," *Inferno* means "hell," *rectory* means "house of a member of the clergy in charge of a parish," *agile* means "quick, smart, and clever; or, able to move quickly and easily," *gratis* means "without charge or payment; free," *apprehended* means "taken into custody," and *rapped* means "struck, especially with a quick, smart, or light blow."

- ▶ Students write the definitions of *timidity*, *incontinence*, *propagate*, *Inferno*, *rectory*, *agile*, *gratis*, *apprehended*, and *rapped* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definition: *anonymous* means "not named or identified."

- ▶ Students write the definition of *anonymous* on their copies of the text or in a vocabulary journal.

Instruct small groups to read page 144–145 (from "My name is Eva van Outryve de Crommelynck" to "Black Swan Green Parish Magazines by her side. 'To business,') and answer the following questions before sharing out with the class.

**How does Mitchell use Madame Crommelynck's name to develop her character?**

- Student responses may include:
  - The first thing Madame Crommelynck says to Jason is a long, formal introduction. She says, "My name is Eva van Outryve de Crommelynck" (p. 144). Then, she tells Jason he may address her as "Madame Crommelynck" (p. 144). When people recommend that she go by a simpler, more English name like "Mrs. Crommelynck," because her full name is too "onions-and-béret," she tells them to "Go to the hell!" (p. 144). This suggests that she is proud of her name and her heritage.
  - When Jason pronounces Madame Crommelynck's name wrong, she corrects him and tells him which parts of the name to emphasize: "Crom-mel-ynck" (p. 144). This suggests that she is proud of her name. It also suggests that she is blunt and straightforward.

① Consider explaining to students that when words like *allons donc* (meaning "come on" or "let's go") appear in a text, they are italicized to show that they are non-English words.

- ① Consider directing students' attention to Jason's use of parentheses in examples such as "'Yes.' ('Poet!') 'Very pleased to meet you'" (p. 144). Explain that the narrator, Jason, uses parentheses in this way throughout the novel to reveal his thoughts or provide direct explanations to the reader.

**Explain how Jason's poems are published in the parish magazine.**

- 💬 Jason's poems are published in the *Black Swan Green Parish Magazine* because Madame Crommelynck delivers them. She says, "I deliver your poems to the real vicar in the real vicarage" (p. 145).

**What does Madame Crommelynck's treatment of the poems reveal about her values and interests?**

- 💬 Madame Crommelynck delivers the poems for free, and she does it "in darkness, anonymous" (p. 145). That she does this despite her "not-agile bones" (p. 145), suggests that Madame Crommelynck values good poetry and wants to help Jason even though nobody will recognize her for it. Also, she considers reading the poems as her form of payment, so it seems as if she enjoys Jason's poems.

**When Madame Crommelynck says, "To business," what does she intend to do?**

- 💬 When she says "To business" (p. 145), she means she wants to discuss Jason's poems with him. She taps the pile of *Black Swan Green Parish Magazines* by her side as she says this, and the magazines are where Jason's poems are published.

Lead a brief whole-class discussion of student responses.

## Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

**How does Mitchell introduce and develop the character of Madame Crommelynck in the opening of "Solarium"?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.

☞ See the High Performance Response at the beginning of this lesson.

## Activity 6: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to conduct a brief search to answer the following questions that will provide context for references in the following lesson's reading:

**What is the Falklands War?**

**Who is T.S. Eliot?**

**Who is Simon Bolivar?**

Also for homework, instruct students to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

## Homework

Conduct a brief search to answer the following questions that will provide context for references in the next lesson's reading:

**What is the Falklands War?**

**Who is T.S. Eliot?**

**Who is Simon Bolivar?**

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.



## Model Character Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

<b>Text:</b>	<i>Black Swan Green</i> by David Mitchell
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Character	Trait	Evidence
Jason	aspiring poet	Jason is pleased that someone calls his poems work: “Nobody’s ever called Eliot Bolivar’s poems work” (p. 142). Jason is pleased that Madame Crommelynck considers him a poet. When writing about his introduction to Madame Crommelynck, Jason includes his thought “(‘Poet!’)” (p. 144), which indicates that he is pleased with the recognition.
Madame Crommelynck	old	Jason describes her as “old but grand” (p. 143). He also describes her as having “silver hair” (p. 143) and “bony fingers” (p. 144).
	blunt	On multiple occasions, she responds to people with the phrase “go to the hell” (pp. 144–145) when she disagrees with them.
	proud/ stubborn	When other people suggest that Madame Crommelynck use a simpler, English name, like Mrs. Crommelynck, she refuses. When people suggest that her full name is “onions-and-béret” (p. 144), she insists on being called Madame.
	values poetry	Madame Crommelynck delivers Jason’s poems to the vicar “in darkness, anonymous” (p. 145). She receives no recognition, and the only payment she receives is reading Jason’s poems before delivering them: “But in payment, I read your poems first” (p. 145).

## 9.1.2

## Lesson 8

## Introduction

In this lesson, students read pages 145–148 of “Solarium” from *Black Swan Green* by David Mitchell (from “‘A young man needs to learn when a woman’” to “‘My glass is empty.’ The last drops were the thickest”), in which Madame Crommelynck and Jason discuss two of Jason’s poems and then discuss the source and meaning of beauty. Students analyze how the exchange between Jason and Madame Crommelynck develops the text’s central ideas. Student learning is assessed via a Quick Write Response at the end of the lesson: How does Mitchell introduce and develop a central idea in this excerpt?

For homework, students complete the Character Interactions Tool to analyze the conversation between Jason and Madame Crommelynck in greater detail.

## Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
L.9-10.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> <li>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.</li> <li>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</li> </ul>

## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>How does Mitchell introduce and develop a central idea in this excerpt?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify a central idea introduced and developed in the excerpt (e.g., the meaning of beauty).</li> <li>Analyze how Mitchell introduces and develops a central idea (e.g., Mitchell introduces the idea of the meaning of beauty through Madame Crommelynck's critique of the poem "Back Gardens." She says that "[b]eautiful words ruin [Jason's] poetry" (p. 147), to suggest that Jason should use fewer words for the sake of making his poems beautiful. Mitchell further develops the central idea of the meaning of beauty through an in-depth conversation between Madame Crommelynck and Jason about the source and meaning of beauty. Madame Crommelynck tells Jason that "[b]eauty is <i>immune</i> to definition" (p. 148) and explains how difficult it is to understand beauty and create beautiful poetry.).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>liberation (n.) – the act or process of freeing someone or something from another's control</li> <li>sentimentality (n.) – the quality of relying on or feeling emotion especially in an excessive way</li> <li>robust (adj.) – strongly or stoutly built</li> <li>disintegrate (v.) – to break apart into many small parts or pieces</li> <li>domesticity (n.) – life inside a home; the activities of a family or the people who share a home</li> <li>ludicrous (adj.) – amusing or laughable through obvious absurdity, incongruity, exaggeration, or eccentricity</li> <li>seeped (v.) – flowed or passed slowly through small openings in something</li> <li>christen (v.) – to name and dedicate</li> <li>palate (n.) – the sense of taste</li> <li>precision (n.) – exactness or accuracy</li> <li>inarticulate (adj.) – lacking the ability to express oneself, especially in clear and effective speech</li> </ul>

- fabricated (adj.) – made by skillfully assembling parts or sections
- abstract (n.) – an idea or term considered apart from some material basis or object
- maladroit (adj.) – clumsy, insensitive

#### Vocabulary to teach (may include direct word work and/or questions)

- misconception (n.) – a mistaken understanding
- immune (adj.) – not influenced or affected by something

#### Additional vocabulary to support English Language Learners (to provide directly)

- giddy (adj.) – playful and silly
- stake (n.) – a pointed stick or post that is pushed into the ground especially to mark a place or to support something
- umbilical cord (n.) – a long, narrow tube that connects an unborn baby to the placenta of its mother
- fatigue (n.) – the state of being very tired

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.2, L.9-10.4.a</li> <li>• Text: <i>Black Swan Green</i> by David Mitchell, “Solarium,” pp. 145–148</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Masterful Reading</li> <li>4. Reading and Discussion</li> <li>5. Quick Write</li> <li>6. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 10%</li> <li>3. 20%</li> <li>4. 50%</li> <li>5. 10%</li> <li>6. 5%</li> </ol>

## Materials

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies

- Student copies of the Central Ideas Tracking Tool (refer to 9.1.1 Lesson 5) —students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)
- Copies of the Character Interactions Tool for each student

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students read and analyze an interaction in which Madame Crommelynck comments on two of Jason's poems and then discusses beauty in poetry. Students engage in evidence-based discussion before completing a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

### Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied their focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR texts from the previous lesson's homework.

Instruct student pairs to share the answers they found to the questions from the previous lesson's homework assignment. (Conduct a brief search to answer the following questions that will provide context for references in the next lesson's reading: What is the Falklands War? Who is T. S. Eliot? Who is Simon Bolivar?)

- ▶ Students share the answers they found during their brief searches.

### What is the Falklands War?

- 🗨 The Falklands War was a 10-week conflict between the United Kingdom and Argentina near the southern tip of South America.

### Who is T. S. Eliot?

- 🗨 T. S. Eliot was an American and British author who wrote well-known poems during the first half of the 20<sup>th</sup> century.

### Who is Simon Bolivar?

- 🗨 Simon Bolivar was a political and military leader who played an important role in several countries' struggle for independence from Spain.

## Activity 3: Masterful Reading

**20%**

Have students listen to a masterful reading of pages 145–148 of “Solarium” from *Black Swan Green* (from “A young man needs to learn when a woman” to “The last drops were the thickest”). Instruct students to listen for what Madame Crommelynck teaches Jason about beauty.

- ① **Differentiation Consideration:** Consider posing the following guiding question to guide students in their reading throughout this lesson:

### What do Jason and Madame Crommelynck say about beauty?

- ▶ Students follow along, reading silently.

## Activity 4: Reading and Discussion

**50%**

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- ① Remind students that they should keep track of central ideas and character development in the text using the Central Ideas Tracking Tool and the Character Tracking Tool.

Provide students with the following definitions: *liberation* means “the act or process of freeing someone or something from another’s control,” *sentimentality* means “the quality of relying on or feeling emotion especially in an excessive way,” *robust* means “strongly or stoutly built,” *disintegrate* means “to break apart into many small parts or pieces,” *domesticity* means “life inside a home, the activities of a family or the people who share a home,” *ludicrous* means “amusing or laughable through obvious absurdity, incongruity, exaggeration, or eccentricity,” and *seeped* means “flowed or passed slowly through small openings in something.”

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- ▶ Students write the definitions of *liberation*, *sentimentality*, *robust*, *disintegrate*, *domesticity*, *ludicrous*, and *seeped* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definitions: *giddy* means “playful and silly,” *stake* means “a pointed stick or post that is pushed into the ground especially to mark a place or to support something,” and *umbilical cord* means “a long, narrow tube that connects an unborn baby to the placenta of its mother.”

- ▶ Students write the definitions of *giddy*, *stake*, and *umbilical cord* on their copies of the text or in a vocabulary journal.

Instruct student groups to read pages 145–146 (from “A young man needs to learn when” to “Once a poem’s left home, it doesn’t care about you”) and answer the following questions before sharing out with the class.

**How does Jason feel when Madame Crommelynck reads “Rocks”? Why does he feel this way?**

- 💬 Jason displays mixed emotions, as he is both “giddy with importance” and “[f]earful” (p. 145). He is satisfied that his words captured the attention of an “exotic woman” (p. 145) like Madame Crommelynck. At the same time, he is fearful because he knows Madame Crommelynck might criticize his work.

**What is Madame Crommelynck’s opinion of “Rocks”? How does she believe “Rocks” compares to other poems?**

- 💬 Student responses should include:
  - Although Madame Crommelynck says that Jason still has work to do before he can be the master of his words, she praises “Rocks” (p. 145) for being “robust enough to be criticized” (p. 146). This means that the poem is complex and strong enough to be worth discussing.
  - She says some other weaker poems “disintegrate” (p. 146) at one touch, or that they are not strong enough to be criticized or discussed in a meaningful way.

- ① Students track specific evidence about Madame Crommelynck's praise and criticism of Jason's work on a tool they complete for this lesson's homework.

**What is the meaning of Madame Crommelynck's reference to Jason's umbilical cords?**

- 💬 Madame Crommelynck says Jason is "too timid to cut his umbilical cords" (p. 146). This reference to the physical connection between mother and baby represents Jason's inability to separate himself from his parents and speak honestly, except for in his poems.

**According to Madame Crommelynck what does poetry alone allow Jason to do?**

- 💬 Madame Crommelynck explains that poetry allows Jason to express himself in a way that he does not dare to do in real life. She says, "[h]ere in your poems you do what you do not dare to do ... [i]n reality" (p. 146).
- ① **Differentiation Consideration:** If students struggle to discuss the previous two questions, consider asking the following scaffolding questions:

**What does the italicized word "here" refer to each time each time Madame Crommelynck says it on page 146?**

- 💬 The first two times she says "here," it refers to Jason's poetry: "she gave the page a nasty poke" (p. 146). The third time she uses "here," it describes reality: "she jabbed at the window" (p. 146). The fourth time she uses "here," it describes Jason's heart: "She jabbed my heart" (p. 146).

**Summarize what Madame Crommelynck tells Jason in the paragraph in which she repeats the word *here*.**

- 💬 She tells Jason that poetry allows him to express what is in his heart, but he does not dare to express what is in his heart anywhere except in his poems.
- ① **Differentiation Consideration:** if students are ready for deeper analysis, consider asking them the following extension question:

**What is the meaning of Jason's statement "X-rays make me queasy"? How does the statement relate to his experience in the Solarium?**

- 💬 Jason uses the X-ray reference to describe Madame Crommelynck's analysis of Jason's poetry and personal life. Having Madame Crommelynck know so much about his life and emotions makes Jason "queasy" (p. 146) or uncomfortable, especially because he is a private person.

Lead a brief whole-class discussion of student responses.



Instruct student pairs to read pages 146–148 (from “‘Back Gardens.’ Madame Crommelynck held up the June Edition” to “‘My glass is empty.’ The last drops were the thickest”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *christen* means “to name and dedicate,” *palate* means “the sense of taste,” *precision* means “exactness or accuracy,” *inarticulate* means “lacking the ability to express oneself, especially in clear and effective speech,” *fabricated* means “made by skillfully assembling parts or sections,” *abstract* means “an idea or term considered apart from some material basis or object,” and *maladroit* means “clumsy or insensitive.”

- ▶ Students write the definitions of *christen*, *palate*, *precision*, *inarticulate*, *fabricated*, *abstract*, and *maladroit* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definition: *fatigue* means “the state of being very tired.”

- ▶ Students write the definition of *fatigue* on their copies of the text or in a vocabulary journal.

**According to Madame Crommelynck, how do beautiful words impact poetry? How does the “palate” reference develop this idea?**

💬 Student responses should include:

- Madame Crommelynck believes that beautiful words “ruin [Jason’s] poetry,” but she believes that poems should have “a touch” of beauty (p. 147).
- She compares reading poetry to eating food when she says the “palate becomes nauseous” (p. 147). Just as too much of a good food or ingredient would make a person sick, too great an emphasis on beauty is unappealing to a reader of poetry.

**What is the “misconception” about poetry that Madame Crommelynck explains to Jason?**

- 💬 Madame Crommelynck says that idiots “labor in th[e] misconception” that “a poem must be beautiful or it is not a poem” (p. 147). She says the “[b]eauty is *not* excellence” (p. 147). In other words, she suggests that many poems make the mistake of thinking that poetry and beauty are the same thing, when in reality, a poem may be excellent without being beautiful.

① **Differentiation Consideration:** If students struggle to answer the question above, consider asking the following scaffolding question:

**Using context from the text and the structure of the word, what is the meaning of *misconception*?**

- 💬 The word “concept” in *misconception* means “idea,” and the prefix “mis-” means “wrong or incorrect,” so a *misconception* has something to do with a wrong idea. Madame Crommelynck

says that “idiots” mistakenly believe “a poem must be beautiful or it is not a poem,” which confirms that *misconception* (p. 147) is a mistaken understanding of something.

- ① Consider drawing students’ attention to their application of standard L.9-10.4.a, b through the process of using context and word parts to make meaning of a word.

**How does the reference to a “magnolia” develop Madame Crommelynck’s idea about beauty?**

- 💬 Madame Crommelynck uses the example of a “magnolia in a moonlight courtyard” (p. 147) to show how poets do not need to create beauty. Just as one would not “paint the flowers” or “affix the flashy-flashy Christmas lights” (p. 147) to a magnolia that is already beautiful in its natural state, a poet does not need to force beauty on a poem.

**How does Madame Crommelynck develop a central idea of the text through the comparison between “the amateur” and “the master”?**

- 💬 “The amateur” (p. 147) tries to make beauty, but “the master” (p. 147) understands that he cannot create beauty. Rather, the master knows “his words [are] just the *vehicle* in who beauty sits” (page. 147). The master realizes he cannot know what beauty is. This comparison develops the central idea of the nature of beauty. In the case of poetry, masters understand that beauty cannot be created. It can only be captured or represented.
- ① Consider explaining to students that because Madame Crommelynck is Belgian, and English is not her first language, her dialogue includes incorrect grammar like, “his words is just.” Students may also notice that she uses words such as “unsufficient” that are not real English words.

**How does the exchange about the definition of beauty develop a central idea?**

- 💬 Jason tries to answer a question about the definition of beauty, but can only come up with a simple definition like “*Beauty’s something that’s beautiful*” (p. 148). Jason ultimately admits that it’s difficult to define beauty, but Madame Crommelynck tells him it is “impossible” to define beauty because it is “*immune to definition*” (p. 148). This exchange develops the nature of beauty as a central idea, confirming that even master artists cannot define beauty.
- ① **Differentiation Consideration:** If students struggle to answer the previous question, consider asking the following scaffolding question:

**Madame Crommelynck says beauty is “immune to definition.” Based on the discussion of beauty, what does *immune* mean?**

- 💬 Jason says it is “difficult” (p. 148) to define beauty. Then, Madame Crommelynck says it is “[i]mpossible” (p. 148) to define beauty. Therefore, *immune* in this context must mean that beauty is not able to be defined.

- ① If necessary, provide students with the definition: *immune* means “not influenced or affected by something.”
- ① Consider drawing students’ attention to their application of standard L.9-10.4.a through the process of using context as a clue to the meaning of a word.

**How does the phrase “Beauty *is*” refine a central idea? Why does Mitchell use italics for the word *is*?**

💬 Student responses should include:

- Madame Crommelynck says, “When beauty is present, you know” (p. 148). She then provides examples of beauty to explain that beauty is not “*made*” (p. 148). Rather, beauty simply exists: “Beauty *is*” (p. 148). The phrase “Beauty *is*” restates Madame Crommelynck’s belief that artists cannot create beauty, and that beauty already exists in many places.
- Italicizing the word *is* emphasizes Madame Crommelynck’s point that beauty cannot be made; rather, it simply exists.

**Summarize the conversation Madame Crommelynck and Jason have about a potter’s beautiful vase. How does this discussion develop a central idea?**

- 💬 Jason asks if it is possible to create beauty because a potter can “make a beautiful vase” (p. 148). Madame Crommelynck responds that a potter can make a vase but cannot make beauty. She says the potter can only make “an object where the beauty *resides*” (p. 148). Madame Crommelynck’s response refines the idea of the meaning of beauty by clarifying that artists can make art that may be beautiful, but they cannot create beauty on their own.

Lead a brief whole-class discussion of student responses.

## Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

**How does Mitchell introduce and develop a central idea in this excerpt?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

## Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread the section of “Solarium” discussed in this lesson and complete the Character Interactions Tool. Instruct students to use this tool to track the interactions between Jason and Madame Crommelynck by recording her praise of Jason’s poems in the first column, her criticism of Jason’s poems in the second column, and Jason’s reactions to her praise or criticism in the third column.

- ① **Differentiation Consideration:** Consider modeling an entry in each column of the tool or displaying a tool with an entry from each column already completed. A model tool is available in 9.1.2 Lesson 9.

## Homework

Reread pages 142–148 of “Solarium” from *Black Swan Green* (from “‘OPEN UP! OPEN UP!’ holler door knockers” to “‘My glass is empty.’ The last drops were the thickest”) and complete the Character Interactions Tool. Use the Character Interactions Tool to track the interactions between Jason and Madame Crommelynck by recording her praise of Jason’s poems in the first column, her criticism of Jason’s poems in the second column, and Jason’s reactions to her praise or criticism in the third column.

## Model Character Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

<b>Text:</b>	<i>Black Swan Green</i> by David Mitchell
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Character	Trait	Evidence
Jason	seeks approval	When Madame Crommelynck reads his poem, Jason says, “I felt giddy with importance that my words’d captured the attention of this exotic woman” (p. 145).
Madame Crommelynck	honest/ blunt	Madame Crommelynck tells Jason, “Your ‘sort of’ is annoying” (p. 147).

## Model Central Ideas Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

<b>Text:</b>	<i>Black Swan Green</i> by David Mitchell
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Page / Paragraph #	Central Ideas	Notes and Connections
Page 147	Meaning of beauty	Madame Crommelynck says, “the master knows his words is just the vehicle in who beauty sits” (p. 147). This supports Madame Crommelynck’s belief that beauty cannot be created.
Page 148	Meaning of beauty	Madame Crommelynck says “Beauty is immune to definition” (p. 148). She explains to Jason that artists cannot create beauty.

## Character Interactions Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to track the interactions between Jason and Madame Crommelynck about Jason's poetry.

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

## 9.1.2

## Lesson 9

## Introduction

In this lesson, students read excerpts from two of Jason’s visits to the vicarage in pages 149–156 of “Solarium” from David Mitchell’s *Black Swan Green* (from “One moment we were watching the twitch of a squirrel’s heart” to “So believe me. Comprehensive schools are not so infernal”). During these visits, Jason and Madame Crommelynck continue their discussion about beauty, and also discuss why Jason writes under a pseudonym and why “Hangman” is his best poem. Students analyze how Mitchell refines the central idea of the meaning of beauty. Student learning is assessed via a Quick Write at the end of the lesson: How does the interaction between Jason and Madame Crommelynck refine a central idea?

For homework, students choose one of this lesson’s vocabulary words and then write an explanation of how the word connects to an important idea of the text.

## Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p>



## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>How does the interaction between Jason and Madame Crommelynck refine a central idea?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Analyze how the interaction between Jason and Madame Crommelynck refines a central idea (e.g., The conversation Jason and Madame Crommelynck have about beauty refines the central idea of the meaning of beauty. Madame Crommelynck introduces what she calls “a greater mystery” (p. 155), the idea that “If an art is <i>true</i> ... [and] ... <i>free of falsenesses</i> ... it is ... beautiful” (p. 155). Previously in “Solarium,” Madame Crommelynck suggests that beauty cannot be created, and that Jason should be “truthful to the world” (p. 154), but the “greater mystery” (p. 155) is the first time she says truth makes art beautiful.).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>approximate (v.) – to simulate; imitate closely</li> <li>insatiable (adj.) – incapable of being satisfied or appeased</li> <li>inconsolable (adj.) – extremely sad and not able to be comforted</li> <li>aristocrat (n.) – person in a class holding exceptional rank and privileges, especially the hereditary nobility</li> <li>quotidian (adj.) – usual or customary; everyday</li> <li>a priori (adj.) – existing in the mind prior to and independent of experience</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>pseudonym (n.) – a fictitious name used by an author</li> <li>quintessentially (adv.) – of the pure and essential essence of something</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>gaze (v.) – to look at someone or something in a steady way and usually for a long time</li> <li>sobbing (adj.) – crying noisily while taking in short, sudden breaths</li> </ul>

- hospitality (n.) – generous and friendly treatment of visitors and guests
- tailor (n.) – a person who makes men's clothes (such as suits and jackets) that are measured to fit a particular person
- craft (n.) – a job or activity that requires special skill

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.2, RL.9-10.3, L.9-10.4.a</li> <li>• Text: <i>Black Swan Green</i> by David Mitchell, “Solarium,” pp. 149–156</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Masterful Reading</li> <li>4. Reading and Discussion</li> <li>5. Quick Write</li> <li>6. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 10%</li> <li>3. 20%</li> <li>4. 50%</li> <li>5. 10%</li> <li>6. 5%</li> </ol>

## Materials

- Student copies of the Character Interactions Tool (refer to 9.1.2 Lesson 8)
- Student copies of the Central Ideas Tracking Tool (refer to 9.1.1 Lesson 5)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>

	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

## Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2 and RL.9-10.3. In this lesson, students read excerpts of two of Jason’s visits to the vicarage and analyze how the author develops and refines central ideas. Students engage in evidence-based discussion before completing a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

## Activity 2: Homework Accountability

10%

Instruct student pairs to share and discuss their responses to the Character Interactions Tool they completed for homework (Reread pages 142–148 of “Solarium” from *Black Swan Green* (from “‘OPEN UP! OPEN UP!’ holler door knockers” to “‘My glass is empty.’ The last drops were the thickest”) and complete the Character Interactions Tool.).

- ▶ Student pairs share and discuss their Character Interactions Tools.
- 💬 See the Model Character Interactions Tool at the end of this lesson for sample student responses.

## Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of “Solarium” from *Black Swan Green* (from “One moment we were watching the twitch of a squirrel’s heart” to “‘So believe me. Comprehensive schools are not so infernal’” (pp. 149–156)). Instruct students to listen for the development of a new central idea.

- ❗ **Differentiation Consideration:** Consider posing the following focus question to guide students in their reading:

**Which words and ideas are repeated in this excerpt? What do the characters say about these repeated words and ideas?**

- ▶ Students follow along, reading silently.

## Activity 4: Reading and Discussion

**50%**

Instruct students to form pairs. Post or project the questions below for students to discuss before sharing out with the class. Instruct students to continue to annotate the text as they read and discuss.

- ① Remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

Provide students with the following definitions: *approximate* means “to simulate; imitate closely” and *insatiable* means “incapable of being satisfied or appeased.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- ▶ Students write the definitions of *approximate* and *insatiable* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the following definition: *gaze* means “to look at someone or something in a steady way and usually for a long time.”

- ▶ Students write the definition of *gaze* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read pages 149–150 of “Solarium” (from “One moment we were watching the twitch of a squirrel’s heart” to “As far as Madame Crommelynck was concerned, I’d already left the solarium”) and answer the following questions before sharing out with the class.

**How does Madame Crommelynck describe her experience of growing older? How does her description develop or refine a central idea?**

☞ Student responses should include:

- Madame Crommelynck says, “human beauty falls leaf by leaf” (p. 150). This means that she lost her beauty gradually. She says that she is now a “*vieille sorcière*” (p. 150) who has to use makeup to try and imitate her former beauty.
- Madame Crommelynck develops the central idea of the nature of beauty introduced earlier in the chapter. Just as a potter’s vase is “only an object where beauty *resides*. Until the vase is dropped and breaks” (p. 148) Madame Crommelynck believes her face, like the vase, is a place where beauty once resided.

- ① Consider explaining to students that *vielle sorcière* is a French term that roughly means “old witch.”

- ① **Differentiation Consideration:** If students struggle with this question, consider asking the following scaffolding question:

**How does Jason see Madame Crommelynck when he examines her closely?**

Jason notices details about Madame Crommelynck's face that he has not examined before. He describes Madame Crommelynck's face as old and possibly scary looking. Jason calls Madame Crommelynck "an It" (p. 150), instead of a person or a woman. He says, "sags ruckused its eye bags," eyelashes "gummed into spikes," "[d]eltas of tiny red veins snaked its stained whites," "makeup dusted its mummified skin," and "it's gristly nose was subsiding into its skull hole" (p. 150).

- ① **Differentiation Consideration:** If students struggle to analyze Madame Crommelynck's description of aging, consider asking the following scaffolding question:

**What is the meaning of Madame Crommelynck's statement "beauty falls leaf by leaf"? Consider what Madame Crommelynck describes in the rest of the paragraph.**

"Beauty falls leaf by leaf" (p. 150) describes how the aging process causes people to lose their beauty so gradually that it's difficult to recognize. Madame Crommelynck compares beauty to the leaves of a tree which gradually fall off, leaving the tree bare. Madame Crommelynck says, "[y]ou miss the beginning" and then "day by day it falls" until one looks like an old witch (p. 150), meaning that the beginning of the loss of beauty, like the fall of the first leaf, is not noticeable, but that as time goes on and more leaves fall, beauty is gone.

**How does Madame Crommelynck's statement, "eating the roots of beauty is a[n] ... [i]nsatiable, indestructible slug", develop a central idea?**

In response to some people's claim that "[t]he old are *still* beautiful" (p. 150), Madame Crommelynck uses the reference to the slug to describe what happens to people's beauty as they age. The words "insatiable" and "indestructible" (p. 150) demonstrate there is no way to prevent aging and the loss of beauty. These descriptions refine the central idea of the meaning of beauty by demonstrating that human beauty is temporary, because age is always eating away at it, like the slug to which Madame Crommelynck refers.

Lead a brief whole-class discussion of student responses.

Provide students with the following definition: *inconsolable* means "extremely sad and not able to be comforted."

- Students write the definition of *inconsolable* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *sobbing* means “crying noisily while taking in short, sudden breaths” and *hospitality* means “generous and friendly treatment of visitors and guests.”

- ▶ Students write the definitions of *sobbing* and *hospitality* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read pages 151–153 (from “Druggy pom-pom bees hovered in the lavender” to “a stranger who hides behind a ridiculous pseudonym”) and answer the following questions before sharing out with the class.

**How does Jason describe the music playing in the solarium? How does the music relate to Jason’s poetry?**

☞ Student responses should include:

- Jason describes how the music moves Madame Crommelynck. He says she is listening “[a]s if the music was a warm bath” (p. 152). He also describes the music’s complexity. He says it is “[j]ealous *and* sweet,” “sobbing *and* gorgeous,” and “muddy *and* crystal” (p. 152).
- Jason believes that words could have the same impact as the music: “if the right words existed, the music wouldn’t need to” (p. 152).

**What does Madame Crommelynck want Jason to tell her?**

☞ Madame Crommelynck wants Jason to tell her his “true name” (p. 153).

- ① **Differentiation Consideration:** If students are unable to define the word *pseudonym* from context on their own, consider asking the following scaffolding question:

**Which details from the text provide clues about the meaning of the word *pseudonym*?**

- ☞ Madame Crommelynck wants to learn Jason’s “true name” (p. 153). She says Jason “hides behind a ridiculous pseudonym” (p. 153). At this point in the story, Madame Crommelynck only knows the name Eliot Bolivar, which is not Jason’s real name, so *pseudonym* means “a fictitious name used by an author to publish.”
- ① Consider drawing students’ attention to the application of standard L.9-10.4.a through the process of using context as a clue to the meaning of a word.

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Provide students with the following definitions: *aristocrat* means “person in a class holding exceptional rank and privileges, especially the hereditary nobility,” *quotidian* means “usual or customary; everyday,” and *a priori* means “existing in the mind prior to and independent of experience.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
- ▶ Students write the definitions of *aristocrat*, *quotidian*, and *a priori* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *tailor* means “a person who makes men's clothes (such as suits and jackets) that are measured to fit a particular person” and *craft* means “a job or activity that requires special skill.”
- ▶ Students write the definitions of *tailor* and *craft* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read pages 153–156 (from “Hangman was even stopping me from saying ‘Sorry’” to “So believe me. Comprehensive schools are not so infernal”) and answer the following questions before sharing out with the class.

**What is Madame Crommelynck’s opinion of Jason’s real name?**

- 💬 Madame Crommelynck believes Jason is a great name that he should not hide. She says it is the name of a “Hellenic hero” (p. 153).

**Why does Madame Crommelynck believe Jason uses a pseudonym?**

- 💬 She believes Jason uses a pseudonym because his poetry is a “shameful secret” (p. 153) he doesn’t want people to know about.

**Why does Jason say he writes under a pseudonym?**

- 💬 Student responses may include:
  - Jason describes how other people might treat him if they knew he writes poetry. He says, “writing poetry’s ... sort of gay,” and “writing poems is ... what creeps and poofers do” (p. 153). This represents how Jason’s peers are not tolerant of certain people and how they might react to Jason’s poetry. Using a pseudonym protects Jason from being treated differently and poorly.
  - Jason describes how people with his background do not write poetry. He says poetry is something you can do “If you’re dad’s a famous composer and your mum’s an aristocrat” (p. 154). In contrast, he says poetry is something “you can’t do if your dad works at Greenland Supermarkets” (p. 154). Using a pseudonym allows Jason to write poetry without addressing the expectations of those around him.

- ① Consider discussing with students the slang use of “creeps” and “poofers” in this context.

**When does Madame Crommelynck believe Jason starts “talking like a real poet”? Why?**

💬 Student responses should include:

- Madame Crommelynck believes Jason is “talking like a real poet” (p. 154) when he explains why he cannot be open about writing poetry.
- Madame Crommelynck says that Jason is “talking like a real poet” because he tells the truth about something difficult (page 154).

① **Differentiation Consideration:** If students struggle, consider asking the following scaffolding question:

**Which details from the text provide context to define the term “quintessentially truthful”?**

💬 Madame Crommelynck likes when Jason honestly says what happens to children who don’t fit in. She says he is “entirely of [his] words” (p. 154). Therefore, “quintessentially truthful” (p. 154) means telling the truth in a pure, or open way.

① Consider drawing students’ attention to the application of standard L.9-10.4.a through the process of using context as to make meaning of unknown words.

**How does Jason and Madame Crommelynck’s discussion of a “double life” develop or refine a central idea?**

💬 Student responses should include:

- Jason wants to seek approval of his peers, whom Madame Crommelynck refers to as “hairy barbarians” (p. 154). He also wants the approval of the “literary world” (p. 154). This is why he wants to have two identities. Madame Crommelynck believes Jason cannot have a double life and be an excellent artist. She says, “If you are not truthful to the world about who and what you are, your art will stink of falsenesses” (p. 154).
- This desire refines the idea of individual identity versus group identification because Jason wants to identify as an individual and as a member of the group, but he doesn’t believe he can accomplish both goals with only one identity.

**How does Madame Crommelynck describe the relationship between poetry, truth, and beauty?**

💬 Madame Crommelynck tells Jason that great poetry is truth. She tells him that Dawn Madden will treasure his poetry if it is “beauty and *truth*” (p. 155), instead of simple, romantic writing. She also says that poets should “throw all but truth in the cellar” (p. 155), which means that poets should only write truth. Further, she explains that there is truth everywhere, so poets can write true and beautiful poetry about many subjects or ideas.



**How does the “greater mystery” (p. 155) relate to Jason and Madame Crommelynck’s discussion from their previous meeting?**

- The “greater mystery” (p. 155) to which Madame Crommelynck refers is her statement that, “[i]f an art is true ... it is ... beautiful” (p. 155). This relates to the prior week’s discussion in which Jason and Madame Crommelynck agreed that people cannot define beauty. The two discussions together show that it is impossible to define beauty, but it is possible to recognize beauty in art if the art is true.

**How does Madame Crommelynck’s assessment of the “Hangman” poem develop or refine a central idea?**

- Madame Crommelynck believes “Hangman” is Jason’s best poem because it contains truth about his speech impediment on page 156: “It has pieces of truth of your speech impediment.” This evaluation of the poem refines the central idea of the meaning of beauty by establishing that the poem is beautiful because it is truthful.

Lead a brief whole-class discussion of student responses.

### Activity 5: Quick Write

**10%**

Instruct students to respond briefly in writing to the following prompt:

**How does the interaction between Jason and Madame Crommelynck refine a central idea?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

### Activity 6: Closing

**5%**

Display and distribute homework assignment. For homework, instruct students to select one of this lesson’s vocabulary words and explain how that word connects to an important idea in the text.

Students should write a paragraph explaining the word selected and how it connects to an important idea in the text.

① **Differentiation Consideration:** Consider suggesting the following words for students to consider: *approximate, insatiable, inconsolable, aristocrat, quotidian, a priori, pseudonym, or quintessentially.*

- ▶ Students follow along.

## Homework

Select a vocabulary word from today's lesson that you think is important to expressing an important idea in the text. Write a paragraph in which you explain the word you selected and how it connects to an important idea in the text.

## Model Character Interactions Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to track the interactions between Jason and Madame Crommelynck about Jason's poetry.

Praise from Madame	Criticism from Madame	Jason's Thoughts/Reactions
<p>"your poem is robust enough to <i>be</i> criticized" (p. 146)</p> <p>"Your imagery is here, there, fresh," (p. 146)</p> <p>"What is more <i>poetic</i> than 'Jason'" (p. 153)</p> <p>"Now you are talking like a real poet" (p. 154)</p> <p>"Your best poem in here ... it has pieces of truth" (p. 156)</p>	<p>"Why is this title so atrocious?" (p. 146)</p> <p>"Beautiful words ruin your poetry" (p. 147)</p> <p>"your 'sort of' is annoying" (p. 147).</p> <p>"In clothes, in cuisine, the English have an irresistible urge to self-mutilation" (p. 152)</p> <p>"stranger who hides behind a ridiculous pseudonym" (p. 153)</p>	<p>"I felt giddy with importance that <i>my</i> words'd captured the attention of this exotic woman." (p. 145)</p> <p>"My legs'd got pins and needles" (p. 150)</p> <p>"(She's a pain sometimes.)" (p. 154)</p>

## Model Central Ideas Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

<b>Text:</b>	<i>Black Swan Green</i> by David Mitchell
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Page / Paragraph #	Central Ideas	Notes and Connections
Pages 153–154	Individual identity versus group identification:  Individuals struggle between fitting into a group and developing their personal identity	Madame Crommelynck questions Jason about his use of a pseudonym. Jason explains that poetry is something one cannot do if “your dad works at Greenland Supermarkets and if you go to a comprehensive school” (p. 154). This illustrates the conflict between Jason’s individual identity and the expectations of those around him.
Pages 154–155	Meaning of beauty:  Truth is beautiful	Madame Crommelynck tells Jason, “True poetry is truth” and “if an art is <i>true</i> ... it is ... beautiful” (p. 155). She also tells him that “Hangman” is his best poem because it includes truth about his speech impediment.

## 9.1.2

## Lesson 10

## Introduction

In this lesson, students prepare for the End-of-Unit Assessment during which they write a multi-paragraph response to the following prompt: Identify similar central ideas in *Letters to a Young Poet* and *Black Swan Green*. How do Rilke and Mitchell develop these similar ideas? During this lesson, students review “Hangman” and “Solarium” from *Black Swan Green* and “Letter One” from *Letters to a Young Poet* and trace the development of central ideas in each text. Students then discuss how the texts address similar central ideas. Student learning is assessed via a Quick Write at the end of the lesson: Based on the evidence you have collected about central ideas in *Black Swan Green* and *Letters to a Young Poet*, make a claim about a similar central idea in both texts.

For homework, students organize their notes and add additional details to the Central Ideas Tracking Tool in preparation for the End-of-Unit Assessment.

## Standards

Addressed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
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.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
SL.9-10.1.b, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views),

	<p>clear goals and deadlines, and individual roles as needed.</p> <p>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.</p>
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## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>Based on the evidence you have collected about central ideas in <i>Black Swan Green</i> and <i>Letters to a Young Poet</i>, make a claim about a similar central idea in both texts.</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify a central idea common to <i>Black Swan Green</i> and <i>Letters to a Young Poet</i> (e.g., the nature of beauty or individual versus group identification).</li> <li>Make a claim about how the central idea applies to each text (e.g., Both texts develop the central idea of the nature of beauty. <i>Black Swan Green</i> refines the idea to mean that truth is beautiful. For example, Madame Crommelynck tells Jason, “if an art is true if an art is free of falsenesses, it is, a priori, beautiful” (p. 155). <i>Letters to a Young Poet</i> refines the idea to mean that beauty lies within and is not dependent on outside approval or opinion. For example, Rilke advises the young poet against seeing outside approval. He even says he does not criticize other poets work (“any attempt at criticism would be foreign to me” (p. 3).).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>None.*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.*</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>None.*</li> </ul>

\*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf)

## Lesson Agenda/Overview



Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: CCRA.R.9, RL.9-10.2, RI.9-10.2, SL.9-10.1.b, c</li> <li>Texts: <i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 3–12; <i>Black Swan Green</i> by David Mitchell, “Hangman” and “Solarium,” pp. 24–28, 142–156</li> </ul> <b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Central Ideas Analysis and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>10%</li> <li>10%</li> <li>60%</li> <li>10%</li> <li>10%</li> </ol>

## Materials

- Student copies of the Central Ideas Tracking Tool (refer to 9.1.1 Lesson 5)—students may need additional blank copies
- Copies of the 9.1.2 End-of-Unit Assessment for each student

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).

	Indicates possible student response(s) to teacher questions.
	Indicates instructional notes for the teacher.

## Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.9-10.2, and RI.9-10.2. In this lesson, students analyze and discuss central ideas developed in excerpts of *Black Swan Green* and *Letters to a Young Poet*. Students identify and discuss how the texts develop similar central ideas. This analysis will prepare students for the End-of-Unit Assessment.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: CCRA.R.9. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with standard CCRA.R.9.

Instruct students to talk in pairs about what they think standard CCRA.R.9 means. Lead a brief discussion about the standard.

 Student responses may include:

- Analyze texts that develop similar central ideas or address similar topics.
- Compare how different authors develop similar central ideas or address similar topics.
- Analyze different ways authors write about a topic or central idea in order to learn more about it.

Explain that CCRA.R.9 differs from RL.9-10.2 and RI.9-10.2 because RL.9-10.2 and RI.9-10.2 deal exclusively with analyzing how central ideas are developed in a single text, while CCRA.R.9 considers several texts at once.

- ▶ Students listen.

## Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Select a vocabulary word from today's lesson that you think is important to expressing an important idea in the text. Write a paragraph in which you explain the word you selected and how it connects to an important idea in the text.). Instruct students to Turn-and-Talk in pairs about their written responses to the homework assignment.

 Student responses may include:



- *Pseudonym* describes a fictitious name used by an author. This word relates to the idea that Jason needs to be someone different in public than in private. In his school and neighborhood, he does not feel comfortable publishing poetry, so he must use a pseudonym.
- *Quotidian* is an adjective describing that which is usual or customary. This word relates to the idea that poetry sees truth and beauty, ignoring everything else, including the quotidian or everyday things that obscure it.

### Activity 3: Central Ideas Analysis and Discussion

**60%**

Instruct students to take out their notes and annotated copies of *Black Swan Green* and *Letters to a Young Poet*. Explain that students are going to review the texts to analyze how central ideas are developed.

- ▶ Students take out their notes and annotated texts.

Instruct students to take out their copies of the Central Ideas Tracking Tool. Each student should have a copy of the tool with central ideas and evidence from *Black Swan Green* and *Letters to a Young Poet*.

Instruct students to form small groups in order to review “Letter One” from *Letters to a Young Poet*. Instruct students to discuss their previous work on the Central Ideas Tracking Tool and add new responses to the tool.

Remind students to consider SL.9-10.1.c during their discussions. Explain that “propel[ling] conversations” includes posing questions to the group, actively involving other group members, and clarifying or challenging other group members’ conclusions.

- ▶ Small groups work collaboratively to discuss their existing responses and add new analysis from “Letter One” to the Central Ideas Tracking Tool.

🗨 See the Model Central Ideas Tracking Tool for sample student responses.

- ① Students may not be able to record all central idea development on the tool during the time allotted in class. For homework, students will be able to organize their notes and add to their Central Idea Tracking Tools.
- ① Consider reminding students to look for their “CI” annotations to identify where central ideas are developed.

Lead a brief whole-class discussion of student responses.

Instruct small groups to review “Hangman” and “Solarium” from *Black Swan Green*. Ask students to discuss their previous work on the Central Ideas Tracking Tool and add new responses to the tool.

- ▶ Small groups work collaboratively to discuss their existing responses and add new analysis of *Black Swan Green* to the Central Ideas Tracking Tool.

🗣️ See the Model Central Ideas Tracking Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

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After students have discussed and added to their Central Ideas Tracking Tools, instruct small groups to engage in a discussion about connections between the texts. Remind students to refer to their Central Ideas Tracking Tools during the discussion. Post or project the following questions for small groups to discuss, but remind students they can also pose and respond to additional questions during the discussion.

- ① Consider reminding students that this is an opportunity to apply standard SL.9-10.1.b by participating effectively in a collaborative discussion. Students may especially focus on setting rules for discussion, establishing clear goals and deadlines and assigning individual roles as needed.

### Which similar central ideas are developed in each of the texts?

🗣️ Student responses may include:

- Each text develops a central idea about the nature of beauty.
- Each text develops a central idea about individual versus group identification.

Explain that two texts can share similar central ideas if two authors refine the central idea differently. For example, “the nature of beauty” is a central idea common to *Black Swan Green* and *Letters to a Young Poet*, but each text refines specific attitudes and beliefs about the nature of beauty.

- ▶ Students listen.

### How is a similar central idea shaped or refined differently in each text?

🗣️ Student responses may include:

- *Black Swan Green* refines “the nature of beauty” by suggesting that truth is beautiful. For example, when Madame Crommelynck speaks about the girl Jason likes, she says, “if a poem is beauty and truth, your Miss Madden will treasure your words more than money” (p. 155). *Letters to a Young Poet* refines the idea by suggesting that beauty lies within, so it is not necessary to seek outside approval or validation.

- Regarding individual versus group identification, *Black Swan Green* refines “individual versus group identification” by exploring the desire to adapt and fit in with a social group. For example, Jason uses a pseudonym because he believes other children will call him a “poofte[r]” or a “creep[er]” (p. 153). *Letters to a Young Poet* refines the idea by exploring the effect of criticism and the desire to be accepted by a group. Rilke states that the young poet has sent his work to magazines and is upset when “certain editors reject [his] work” (p. 5), but he advises that this is worthless.

① **Differentiation Consideration:** If students struggle to determine how each text refines a similar central idea, consider posing the following scaffolding questions:

#### How does each text refine a central idea about the nature of beauty?

- 💬 *Black Swan Green* refines the central idea by suggesting that truth is beauty. Madame Crommelynck teaches Jason about the importance of truth, especially in art. She says, “If an art is *true* if an art is *free of falsenesses*, it is, a priori, beautiful” (p. 155).
- 💬 *Letters to a Young Poet* refines the idea by suggesting that beauty lies within the individual. Rilke says that poets are “creator[s]” who should not rely on “what reward might come from outside” (p. 10). Instead he says each poet must be “world for himself.” These words suggest that beauty is not dependent on others’ opinion or perception.

#### How does each text refine a central idea about individual versus group identification?

- 💬 *Black Swan Green* refines the central idea by showing how individuals struggle between fitting into a group and developing their own personal identities. Jason seeks to develop his skill as a poet, but is not open about his poetry. He believes that because of his background, he cannot be honest about his poetry, poetry is something “you can’t do if your dad works at Greenland Supermarkets and if you go to comprehensive school” (p. 154).
- 💬 *Letters to a Young Poet* refines the central idea by suggesting that the desire to be accepted conflicts with individual identity. The young poet asks others “if his verses are any good” (p. 5) but Rilke encourages him to stop seeking outside approval and “go into [him]self” (p. 6) which means he should form his own opinion about his poems.

#### Compare how Rilke and Mitchell develop similar central ideas.

- 💬 Student responses may include:
  - In both texts, the author develops this idea of the nature of beauty through advice to a younger poet. For example, Rilke gives the young poet advice such as begging the poet to stop sending his poems to magazines and comparing them with other poems (p. 5). Rilke

advises that the poet should avoid “looking outside” (p. 5) for critique of his poems.

Likewise, Mitchell develops the idea through the advice Madame Crommelynck gives to Jason about the honesty and beauty in his poems.

- Rilke develops a central idea of individual versus group identification through the young poet’s desire to gain outside approval contrasted with Rilke praise of the poems’ “silent and hidden beginnings of something personal” (p. 4). Mitchell develops this central idea through Jason’s conflict between fitting in with his peers and pursuing his talent of poetry. For example, Jason clearly likes poetry because he continues to write and publish, but he believes that writing poems is “sort of ... gay” (p. 153).

① Consider discussing with students the slang use of “gay” in this context.

Lead a brief whole-class discussion of student responses.

### Activity 4: Quick Write

**10%**

Instruct students to respond briefly in writing to the following prompt:

**Based on the evidence you have collected about central ideas in *Black Swan Green* and *Letters to a Young Poet*, make a claim about a similar central idea in both texts.**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary whenever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.

- ☛ See the High Performance Response at the beginning of this lesson.

### Activity 5: Closing

**10%**

Display and distribute the homework assignment. For homework, instruct students to continue to prepare for the End-of-Unit Assessment by organizing their notes, adding annotations and adding new details to their Central Ideas Tracking Tools.

Distribute copies of the End-of-Unit Assessment. Read the End-of-Unit Assessment prompt and explain that students will write a multi-paragraph analysis in response to the prompt.

- ▶ Students follow along.

## Homework

Prepare for the End-of-Unit Assessment by organizing your notes, adding to your annotations and by adding new details to your Central Ideas Tracking Tools for *Black Swan Green* and *Letters to a Young Poet*.

## 9.1.2 End-of-Unit Assessment

### Text-Based Response

**Your Task:** Rely on your reading and analysis of *Black Swan Green* and *Letters to a Young Poet* to write a well-developed response to the following prompt:

*Identify a central idea common to both Rilke and Mitchell and analyze its development over the course of both texts.*

Your writing will be assessed using the 9.1.2 End-of-Unit Assessment Text Analysis Rubric.

#### Guidelines:

##### Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

**CCSS: CCRA.R.9; RL.9-10.2; RI.9-10.2; W.9-10.2.a,f**

#### Commentary on the Task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

This task measures RL.9-10.2 and RI.9-10.2 because it demands that students:

- Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

This task measures W.9-10.2.a because it demands that students:

- Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

This task measures W.9-10.2.f because it demands that students:

- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

## Model Central Ideas Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

<b>Text:</b>	<i>Black Swan Green</i> by David Mitchell and <i>Letters to a Young Poet</i> by Rainer Maria Rilke
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Page / Paragraph #	Central Ideas	Notes and Connections
Page 147 <i>Black Swan Green</i>	Nature of beauty	Madame Crommelynck says, “the master knows his words is just the <i>vehicle</i> in who beauty sits.” This supports Madame Crommelynck’s belief that beauty cannot be created.
Page 148 <i>Black Swan Green</i>	Nature of beauty	Madame Crommelynck says “Beauty is immune to definition.” She explains to Jason that artists cannot create beauty.
Pages 155–156 <i>Black Swan Green</i>	Nature of beauty: Truth is beautiful	Madame Crommelynck tells Jason, “True poetry <i>is</i> truth” (p. 155). She also tells him that “Hangman” is his best poem because it is truth about his speech impediment.
Pages 153–154 <i>Black Swan Green</i>	Individual versus group identification: Individuals struggle between fitting into a group and developing their own personal identities	Madame Crommelynck questions Jason about his use of a pseudonym. Jason explains that poetry is something one cannot do if “your dad works at Greenland Supermarkets and if you go to a comprehensive school” (p. 154). This illustrates the conflict between Jason’s individual identity and the expectations of his culture.
Pages 3–4 <i>Letters to a Young Poet</i>	Individual versus group identification: The desire to be accepted conflicts with individuality	Rilke addresses the young poet’s concerns about criticism. He says that “nothing touches a work of art so little as words of criticism” (p. 3). Rilke claims that is worthless to try writing poetry that will gain the acceptance of others.

Pages 5–6 <i>Letters to a Young Poet</i>	Individual versus group identification:  The desire to be accepted conflicts with individuality	Rilke tells the young poet, “You are looking outside, and that is what you should most avoid right now” (p. 5). He also says that young poet must go into himself to “find out the reason that commands [him] to write” (p. 6).
Page 7 <i>Letters to a Young Poet</i>	Individual versus group identification:  The desire to be accepted conflicts with individuality	Rilke tells the young poet he should write about “things around [him], the images from [his] dreams, and the objects [he] remembers.” All of these are personal to the poet, rather than being what is common or popular to others.
Page 10 <i>Letters to a Young Poet</i>	Nature of beauty:  Beauty lies within	Rilke says the “creator” should not rely on “what reward might come from outside.” Instead he says the creator must be “world for himself.” This suggests that beauty is not dependent on others’ perceptions.
Page 11 <i>Letters to a Young Poet</i>	Individual versus group identification:  The desire to be accepted conflicts with individuality	Rilke’s final advice in the letter is to “keep growing, silently and earnestly” without “looking outside and waiting for outside answers.” This advice suggests that the young poet should remember his individual identity without giving in to the pressure of others’ opinions.



## 9.1.2

## Lesson 11

## Introduction

In this End-of-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: Identify similar central ideas in *Letters to a Young Poet* and *Black Swan Green*. How do Rilke and Mitchell develop these similar ideas?

Students review their annotated text, lesson Quick Writes, discussion notes, and homework notes to organize their ideas. Students then develop their multi-paragraph responses with relevant and sufficient evidence. Student writing is evaluated using the 9.1.2 End-of-Unit Assessment Text Analysis Rubric.

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice.

## Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
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.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.a, f	<p>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.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>f. Provide a concluding statement or section that follows from and supports the</p>

	information or explanation presented (e.g., articulating implications or the significance of the topic).
<b>Addressed Standard(s)</b>	
None.	

## Assessment

<b>Assessment(s)</b>
<p>Student learning for the unit is assessed via a formal multi-paragraph response at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>Identify similar central ideas in <i>Letters to a Young Poet</i> and <i>Black Swan Green</i>. How do Rilke and Mitchell develop these similar ideas?</li> </ul> <p>① Student responses are evaluated using the <a href="#">9.1.2 End-of-Unit Assessment Text Analysis Rubric</a>.</p>
<b>High Performance Response(s)</b>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify a similar central idea developed in <i>Black Swan Green</i> and <i>Letters to a Young Poet</i> (e.g., the nature of beauty or individual versus group identification).</li> <li>Analyze how the similar central idea is developed in each text.</li> </ul> <p>A High Performance Response may include the following evidence in support of multi-paragraph analysis:</p> <ul style="list-style-type: none"> <li>Rilke develops the central idea of the meaning of beauty. Specifically, he refines the idea that beauty lies within and is not dependent on outside opinion and validation. Rilke compares a poet to a “creator” (p. 8) and then he says the young poet should not concern himself with other people’s perception of his writing, “take that destiny upon yourself ... without ever asking what reward might come from outside” (pp. 9–10). Rilke further develops the idea by telling the young poet that he should “be a world for himself” and “find everything in himself” (p. 10).</li> <li>Rilke develops the central idea of individual identity versus group identification. Specifically, he refines the idea that fear of criticism and the desire to be accepted conflict with individual identity. Rilke introduces this idea when he addresses the young poet and dismisses criticism: “nothing touches a work of art so little as words of criticism” (p. 3). He further develops this idea when he describes what should motivate the poet. For example, rather than “looking outside,” Rilke suggests the poet “go into [him]self” to “find out the reason that commands [him] to write”</li> </ul>

(pp. 5–6).

- Mitchell develops the central idea of the meaning of beauty. Specifically, he refines the idea that truth is beautiful. He introduces this idea when Madame Crommelynck explains beauty to Jason. She says, “Beauty is immune to definition” (p. 148). She also claims that artists cannot create beauty. Madame Crommelynck further develops this idea when she praises the “Hangman” poem as Jason’s best poem because it “has pieces of truth of [Jason’s] speech impediment” (p. 156).
- Mitchell introduces the idea of individual identity versus group identification when Jason explains why he does not publish his poems under his real name. The discussion between Madame Crommelynck and Jason about Jason’s desire for a “double life” refines this idea as Madame Crommelynck tells Jason that his poetry will “stink of falsenesses” if he is not truthful about his identity (p. 154), concluding that “[i]f you still fear to publish in your name, is better not to publish” (p. 156).

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>• None*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>• None*</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>• None*</li> </ul>

\* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: [http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: CCRA.R.9, RL.9-10.2, RI.9-10.2, W.9-10.2.a, f</li> <li>• Texts: <i>Letters to a Young Poet</i> by Rainer Maria Rilke, “Letter One,” pp. 3–12; <i>Black Swan Green</i> by David Mitchell, “Hangman” and “Solarium,” (pp. 24–28, 142–156)</li> </ul>	

<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. 9.1.2 End-of-Unit Assessment	3. 80%
4. Closing	4. 5%

## Materials

- Copies of the 9.1.2 End-of-Unit Assessment for each student (refer to 9.1.2 Lesson 10)
- Copies of the 9.1.2 End-of-Unit Assessment Text Analysis Rubric and Checklist for each student

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
<b>10%</b>	<b>Percentage indicates the percentage of lesson time each activity should take.</b>
No symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.9-10.2, RI.9-10.2, W.9-10.2.a, f. Students spend the majority of this lesson independently completing the End-of-Unit Assessment.

- ▶ Students look at the agenda.

### Activity 2: Homework Accountability

10%

Ask students to take out their materials for the End-of-Unit Assessment, including the Central Ideas Tracking Tool as well as all notes, annotations, and Quick Writes.

- ▶ Students take out their materials for the End-of-Unit Assessment.

- ① Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

### Activity 3: 9.1.2 End-of-Unit Assessment

**80%**

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement that introduces the topic of their response, well-organized textual evidence that supports the analysis, and a concluding statement that articulates the information presented in the response. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a multi-paragraph response to the following prompt:

**Identify similar central ideas in *Letters to a Young Poet* and *Black Swan Green*. How do Rilke and Mitchell develop these similar ideas?**

Remind students to use their tools, notes, annotated text, and lesson Quick Writes to write their responses. Ask students to use this unit's vocabulary wherever possible in their written responses. Distribute and review the 9.1.2 End-of-Unit Assessment Text Analysis Rubric. Remind students to use the 9.1.2 End-of-Unit Assessment Text Analysis Rubric to guide their written responses.

- ▶ Students listen and read the End-of-Unit Assessment prompt.

Instruct students to use the remaining class period to complete their End-of-Unit Assessment.

- ▶ Students independently complete the End-of-Unit Assessment.
- 🗣 See the High Performance Response at the beginning of the lesson.

### Activity 4: Closing

**5%**

Display and distribute homework assignment. For homework, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

## Homework

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice, and prepare for a 3–5 minute discussion of your text based on that standard.

## 9.1.2 End-of-Unit Text Analysis Rubric

\_\_\_\_ / \_\_\_\_ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<b>Content and Analysis</b> <b>The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</b> <b>CCSS.ELA-Literacy.CCRA.R.9</b> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	Skillfully analyze how two or more texts address similar themes or topics.	Accurately analyze how two or more texts address similar themes or topics.	Analyze with partial accuracy how two or more texts address similar themes or topics.	Inaccurately analyze how two or more texts address similar themes or topics.
<b>Content and Analysis</b> <b>The extent to which the response determines a central idea of a text and analyzes its development over the course of the text, including how it emerges and is shaped and refined by specific details; provides an objective summary of a text.</b> <b>CCSS.ELA-Literacy.RL.9-10.2</b> <b>CCSS.ELA-Literacy.RI.9-10.2</b> Determine a 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.	Accurately determine the central idea of a text and skillfully analyze its development by providing precise and sufficient examples of the central idea's emergence and refinement; (when necessary) provide a concise and accurate objective summary of a text.	Determine the central idea of a text and analyze its development by providing relevant and sufficient examples of the central idea's emergence and refinement; (when necessary) provide an accurate objective summary of a text.	Determine the central idea of a text and analyze with partial accuracy its development by providing relevant but insufficient examples of a central idea's emergence and refinement; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Inaccurately determine the central idea of a text. Provide no examples or irrelevant and insufficient examples of the central idea's emergence and refinement; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.

<p><b>Coherence, Organization, and Style</b></p> <p><b>The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</b></p> <p><b>CCSS.ELA-Literacy.W.9-10.2</b></p> <p>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.</p> <p><b>CCSS.ELA-Literacy.W.9-10.2.a</b></p> <p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p><b>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</b></p> <p><b>CCSS.ELA-Literacy.W.9-10.2.f</b></p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</p>	<p>Introduce a topic; inconsistently organize complex ideas, concepts, and information, making occasional connections and distinctions. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that loosely follows from and partially supports the information or explanation presented. (W.9-10.2.f)</p>	<p>Ineffectively introduce a topic; ineffectively organize ideas, concepts and information, making inaccurate or no connections and distinctions. (W.9-10.2.a)</p> <p>Provide an ineffective concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)</p>
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

## 9.1.2 End-of-Unit Text Analysis Checklist

Assessed Standards: \_\_\_\_\_

	Does my writing...	✓
<b>Content and Analysis</b>	Analyze how two or more texts address similar themes or topics? <b>(CCRA.R.9)</b>	<input type="checkbox"/>
	Identify a central idea from the text and analyze its development? <b>(RL.9-10.2, RI.9-10.2)</b>	<input type="checkbox"/>
	Provide examples of the emergence and refinement of the central idea? <b>(RL.9-10.2, RI.9-10.2)</b>	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development and refinement of the central idea? <b>(RL.9-10.2, RI.9-10.2)</b>	<input type="checkbox"/>
<b>Coherence, Organization, and Style</b>	Introduce a topic? <b>(W.9-10.2.a)</b>	<input type="checkbox"/>
	Organize complex ideas, concepts, and information to make important connections and distinctions? <b>(W.9-10.2.a)</b>	<input type="checkbox"/>
	Provide a concluding statement or section related to the explanation or analysis? <b>(W.9-10.2.f)</b>	<input type="checkbox"/>