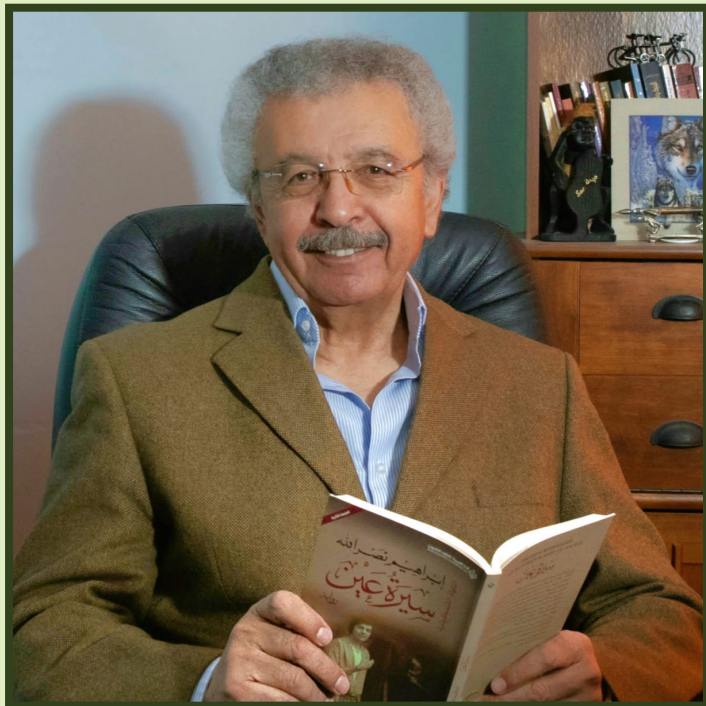


# Neustadt Mini-Course

## Ibrahim Nasrallah



Lesson plans for grades 9-12 to  
study the work of Ibrahim Nasrallah

Winner of the 2026 Neustadt  
International Prize for Literature

Developed by Jon Vogels  
**Colorado Academy**



# The Neustadt International Prize for Literature

## Curriculum Guide for Ibrahim Nasrallah, the 2026 Prize Winner

Developed by Jonathan Vogels, Colorado Academy



Ibrahim Nasrallah is one of the most prolific and significant contemporary Arab writers in the world today. The author of 15 collections of poetry and more than 20 novels, his work combines history, political commentary, and poetic sensibility.

Born in 1954 to Palestinian refugee parents in the Al-Dheisheh refugee camp near Bethlehem, **Ibrahim Nasrallah's** life and work have been inspired by his ongoing search for justice and identity. Having spent his early life in a refugee camp, Nasrallah moved to Amman, Jordan, in 1978. In Jordan, he worked as a teacher for two years and later as a journalist.

One of his best known projects is ***The Palestinian Comedies***, a series of epic novels that aim to chronicle the modern history of Palestine from 1749 to the present. His novel *Time of White Horses* (2007), which forms part of this series, was shortlisted for the International Prize for Arabic Fiction (IPAF) in 2009. He also achieved international recognition for his novel *The Second Dog War* (2016), which won the IPAF in 2017.

Nasrallah's poetry often addresses themes of freedom, resistance, and human resilience, establishing him as a crucial voice in modern Arabic poetry. His commitment to human rights and the Palestinian cause is a constant thread woven through his entire body of work, offering profound insights on the nature of home, displacement, and memory.

Nasrallah is celebrated not only for his literary excellence but also for his dedication to challenging injustice through art, making him a vital figure in world literature and a deserving recipient of the 2026 Neustadt International Prize for Literature.

Assignment 1 (suitable for grades 9-12)

### ***Understanding an Author's Background and Inspirations***

(This discussion + analysis of a poem is designed to take place over 2-3 class periods.)

A useful starting point for understanding Nasrallah's work is the introduction to *A Rain Inside*, one of his collections of poems. Translator Omnia Amin explains that Nasrallah, like other poets of his generation, writes "with a spirit of commitment, of faith in the self, and a refusal to accept repression and national dispossession." But she also seeks to help readers distinguish his work from other Arab writers of the same time period.

Through the questions below, to be answered either in writing or through class discussion, students can begin to place Nasrallah's work in context.

1. Early in her essay, Amin asks, "How does Palestinian poetry differ from the rest of the poetry of the Arab world?" Based on her explanations in this introduction, how would you answer that question?
2. Amin also points out that many Palestinian writers engage in the "poetry of resistance." How does Nasrallah both fit and not fit that category?
3. How does an author like Nasrallah reflect a "collective voice"?
4. Why have Nasrallah's books been banned, and why has he been banned from giving public readings? (Note that he is also controversial within the Arab world.)
5. Amin provides several quotes from Nasrallah in her introduction. These quotes reflect his philosophy and motivation for writing. Choose one sentence from him and explain why it resonates with you.
6. What inspired his first poem, and how might that experience still influence him today?
7. How does Amin's assessment of Nasrallah speak to why he should be considered a *global* writer and not simply a *Palestinian* writer: "The sorrow of the Palestinian people and their struggles become integrated within the larger frame of life and existence as Nasrallah locates the complicated reality of the individual human life within a larger philosophical and existential awareness."

Now students can look at a specific Nasrallah poem called "[Our Songs](#)," which is a strong example of Nasrallah's key themes and interests as a writer.

After reading aloud, the class may discuss the following:

–What are the “songs” Nasrallah referring to? (Think of both the denotations and connotations of “song” as you consider this answer.)

–How does the nature imagery in the poem serve to support Nasrallah’s view of what “songs” provide to a culture?

–One scholar has noted that this poem presents an optimistic look at how human voices can turn to song in the midst of conflict and violence; the power of “songs” endures despite (or in opposition to) circumstances. Can you find specific lines that support this reading? Do you agree or disagree overall with this assessment?

–How does this poem reflect Amin’s view that Nasrallah “refus[es] to accept repression and national dispossession”?

Next, in a well-crafted paragraph response, students can respond to one or multiple prompts below.

- To what extent do authors’ backgrounds necessarily shape their poetry?
- Are writers who live through conflict obligated to reflect that conflict in their work, or should they continue to aim for more universal themes and messages?
- In what ways does the literature you enjoy or the music you listen to fall under the category of “poetry of resistance”?
- If you were a writer, are there aspects of your own personal experience that would definitely find their way into your writing?

Student model:

*Authors’ backgrounds strongly influence their poetry; however, they do not completely determine it. A writer’s personal experiences, culture, language, and historical context often shape their writing, the themes they explore, and the emotions they express. For example, writers who lived through conflict may focus on identity, loss, or resistance. Simultaneously, poetry is not only autobiographical, but also involves imagination, creativity, and universal human emotion. These characteristics allow poets to go beyond their own lives. They can write from different perspectives, address experiences they had not directly lived, and connect with broader audiences. Therefore, while an author’s background strongly frames their work, it is only one part of what shapes their poetry, not an absolute boundary.*

Assignment 2 (suitable for grades 9-12)

### ***Close Reading of Poetry***

(This discussion + analysis of the poem "[Late Olives](#)" is designed to take place over 2-3 class periods.)

Students will be shown or given a copy of the painting *Rise Up* by Abu Shtayyah. This painting is the inspiration for Nasrallah's poem.

An ekphrastic poem is one in which the poet uses another piece of art to inspire their own work. The poem is said to be "in conversation with" the other piece of art, in a way that can extend the story or call the original work into question. Nasrallah's lengthy poem "Late Olives" uses *Rise Up* as more of a launching point from which he can speak to the broader concerns he has with the contemporary world, specifically as it relates to the plight of the Palestinian people.

1. Students should first look carefully at the original painting from 2014. What do you notice? What details stand out to you? What do you think the artist was trying to portray in this work?
2. Turning now to "Late Olives," how does Nasrallah first engage with the painting? What tone does he take from the outset?
3. In line 12, Nasrallah introduces the image of "metal" which will be recurring in the poem. What meaning(s) do you think he attaches to this image?
4. In the first section of the poem (lines 1-24), Nasrallah uses a great deal of imagery juxtaposed with other human-made forces. Which specific lines capture this idea to show how nature is being overwhelmed by human violence?
5. In the second section on line 44, Nasrallah uses the term "elegy." What does this word mean and why do you think poets often rely on it?
6. Throughout this second section and in other places throughout the poem, Nasrallah relies on repetition of certain key words or phrases, especially at the beginning of lines. What is the overall effect of this repetition? (For extended discussion: look up the meaning of the word *anaphora* and discuss why authors and speakers often utilize this rhetorical strategy.)
7. In the third section, the use of the word "Soon" heralds what appears to be an inevitable force. What is Nasrallah suggesting will be coming "soon"? Given that Nasrallah often sees the poet as one of the best defenses against a hostile world, why does line 64, "poems will flee for their lives from the ink," mark a particularly ominous moment?
8. At the start of the fourth section, Nasrallah re-engages directly with the painting when he implores, "Rise then, O woman." What is he urging the woman to do (or not do)? Is there a shift in tone in this section?
9. In the very short 7th section, the title of the poem emerges. Olive trees have long held symbolic significance for writers in the Middle East. Why do you think that is? What is the significance of a *late* olive as in Nasrallah's poem?
10. Section 8 is filled with another literary device often used by writers and speakers: the rhetorical question. How do you define that term? To what effect is Nasrallah using it in this section?
11. Section 11 again strongly features the combination of nature imagery and man-made



no softer edges, no  
Melding of languages,  
I am obscured, my history elided

In the ancient city of Gondishapur  
The emperor built a hospital, an education center  
There, the leading scholars of the day  
Gathered together, seeking to be enlightened

But nothing gold can stay:  
Ancient Persia becomes modern-day Iran  
Cultural centers become cultural guardians  
History becomes more selective until

One day a postmodern Babel may appear,  
Imposing itself on the landscape  
Brutality takes many forms  
Eyes wide open, I make my ascent.

Assignment 3 (suitable for grades 7-12)

### **Reading and Writing Short Poems with Impact**

(This discussion of short poems by Nasrallah combined with students writing their own poetry is designed to take place over 3-4 class periods.)

Part A. One of Nasrallah's most common poetic practices is the writing of short and meaningful poems that convey meaning quickly and succinctly. Like Japanese haiku, Nasrallah's accessible shorter pieces often bring inspiration or an "a-ha" moment to the reader through intense focus and precision.

As you read through the selections listed in Appendix 1, what do you notice about the imagery Nasrallah uses? How does he capture something profound in just a few lines? What themes emerge as you read multiple poems?

After discussion in class, choose two of the poems that capture your attention the most. Write a paragraph on them, either one at a time or use them as a point of comparison/contrast to each other. Analyze the specific language used by Nasrallah and assess the impact made.

Student model:

*Two of Nasrallah's short poems that stand out are "Honesty" and "Friendship." In "Honesty," Nasrallah uses a single image to convey a message to the audience: a painter who cannot depict tears resorts to crying himself. In just three lines, the poem suggests that true artistic prowess requires living the emotion rather than just representing it. This statement is his proof that authentic creativity requires being vulnerable and real. "Friendship," on the other hand, takes longer to give its meaning to the reader. The speaker addresses a simple table as a companion for over thirty years that does what no human can: not complain. The emotional impact comes in the final lines when the writer admits that he could not carry it even thirty steps when it was his time to leave. What makes both poems remarkable is how Nasrallah can use the mundane, ordinary objects to convey a message about the human connection and creative struggle. Neither poem tells you its theme; instead, both use imagery that is detailed but concrete to make the reader see the themes. Reading through both, you can feel that Nasrallah sees loyalty and honesty as lived experiences in daily tasks as well as long-term relationships.*

Now you try: write a series of three short poems with one-word titles like Nasrallah's poems. See if you can capture something meaningful in under 30 words.

Student model:

#### **Waiting**

*I have checked the clock four times,  
Nothing has moved  
Perhaps it is waiting too,  
For something worth doing.*

#### **What If...**

*What if the road ends,  
Before I get to the end—  
Then make the grass,  
Your road instead.*

***Jump***

*The water had never been rougher,  
The cliff had never been higher,  
The air had never been colder,  
Now is the perfect time to jump.  
Or you never will.*

Part B. More advanced readers/writers in grades 10-12 could also consider comparing a set of poems such as Nasrallah's seven "Shape of Dust" poems or the eleven "Mirror" poems with Wallace Stevens' classic "[Thirteen Ways of Looking at a Blackbird.](#)" To what extent does the accumulation of poems around the same concept help us to understand that concept better? How does the author convey multiple perspectives on this theme/concept/object?

Students can write their own set of poems, choosing to cover a different aspect of one theme/idea (dust), or to offer multiple perspectives on a particular object (blackbird).

Selected shorter poems from Nasrallah's collection *Storms of the Heart* for use with Assignment 3 of the Curriculum Guide

**Perplexity**

In the beginning horses wished for plains  
eagles for heights  
snakes for holes  
and humans remained bewildered!

**Silence**

For thirty nights I heard the singer  
sing the familiar songs  
the audience called for.  
Is there no one to request a new song?

**Honesty**

When he couldn't paint tears  
the painter sat weeping.

**Friendship**

Such an amazing table  
over which I bend to write.  
In all our thirty years together  
it has never once complained.  
And when my time came to move on  
I couldn't carry it  
even thirty steps on my back!

**Shock**

Once, arousing early memories,  
I asked a Wise Man:  
*What's the difference, Wise One,  
between the brink of a summit and the edge of an abyss?*  
Since that day he's never stopped laughing!

**Unity**

One day we will sit on the shore  
of the Bay of Haifa  
and cast our fishing rods  
into its deepness.  
We won't catch a thing,  
but we'll be happy!

**Poets**

In this kind and faraway town,  
in the soft grass of its square,  
each thing is a song.  
Here, the people are all dancing.  
One said to me: *Go ask that filly to dance*  
but I was shy.  
One said: *Remember, if poets lose  
then the world can never win.*

**Imitation**

In vain, the sharp wire around this garden  
tries to imitate the budding trees.  
But only menacing thorns  
grow on their limbs  
void of flowers.

### **Memories**

Haunted by black air and dark caves  
since I'd forgotten them,  
my far-off memories  
run after me.  
They scream without a mouth.

### **Motherhood**

As if she were a child  
lost in a dream of the field,  
the oak tree wakes in the morning  
and takes the earth's hand.

### **Heedless**

Breathlessly I run  
from one question to another,  
wasting my life looking for an answer  
with a doorstep where I can rest a while,  
before continuing on with my questions.

### **Departure**

They will bring their children  
and the crumbs of yesterday's bread  
and pigeons that have escaped and have returned  
and even a small donkey  
and a few lemon branches.  
But their heart they will leave behind

### **The Shape of Dust**

#### *Dust 1*

Houses long for the company  
of other houses when they slip away  
under the crack of a door  
or through the window's innocent eye.  
But they find only the brooms  
of housewives.

#### *Dust 2*

Since you left  
the dust here has been looking for  
a fistful of water  
to help it regain its composure.

#### *Dust 3*

With one splash of water  
a mound of dust turned into a human.  
But over there  
the woeful sand stays just the same.

*Dust 4*

And should it cling to us  
we brush off our clothes,  
for it's nothing more  
than the dregs of ancient humans.  
How cruel is this dust!

*Dust 5*

Whenever I stroke  
the horse's strong back  
my tears call back  
eons of wilderness.

*Dust 6*

For fifty years she has perched  
on the threshold  
with quivering hands  
to chase the desert from the doorsteps.

*Dust 7*

Half of her soul is in the streets  
and the town squares.  
Half of her soul stays here, in her soul.  
What will stop the advance of this desert?

**Mirrors**

*A Question*

What will happen to me when  
the man in the mirror who looks back at me  
and joyfully waves  
on the way to his beloved  
Disappears?

*Abundance*

Since I can roam beyond my picture in that frame  
.....  
I am still alive!

*Slain*

The mirror aroused some unrest.  
It wore my photo  
trembling slightly  
and it missed me.  
But it didn't search for me — over here —  
under this wall.

*Disturbing*

My mirror makes me uneasy.  
I can't see my image in it.  
Could it have forgotten me?

*Fears*

I wonder:

*Does a mirror have memory?*  
and become afraid.  
I think of the small locked wardrobe  
under the mirror  
that my mother slips into  
alone in the long night.

*Features*  
His cruel features  
wound the mirror.

*Strangers*  
They seem to have never come upon one another before,  
meeting like strangers,  
those brought together in the mirror.

*Motherhood*  
Beautiful or ugly,  
with a mother's heart  
the mirror  
will gently embrace us.

*Longing*  
*If only my mirror could talk*  
whispers the young woman.  
Her worn out clothes fall around her feet.  
*If only my mirror could talk*  
*I might have had a lover long ago.*

*Loneliness*  
Leaving here,  
the lonely woman  
carries her mirror.

*Loneliness*  
Before death showed up  
the lonely stranger  
in his lonely room  
in a strange city  
stood amid all the mirrors he had saved.  
And died as if his whole family were around him.

**Inheritors**  
Who will my arms finally reach out to?  
Who will inherit my ribs and heart?  
Who will my wandering lead to?  
Who will be a shore stained by my blood?  
Who will host my never-ending conversation?  
Who will reap my joy?  
And who will laugh most:  
The one who sharpens the knife  
or the one wielding it?

**Farewell**

The trains carry on bearing the weight  
of a mass of the waves of parting.  
Beyond the city's borders  
the trains melt away,  
their carriages turned to pools of longing.

.....  
For fifty years now:  
No trace and none returning.

### **Memories**

For two years now, the women who  
walk bare on the edge of the wind  
have gathered in the courtyard to cry.  
But there have been no tears.  
No, there are only a million sad eyes.  
And a well of sorrow spilling from my door.

### **Drinking Partners**

In the darkness of shadow, yesterday coaxes me  
into an inner forest to entice the tiger  
who quietly sleeps there.  
I pour my sun into the eye of the tiger  
made dark by longing.  
You and I lift our glasses to drink with the searing rain  
and the hopeless moon.  
Here, as the moon dissolves in it, my soul raises its glass  
to clink against yours.  
Salud!

### **Poem**

I'm writing this before the heart  
slips over the horizon like a paper fan  
or the last of autumn.  
Before the pathways curl up  
and the paving stones  
grow old inside me.

### **Overcoming**

If the wind had to ask to gust or die down,  
if trees on the hill had to ask before turning green,  
if birds had to ask our permission to sing  
by now the world would have expired  
and we'd all be strangers  
huddled together in the grave.

### **Savings**

For you, I put these songs in order  
as if I might die tomorrow,  
entrusting my heart to my body.  
I make ready these songs  
as if we'll sing them forever.

### **Regret**

Each day I'll recall

how I forsook my footsteps  
as they ran freely to the shores of Haifa.  
And how, since that day, I've been stumbling  
from one exile to another.

### **Shelter**

I come to you with poetry.  
I come to you with bright colors.  
I come to you with the starry universe.  
Like some youth who loses the way to himself a lot,  
and the way to his own star in the sky above,  
I come to you so you may hide me away inside.  
For I fear my imminent extinction.

### **Childhood**

Night will fall down right here on my body,  
planet by planet,  
and I'll dance away all limits  
and carry on playing  
and playing and playing.

## **Appendix 2**

Other Resources/Links:

<https://worldliteraturetoday.org/2023/july/opening-path-my-house-palestine-conversation-palestine-prize-laureate-ibrahim-nasrallah>

<https://theamericanscholar.org/in-love-you-rise-by-ibrahim-nasrallah/>

<https://publishingperspectives.com/2019/10/arab-authors-viewpoint-arabic-fiction-laureate-ibrahim-nasrallah/#.XahaiYCwKv0.twitter>

## **Appendix 3**

Curriculum Guide Connection to Oklahoma Academic Standards for English Language Arts

Lesson 1 (for grades 9-12)/Understanding an Author's Background and Inspirations

Teachers should refer to Oklahoma State Standards for English Language Arts 7.2.R.1; 8.2.R.1; 9.2.R.1; 10.2.R.1; 11.2.R1; 12.2,R.1:

Students will summarize the main ideas and paraphrase significant parts of increasingly complex texts.

7.2.R.2.; 8.2.R.2; 9.2.R.2; 10.2.R.2; 11.2.R.2; 12.2.R.2:

Students will identify characteristics of genres and analyze how they enhance comprehension of fiction, poetry, drama, and nonfiction.

7.2.W.1; 8.2.W.1. 9.2.W.1; 10.2.W.1; 11.2.W.1; 12.2.W.1:

Students will routinely and recursively prewrite (e.g., develop and organize ideas).

7.2.W.2.; 8.2.W.2; 9.2.W.2; 10.2.W.2; 11.2.W.2; 12.2.W.2:

Students will routinely and recursively develop drafts, applying organizational structure(s) (e.g., description, compare/contrast, sequential, problem/solution, cause/effect, etc.).

7.2.W.3; 8.2.W.3; 9.2.W.3; 10.2.W.3; 11.2.W.3; 12.2.W.3:

Students will routinely and recursively revise drafts for organization, transitions, sentence variety, and consistent tone and point of view in order to improve coherence and meaning.

7.2.W.4; 8.2.W.4; 9.2.W.4; 10.2.W.4; 11.2.W.4; 12.2.W.4:

Students will routinely and recursively use resources to edit for grammar, usage, mechanics, and format in order to finalize drafts for publication.

7.3.R.1; 8.3.R.1; 9.3.R.1; 10.3.R.1; 11.3.R.1; 12.3.R.1:

Students will analyze the extent to which historical, cultural, and/or global perspectives affect authors' stylistic choices in grade-level literary and informational texts.

7.3.R.2; 8.3.R.2; 9.3.R.2; 10.3.R.2; 11.3.R.2; 12.3.R.2:

Students will evaluate authors' perspectives and explain how those perspectives contribute to the meanings of texts.

7.3.R.3; 8.3. R.3; 9.3.R.3; 10.3.R.3; 11.3.R.3; 12.3.R.3:

Students will evaluate how literary elements impact theme, mood, and/or tone, using textual evidence:

- setting
- plot structure (e.g., foreshadowing, flashback, in media res)
- conflict (i.e., internal, external)
- characters (e.g., protagonist, antagonist)
- characterization (i.e., direct, indirect)
- point of view (e.g., narrator reliability)

7.3.R.4; 8.3.R.4; 9.3.R.4; 10.3.R.4; 11.3.R.4; 12.3.R.4:

Students will evaluate how literary devices impact theme, mood, and/or tone, using textual evidence:

- figurative language (i.e., simile, metaphor, personification, hyperbole, imagery, symbolism)
- sound devices (i.e., onomatopoeia, alliteration, assonance)
- irony (i.e., verbal, situational, dramatic)

7.4.W.1; 8.4.W.1; 9.4.W.1; 10.4.W.1; 11.4.W.1; 12.4.W.1:

Students will use precise, grade-level vocabulary in writing to clearly communicate complex ideas.

7.4.W.1; 8.4.W.1; 9.4.W.2; 10.4.W.2; 11.4.W.2; 12.4.W.2:

Students will select language to create a specific effect in writing according to purpose and audience.

Lesson 2 (for grades 9-12)/Close reading of a poem:

Teachers should refer to Oklahoma State Standards for English Language Arts 10.1.L.1; 11.1.L.1; 12.1.L.1:

Students will actively listen using agreed-upon discussion rules with control of verbal and nonverbal cues.

10.1.L.2; 11.1.L.2; 12.1.L.2:

Students will actively listen in order to analyze and evaluate speakers' verbal and nonverbal messages by asking questions to clarify purpose and perspective.

10.1.S.2; 11.1.S.2; 12.1.S.2:

Students will follow agreed-upon rules as they engage in collaborative discussions about what they are reading and writing, expressing their own ideas clearly, building on the ideas of others, and respectfully disagreeing when necessary in pairs, diverse groups, and whole-class settings. 10.2.R.1; 11.2.R.1; 12.2.R.1:

Students will summarize the main ideas and paraphrase significant parts of increasingly complex texts.

10.2.R.2; 11.2.R.2; 12.2.R.2:

Students will identify characteristics of genres and analyze how they enhance comprehension of fiction, poetry, drama, and nonfiction.

10.3.R.1; 11.3.R.1; 12.3.R.1:

Students will analyze the extent to which historical, cultural, and/or global perspectives affect authors' stylistic choices in grade-level literary and informational texts.

10.3.R.2; 11.3.R.2; 12.3.R.2:

Students will evaluate authors' perspectives and explain how those perspectives contribute to the meanings of texts.

10.3.R.3; 11.3.R.3; 12.3.R.3:

Students will evaluate how literary elements impact theme, mood, and/or tone, using textual evidence:

- setting
- plot structure (e.g., foreshadowing, flashback, in media res)
- conflict (i.e., internal, external)
- characters (e.g., protagonist, antagonist)
- characterization (i.e., direct, indirect)
- point of view (e.g., narrator reliability)
- archetypes

10.3.R.4; 11.3.R.4; 12.3.R.4:

Students will evaluate how literary devices impact theme, mood, and/or tone, using textual evidence:

- figurative language (i.e., simile, metaphor, personification, hyperbole, imagery, symbolism)
- sound devices (i.e., onomatopoeia, alliteration, assonance)

- irony (i.e., verbal, situational, dramatic)

### Lesson 3 (for grades 6-12)/: Reading and Writing Short Poems

Teachers should refer to Oklahoma State Standards for English Language Arts. There is also opportunity for English teachers to collaborate with Performing Arts colleagues who could satisfy multiple standards in the categories of Creating, Performing, Responding, and Connecting (see pages 49-53 of the Oklahoma Academic Standards for Fine Arts). 8.1.L.1; 9.1.L.1; 10.1.L.1; 11.1.L.1; 12.1.L.1:

Students will actively listen using agreed-upon discussion rules with control of verbal and nonverbal cues.

8.1.L.2; 9.1.L.2; 10.1.L.2; 11.1.L.2; 12.1.L.2:

Students will actively listen in order to analyze and evaluate speakers' verbal and nonverbal messages by asking questions to clarify purpose and perspective.

8.1.S.1; 9.1.S.1; 10.1.S.1; 11.1.S.1; 12.1.S.1:

Students will work effectively and respectfully in diverse groups by showing willingness to make necessary compromises to accomplish a goal, sharing responsibility for collaborative work, and recognizing individual contributions.

8.1.S.2; 9.1.S.2; 10.1.S.2; 11.1.S.2; 12.1.S.2:

Students will follow agreed-upon rules as they engage in collaborative discussions about what they are reading and writing, expressing their own ideas clearly, building on the ideas of others, and respectfully disagreeing when necessary in pairs, diverse groups, and whole-class settings. 8.2.R.1; 9.2.R.1; 10.2.R.1; 11.2.R.1; 12.2.R.1:

Students will summarize the main ideas and paraphrase significant parts of increasingly complex texts.

8.2.R.2; 9.2.R.2; 10.2.R.2; 11.2.R.2; 12.2.R.2:

Students will identify characteristics of genres and analyze how they enhance comprehension of fiction, poetry, drama, and nonfiction.

8.2.W.2; 9.2.W.2; 10.2.W.2; 11.2.W.2; 12.2.W.2:

Students will routinely and recursively develop drafts, applying organizational structure(s) (e.g., description, compare/contrast, sequential, problem/solution, cause/effect, etc.). 8.2.W.3; 9.2.W.3; 10.2.W.3; 11.2.W.3; 12.2.W.3:

Students will routinely and recursively revise drafts for organization, transitions, sentence variety, and consistent tone and point of view in order to improve coherence and meaning. 8.2.W.4; 9.2.W.4; 10.2.W.4; 11.2.W.4; 12.2.W.4:

Students will routinely and recursively use resources to edit for grammar, usage, mechanics, and format in order to finalize drafts for publication.

8.2.R.1; 9.3.R.1; 10.3.R.1; 11.3.R.1; 12.3.R.1:

Students will analyze the extent to which historical, cultural, and/or global perspectives affect authors' stylistic choices in grade-level literary and informational texts.

8.3.R.2; 9.3.R.2; 10.3.R.2; 11.3.R.2; 12.3.R.2:

Students will evaluate authors' perspectives and explain how those perspectives contribute to the meanings of texts.

8.7.R; 9.7.R; 10.7.R; 11.7.R; 12.7.R:

Students will analyze and evaluate the techniques used in a variety of multimodal content and how they contribute to meaning.