



## ArtsforLearning Online Curriculum

Unit 6 **Authors and Actors**

Part 1 Learning

Unit 6: Lesson 9 **Generate Ideas for Writing**

### Unit 6: Lesson 9 Generate Ideas For Writing

#### LITERACY OBJECTIVE

By the end of this lesson students will be able to brainstorm ideas for writing by reflecting on their own lives and personal experiences.

#### LITERACY "I CAN" STATEMENTS

"I can generate ideas and harness the creative process to help with my writing."

#### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<p><b>Step 1:</b> Introduce Lesson 9</p> <p><b>Step 2:</b> Generate Ideas through a Theater Exercise-Speed Friending</p> <p><b>Step 3:</b> Generate Ideas through a Theater Exercise-Continuum</p>	20 Minutes
<p><b>Step 4:</b> Generate Ideas on the Topic "A time I learned something about"</p>	10 Minutes
<p><b>Step 5:</b> Pre-read Mentor Text-Olson's "Best Friends"</p>	

**Step 6:** Read aloud "Best Friends," Act It Out! with Sitting Statues & Discuss

**30 Minutes**

**Step 7:** Close Lesson 9-Treasure Pile of Books

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

#### Writing & Language

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed

by planning, revising, and editing.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.1a:** Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 3.5a:** Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.5a:** Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.5a:** Interpret figurative language, including similes and metaphors, in context.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

- SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
- SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.
- SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.
- SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.
- SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
- SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.
- SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

- RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- RL 5.4:** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

**RL 5.6:** Describe how a narrator’s or speaker’s point of view influences how events are described.

## TEACHING RESOURCES

### CLASSROOM CHARTS

- Unit Overview for Students
- Personal Narrative Guiding Questions

### A4L WRITER'S NOTEBOOK

- Brainstorming: A time I learned something about friendship

### TEXTS

- Best Friends
- Text for Best Friends (Teacher Version)

### LIFE & LEARNING SKILLS

Unit 6 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## ELL Support- Comprehensible Input

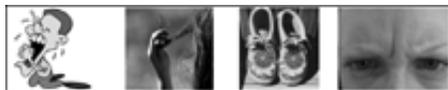
Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students.

Click for a sample lesson plan (Resources, page 2).

Recommended vocabulary from "Best Friends," by Mary Beth Olson, to pre-teach with Vocabulary Snapshots:

Begged - Dragged  
Twirling - Dreading  
Moccasins - Cherished

## Sample Visual Icons



Click for Vocabulary Snapshot activities using these visual icons and more (Unit 6 Texts, pages 12-14 for students and Resources for teachers).

## STEP 1: INTRODUCE LESSON 9

**Process:** Give an overview of the lesson objectives. Read a new personal narrative, and explore the topic "A time I learned something about friendship." Engage in theater and writing to develop strong story endings. Show students where they are in the unit by revisiting the Unit Overview for Students.

### **Connecting Literacy & Art: Exercises & Community Building**

In this series of lessons, students will work in collaborative teams to develop story endings. The theater exercises, Speed Friending and Continuum, support community building for collaborative writing and performance teams.

### **Suggested Dialogue**

#### **INTRODUCE LESSON, DIRECTING STUDENTS TO THE UNIT OVERVIEW FOR STUDENTS.**

"In our last series of lessons, we practiced writing descriptions and details using the five senses and worked on choosing good descriptive words to keep our readers engaged throughout a story. In this series of lessons, we'll focus on the end of the story."

"To do this, we'll read a new personal narrative called 'Best Friends' by Mary Beth Olson and generate ideas through theater on the topic 'A time I learned something about friendship.' This is our third and final topic. Remember, you will get to choose which topic to write a full personal narrative about and then use that writing for a public performance."

"By the end of today's lesson, you will be able to say, 'I can brainstorm ideas for writing a personal narrative using life experiences.'"

## STEP 2: GENERATE IDEAS THROUGH A THEATER

# EXERCISE-SPEED FRIENDING

**Process:** Lead students in Speed Friending. The purpose of this exercise is to activate prior knowledge and generate ideas on the topic of friendship while building community. In the next series of lessons, students will work in collaborative writing and performance teams to explore story endings. To build community, students engage in speed friending, and in the next step they will do an exercise called Continuum.

During speed friending, students move through open space and engage in physical actions and brief discussions with several different partners in rapid succession. Tell students to find a partner in a given time frame. The exercise begins with "warm-up" prompts to get students moving and talking and then transitions to topic prompts related to "A time I learned something about friendship."

Tell partners to do a physical action, like shake hands. Then give each partner 30-60 seconds to respond to a given prompt based on the topic. To close this partnering, tell students to do the same physical action (e.g., shaking hands) and find a new partner in a given time frame. Engage in several rounds of partners. Modeling this sequence with a student volunteer will provide additional scaffolding for ELL and other students who need more support.

Timing for Speed Friending is 10 minutes.

Physical actions and prompts are provided in the Suggested Dialogue based on the new writing topic "A time I learned something about friendship." Use, adjust, and/or create physical actions and prompts that are appropriate for the level, age, and background of students. Feel free to model the physical actions if needed. Reveal the talking prompts during the exercise to maintain the element of surprise.

Reflection occurs at the end of Continuum. Doing the two exercises in succession supports students moving from surface-level to deep thinking about the topic.

## **Definition: Speed Friending**

An exercise designed to activate prior knowledge and generate ideas on concepts or topics in life, reading, and writing. The exercise also builds community as students engage in physical actions and discussion with several different partners in rapid succession.

## **Connecting Literacy & Art: Speed Friending**

Writers spend a significant amount of time in the pre-writing phase. Speed Friending supports students in generating ideas on a familiar and complex topic. They connect to their own experiences and build background knowledge through the experiences of others.

## **Teaching Tip: Speed Friending**

## Guidelines

- Listen for cues
- Find new partners for each round
- There are no wrong answers

## Suggested Dialogue

### **SPEED FRIENDING**

"We're going to do a theater exercise called speed friending to help us make personal connections about friendship and get us thinking about our next writing topic. We are going to be moving through open space and interacting with each other. This is a listen-as-you-go exercise. So keep your ears open to find out what to do along the way."

(Transition to open space.)

"When I say 'Go,' find your own spot in open space in 10 seconds. Go. 10-9-8-7-6-5-4-3-2-1. I'll know you're ready when it's silent."

(Facilitate warm-up prompts.)

"When I say 'Go,' you'll have 5 seconds to find a partner. Go. 5-4-3-2-1."

"This is your hello partner. Give your partner a wave and say 'hello.'" (Students share.) "Find a different partner in 5-4-3-2-1."

"This is your funny face partner. Give your partner a funny face and tell them what you had for breakfast." (Students share.) "Find a different partner in 5-4-3-2-1."

"This is your thumbs-up partner. Give your partner a thumbs-up and tell them which you like better--chocolate or vanilla." (Students share.) "Find a different partner in 5-4-3-2-1."

(Facilitate topic prompts. Time each at 30-60 seconds. Ring bell or give some other kind of signal.)

This is your high-five partner. Give your partner a high-five. When I say 'Go,' tell your partner things you like doing with your friends. You'll each have 30 to 60 seconds. I'll signal when to switch. Go. (After 30-60 seconds, ring bell or signal to end.) If you were talking, start listening. If you were listening, start talking. (After 30-60 seconds, ring bell or signal to end.) High-five your partner one more time. Find a different partner in 5-4-3-2-1.

(Use the same process for the following pairs of physical actions and prompts.)

ACTION: Handshake

PROMPT: "Tell your partner what you think makes a good friend--begin with 'A good friend ...' "

ACTION: Back-to-back

PROMPT: "Tell your partner what you think makes a bad friend--begin with 'A bad friend ...' "

ACTION: Fist-bump

PROMPT: "You probably have friends of different ages and with whom you do different things. Without naming names, tell your partner the different kinds of friends you have--begin with 'I have ...' "

(Transition to sitting.)

"When I say 'Go,' link arms" (or other physical action) "with your current partner and have a seat near me in 10 seconds. Go. 10-9-8-7-6 ... " (Students sit in open space randomly, open space in a circle, reading area, etc.)

## STEP 3: GENERATE IDEAS THROUGH A THEATER EXERCISE-CONTINUUM

**Process:** Lead students in Continuum. The purpose of this exercise is to deepen students' thinking on the topic of friendship while continuing to build community.

During the exercise, students place themselves on a continuum based on the degree to which they agree or disagree with a statement on a specific topic. Prepare enough space for the whole class to line up, usually along a wall. Post "Most Strongly Agree" on one side and "Most Strongly Disagree" on the other.

Timing for Continuum is 10 minutes.

Tell students they will hear a series of statements. After each statement, they will get 10 seconds of silent thinking time, and then five seconds to place themselves on the continuum based on how strongly they agree or disagree with the statement. They then scan the room to see where others placed themselves on the continuum and listen for the next statement. Repeat the process for about 4-5 statements. See reflection options below. Modeling this sequence will provide additional scaffolding for ELL students.

Statements are provided based on the new writing topic "A time I learned something about friendship." Statements should invite some kind of tension or disagreement so that a range of perspectives is explored in the class. If students are grouping themselves to agree in the same way or are clustered, add information or conditions to the statement so students think more deeply. For example, if students cluster on the statement, "Friends should always stand by each other," revise the statement to, "Friends should stand by each other even if one of them told a serious lie." Pre-select, adjust, and/or create statements that are appropriate for the level, age, and background of students.

### **DEFINITION: CONTINUUM**

An exercise designed to activate prior knowledge and generate ideas on concepts or topics in life, reading, and writing. Students place themselves on a continuum based on the degree to which they agree or disagree with a statement on a specific topic.

### **CONNECTING LITERACY & ART: CONTINUUM**

Writers create stories from their own lives, the people around them, and from observing the world. Continuum provides opportunities for students to think deeply about their own beliefs and learn different perspectives from their peers.

### **TEACHING TIP: CONTINUUM**

**Variations** Add information or conditions for students to think more deeply about a topic. Include a Fold-Over reflection between some or all statements--split the continuum line in the middle, fold it over, and match students up with each other.

**Guidelines**

- This is a silent activity, unless reflecting.
- Give students thinking time for statements.
- No comments on where participants put themselves on the continuum.

**REFLECTION OPTIONS**

Engage in a Fold-Over discussion after each Continuum statement. Split the continuum line in the middle, fold it over, and match students with one another, so that students who most strongly disagree are discussing the statement with those who most strongly agree, and those who moderately agree with someone who moderately disagrees. Give each student 30-60 seconds of talk time to convince the other about his or her position.

Engage in a reflection after both exercises have completed. Have students discuss the connections they made.

Engage in a Fold-Over during Continuum and a discussion about both exercises after Continuum is finished.

**Suggested Dialogue****USING THE EXERCISE-CONTINUUM**

"We're going to do another theater exercise called Continuum that builds on our brainstorming about friendship. A continuum is a scale that shows a range from one extreme to another. I will say a series of statements that have to do with the topic 'A time I learned something about friendship.' On the wall, I've posted 'Most Strongly Disagree' and 'Most Strongly Agree.' You will line yourselves up on the continuum based on the degree to which you believe a statement to be true. For example, if the statement were, 'Sweet foods are better than salty foods,' I would place myself here (Move to a spot on the continuum) because I really love salty food, but still have room for sweets."

"After each statement, you will have 10 seconds of silent thinking time to make connections with your life, and then five seconds to place yourself on the continuum based on how much you agree or disagree with the statement. Then scan the room to see where others placed themselves and listen for the next statement."

"No one comments on where people place themselves on the continuum. This is a silent activity. I won't clarify any of the statements--you must interpret them and make a choice on how much you agree or disagree. Let's begin."

(Facilitate exercise.)

"The first statement is, 'Friends should always stand by each other.' You have 10 seconds to think silently. In five seconds, place yourself somewhere along the continuum--strongly agree to strongly disagree. 5-4-3-2-1."

### **FOLD OVER DISCUSSION (OPTIONAL)**

(Move on to the next statement in the list below, repeating the process above. Select 4-5 additional statements as interest allows.)

- Friends should always stand by each other.
- Friends let friends win.
- Having one best friend is better than having five good friends.
- Friends are often the ones who are the first to let you down.
- Friends should tell each other all their secrets.
- If a friend really wants something of yours, you should always give it to him or her.
- Sometimes you have to do something you don't like in order to keep a friend.
- Making new friends is hard.
- Having friends is better than having cool stuff.

### **REFLECT**

"Thank you for sharing and taking risks to place yourselves on the continuum and doing speed-friending. Put your finger on your nose if specific memories came into your mind from the exercises. Raise your hand if you want to share. Please don't use anyone's real name." (2-3 students respond.)

# STEP 4: GENERATE IDEAS ON THE TOPIC "A TIME I LEARNED SOMETHING ABOUT FRIENDSHIP"

**Process:** Lead students in a brainstorm in their A4L Writer's Notebooks on page 25 to generate ideas on the topic "A time I learned something about friendship."

This writing is designed to build upon the theater exercises.

## Suggested Dialogue

### FACILITATING THE GUIDED WRITING

"We just did two exercises to help you think about friendship and your experiences with friends. Now we'll do some writing in your A4L Writer's Notebooks on page 25 to capture your thinking and help you brainstorm 'A time I learned something about friendship.'"

"There are three spaces for you to brainstorm. You might think of a time a friend made you feel really good or really bad, or a time you decided not to be friends with someone, or a time a friend did something very special for you or you did something very special for a friend. Draw or write in each space."

# STEP 5: PRE-READ MENTOR TEXT-OLSON'S "BEST FRIENDS"

**Process:** Introduce Mary Beth Olson's "Best Friends" to students. Engage in a pre-reading discussion.

### ELL Support: Comprehensible Input

Tip- This is a good point to pause and conduct a visual, mini vocabulary lesson to support ELL and other students' vocabulary building and comprehension with words in "Best Friends." See Unit 6 Texts, pages 12-14 (students) and Resources (teachers) for Vocabulary Snapshot activities using visual icons.

### 3 Steps for Pre-teaching with Vocabulary Snapshots

1. Students find and highlight vocabulary words in their text of the story.
2. Students use the visual icons to prompt writing or drawing of the word meanings.
3. Share and discuss.

More information and a sample lesson plan are provided in the Vocabulary Building Resource.

### Suggested Dialogue

#### INTRODUCING THE TEXT AND AUTHOR

"Have you ever heard of the Chicken Soup books?"

(Students respond. If no one knows what they are, tell students they are books for kids and adults, with stories, poems, and essays submitted by people like them.)

"Mary Beth Olson is a former human services worker who is now a writer. She, like most of the authors in the Chicken Soup book, saw a request for stories and submitted her own writing."

"As we read, notice how Olson begins her story and how she uses sensory details and word choice to help readers know what she experienced. The title is 'Best Friends.' What do you imagine the story is going to be about?"

## STEP 6: READ ALOUD "BEST FRIENDS," ACT IT OUT! WITH SITTING STATUES, AND DISCUSS

**Process:** Read aloud "Best Friends" for Teachers up to the second to last paragraph, stopping after "Relief washed over me like a wave." Do not read the end of the story yet--the end is omitted in the text of "Best Friends" in the Unit 6 Texts (p15-16), which students read. Students will engage in an activity to develop various story endings. During this read-aloud, stop at targeted spots for sitting statues and discussion about the content. Some stopping points aim at specific vocabulary that may be challenging for students (e.g., "eyeing" and "cornered"). Others help students make inferences or track shifts in the story.

After the read-aloud, engage in a discussion using the Guiding Questions for reading like a writer.

#### Classroom Charts & Graphic Organizers: Guiding Questions For Personal Narratives

The Guiding Questions are designed for students to reflect on the personal narratives of published

authors and to generate their own stories. The Guiding Questions first focus on "content and ideas," then, "reading like a writer"--analyzing the craft of the author.

During each reading, the questions direct students to attend to content and ideas and to the writing techniques targeted in the unit.

### **Content & Ideas**

#### **Questions are related to the specific story topic. Reading Like a Writer**

- How did the author grab your attention at the beginning of the story?
- What made you want to keep reading the story?
- How did the author end the story?
- Why do you think the author chose to write about this event?

Guiding Questions are available here.

### **Suggested Dialogue**

#### **READ AND DISCUSS "BEST FRIENDS"**

(Use the text in Resources, pages 29-31, for reading, prompting sitting statues, and discussion questions.)

"Let's read 'Best Friends. Follow along in your Unit 6 Texts on page 15. As I read, we'll stop periodically to talk about what is happening and to make sitting statues. See if you can make any connections with the theater exercises and brainstorm we did." (Read text, stop to prompt for sitting statues and ask questions.)

"I'm not going to read you the end of the story just yet. In the next lesson, you will work in groups to write an ending for this story. After we have all written and shared our endings, we'll come back and read what Olsen wrote." (After the reading, ask the Guiding Questions for reading like a writer. Do not ask the question about story endings.)

"Let's study Mary Beth Olson's story in the same way we studied Bunting's and Scieszka's stories:"

- "How did the author grab your attention at the beginning of the story?" (Probe for use of dialogue, finding out whether Ann will leave and why she wants to leave, the mood.)
- "What made you want to keep reading the story?" (Probe for sensory details, dialogue, emotion, and finding out the ending.)
- "Why do you think the author chose to write about this event?" (Probe for authors making critical choices about topics and how they tell the story.)

## STEP 7: CLOSE LESSON 9--TREASURE PILE OF BOOKS

**Process:** Send students to the Treasure Pile of books to hunt for powerful models of writing. Have students select books to take home. Encourage students to tack up index cards with great lines they find for story beginnings, descriptive passages, and story endings. Close with a look forward describing the next lesson and an optional closing ritual.

### Suggested Dialogue

#### **DIRECT STUDENTS TO THE TREASURE PILE OF BOOKS**

"To close, you can go to the Treasure Pile of books and select something to take home and read. Continue to notice story beginnings, descriptive passages, and story endings. Feel free to post those on our Writer's Board."

#### **LOOKING FORWARD**

"When we come back together, we'll write our own story endings for "Best Friends" and perform those endings for the class."

#### **Performing The Closing Ritual (Optional)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 9! YOU ARE NOW READY TO MOVE ONTO LESSON 10 OF UNIT 6.**

Is this Lesson Public or Members only?:  
Members Only