



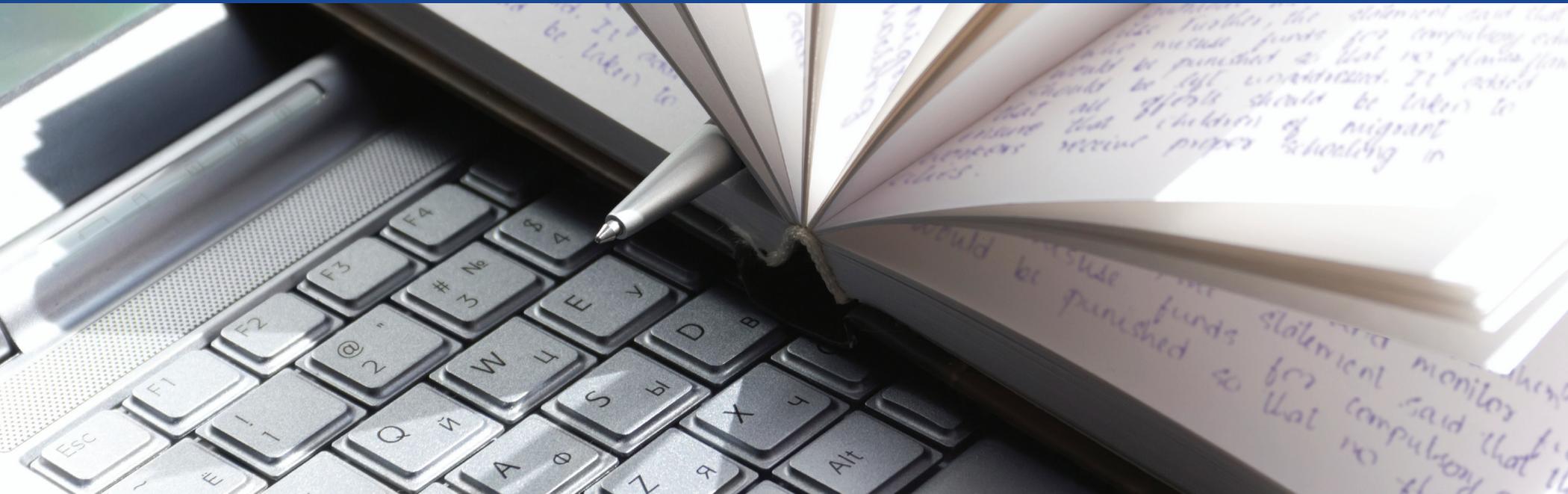
Department of
Education

Carmen Fariña, Chancellor



New York City 9-12

Educating Powerful Writers: An Integrated Scope & Sequence for High School Writing



NYC Department of Education

Educating Powerful Writers: An Integrated Scope & Sequence for High School Writing Grades 9–12

Carmen Fariña

Chancellor

Phil Weinberg

Deputy Chancellor

Division of Teaching & Learning

Anna Commitante

Senior Executive Director

Curriculum, Instruction & Professional Learning

Esther Klein Friedman

Executive Director

Department of Literacy & Academic Intervention Services

52 Chambers Street

New York, NY 10007

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Office of Curriculum, Instruction & Professional Learning.

Principal Writers:

AnnMarie Dull

Senior Instructional Specialist
Department of Literacy/AIS, CIPL

Cole Chilla

Deputy Executive Director, PDSI/CIPL

Anna Commitante

Senior Executive Director, Curriculum
Instruction & Professional Learning

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The New York City Department of Education

Educating Powerful Writers: Planning a Writing Matrix

Though we live in an age of email and digital texts, writing skills are more important than ever. Text messaging, emailing, blogging, tweeting, and the like, in the end, are simply forms of written communication that rely on the use of words. How effectively we use those words matters. Good writing skills are critical for our high school students as effective communication is a necessary component not only of education but also of the world of work and of life in a democratic society.

Because writing is used extensively in higher education and in the workplace, our students must be able to communicate well, using the forms of writing that serve them well, such as editorials, presentations, reports, research, proposals, memos, and literary analyses. However, the ability of students to express themselves creatively should not be understated. While only a handful of students might find their place as professional writers, crafting fiction, poetry, and narrative nonfiction has value and offers students ways to ponder, share, and reflect on the deeper questions of life. All forms of writing require skill, clarity, fluency, and precision, and while high school writing includes more practice with information and argument writing, fiction, memoir, and poetry are still important.

This document clearly articulates both the importance of a well-sequenced and standards-aligned writing curriculum as well as the role that **all** high school teachers must play toward contributing to students' development in writing.

While there are many different structures and strategies that can help students develop their writing skills, the most important is that students write every day for real purposes and real audiences and that they receive consistent and coherent writing instruction from knowledgeable and skilled teachers.

The **Integrated Scope & Sequence for Writing** provides school leaders and teachers with a suggested timeline and units of study for teaching writing in Grades 9–12. While primarily geared toward ELA teachers, this document also includes expectations and suggestions for writing instruction in the sciences and social studies/history classes. This emphasizes that students' writing development is a responsibility shared by all teachers. This means that science and history teachers must do their part in developing students' writing skills—particularly around the kinds of writing that are highly specific to their content areas.

Features of the Scope & Sequence

The High School Writing Scope & Sequence represents a continuum of writing instruction across Grades 9–12. There are four units of study for each grade level; these include experiences with writing arguments, informational texts, narratives, and literary analyses. Teachers are also encouraged to add other writing units of study.

The Scope & Sequence is aligned to the NYCDOE ELA core curriculum option for Grades 9–12, *HMH Collections*; however, it can be used with any ELA program or resource. The units of study are also aligned to the NYS Common Core Learning Standards in Writing, Reading, Speaking and Listening, and Language, as appropriate. Specifically, this document includes:

- Grade-level one-page overviews of the year with writing units of study as well as suggestions for writing units to be taught by social studies/history teachers.
- There is a separate one-page overview for writing units in the sciences as these courses are not always grade-level specific.
- Annotated unit outlines for all ELA units in Grades 9–12 that include introductions to the genre, weekly focus topics, daily suggested lessons and activities as well as links to relevant resources.
- Guidance documents that demonstrate the processes and strategies for leading inquiry lessons, conferring with students, using mentor texts, etc.

Anna Commitante,
Senior Executive Director
Curriculum, Instruction & Professional Learning

Kinds of Writing

Argument	Research-Based Information	Narrative	Literary Analysis
<ul style="list-style-type: none"> ■ Letters to the Editor ■ Editorials ■ Argument Essays/Articles ■ Panel Presentations ■ Speeches ■ Position Papers ■ Proposals ■ Lab Reports ■ Social Action Projects 	<ul style="list-style-type: none"> ■ Feature Articles ■ Science Explanations/Lab Reports ■ Research Reports ■ Symposium Papers + Presentations ■ Information Essays/Articles/Books ■ Digital Texts—Wikis, Blogs, Ted Talks ■ Public Service Announcements ■ Multimedia Presentations ■ Editorials ■ Investigative Journalism 	<ul style="list-style-type: none"> ■ Scenes—Anecdotes, Vignettes ■ Memoir ■ Realistic Fiction ■ Science Fiction ■ Historical Fiction ■ Fantasy ■ Horror ■ Fanfiction ■ Poetic Narratives ■ Graphic Novels ■ Screenplays/Digital Productions ■ Investigative Journalism 	<ul style="list-style-type: none"> ■ Literary Essays ■ Analytic Essays/Articles ■ Reviews ■ Letters ■ Fanfiction ■ Companion Books/Sites ■ Digital Texts—Wikis, Blogs

9th Grade ELA: Writing Units of Study

Suggested Writing Units of Study in Science located on page 7. While this matrix reflects only the courses that end in a Regents exam, schools are encouraged to adapt the Scope & Sequence to use with additional science electives offered in their schools (includes alignment with the HMH Core Curriculum).

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	
English		Argument: <i>This I Believe</i> Speeches		Narrative Vignettes: Flash Fiction		Literary Analysis: Companion Books			Blended Genre: Literary Analysis + Narrative Fanfiction		
HMH Alignment	COLLECTION 1 Sept–Oct Finding Common Ground (Analytical Essay)		COLLECTION 2 Nov–Dec The Struggle for Freedom (Text-based Argument)		COLLECTION 3 Jan–mid-Feb The Bonds Between Us (Fictional Narrative)		COLLECTION 4 Mid-Feb–March Sweet Sorrow (Analytical Essay)		COLLECTION 5 Apr–mid-May A Matter of Life or Death (Argument Writing)		COLLECTION 6 Mid-May–June Heroes and Quests (Analytical Essay)

Suggested Writing Units of Study–Social Studies/History

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
History		Argument Across the Ages: Historical Speeches	Information: History Books for Children Around the Globe	Argument: Panel Presentations			Blended Genre Information + Argument: Historical Articles for a Journal			
Blog to Learn	Blended Genre: History Blogging Continues Throughout the Year									

10th Grade ELA: Writing Units of Study

Suggested Writing Units of Study in Science located on page 7. While this matrix reflects only the courses that end in a Regents exam, schools are encouraged to adapt the Scope & Sequence to use with additional science electives offered in their schools (includes alignment with the HMH Core Curriculum).

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
English	Literary Analysis: Reviews of Versions of Literature		Argument: Letters to the Editor			Narrative: Science Fiction Scenes			Argument in Many Forms: Poetry, PSA, Songs, Letters...	
HMH Alignment	COLLECTION 1 Sept–Oct		COLLECTION 2 Nov–Dec		COLLECTION 3 Jan–mid-Feb	COLLECTION 4 Mid-Feb–March	COLLECTION 5 Apr–mid-May		COLLECTION 6 Mid-May–June	
	Ourselves and Others (Analytical Essay)		The Natural World (Research Report)		Responses to Change (Argument Writing)	How We See Things (Narrative Writing)	Absolute Power (Literary Analysis)		Hard-Won Liberty (Argument Writing)	

Suggested Writing Units of Study–Social Studies/History

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
History		Argument: Political Debates	Information: History Books for Children Around the Globe	Argument: Essays			Blended Genre Information + Argument: Historical Articles for a Journal			
Blog to Learn	Blended Genre: History Blogging Continues Throughout the Year									

11th Grade ELA: Writing Units of Study

Suggested Writing Units of Study in Science located on page 7. While this matrix reflects only the courses that end in a Regents exam, schools are encouraged to adapt the Scope & Sequence to use with additional science electives offered in their schools (includes alignment with the HMH Core Curriculum).

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
English		Narrative: Memoir		Blended Genre: Narrative, Argument + Information Investigative Journalism		Argument: Civil Rights Speeches		Literary Analysis Essays		Blended Genre: Personal Essays
HMH Alignment	COLLECTION 1 Sept–Oct Coming to America (Argument Writing)		COLLECTION 2 Nov–Dec Building a Democracy (Evidence-Based Information Essay)		COLLECTION 3 Jan–mid–Feb The Individual & Society (Narrative Writing)		COLLECTION 4 Mid–Feb–March A New Birth of Freedom (Persuasive Speech)		COLLECTION 5 Apr–mid–May An Age of Realism (Literary Analysis)	COLLECTION 6 Mid–May–June The Modern World (Persuasive Argument)

Suggested Writing Units of Study–Social Studies/History

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
History		Argument: Political Debates	Information: History Websites for Kids		Argument: Symposium, Papers, and Presentations		Blended Genre: Information + Narrative: Narrative Nonfiction Books			
Blog to Learn	Blended Genre: History Blogging Continues Throughout the Year									

12th Grade ELA: Writing Units of Study

Suggested Writing Units of Study in Science located on page 7. While this matrix reflects only the courses that end in a Regents exam, schools are encouraged to adapt the Scope & Sequence to use with additional science electives offered in their schools (includes alignment with the HMH Core Curriculum).

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
English	Blended Genre: (Narrative, Argument) Personal Essays			Blended Genre: Investigative Journalism		Literary Analysis: Companion Book		Argument: <i>This I Believe</i> Capstone		
HMH Alignment	COLLECTION 1 Sept–Oct Chasin Success (Compare & Contrast Literary Analysis Essay)		COLLECTION 2 Nov–Dec Gender Roles (Informational Essay Using Collections Texts)		COLLECTION 3 Jan–mid-Feb Voices of Protest (Satire)	COLLECTION 4 Mid-Feb–March Seeking Justice, Seeking Peace (Analytical Essay & Argument Essay)	COLLECTION 5 Apr–mid-May Taking Risks (Speech)		COLLECTION 6 Mid-May–June Finding Ourselves in Nature (Personal Narrative)	

Suggested Writing Units of Study–Social Studies/History

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
History		Argument: Science Journalism	Information: History Websites	Argument: Symposium, Papers, and Presentations			Blended Genre Information + Narrative: Narrative Nonfiction Books			
Blog to Learn	Blended Genre: History Blogging Continues Throughout the Year									

Science: Suggested Writing Units of Study

Since many high school science teachers work with students in various grade levels, the suggested writing units of study for science are based on course content and not grade level. While this matrix reflects only the courses that end in a Regents exam, schools are encouraged to adapt the Scope & Sequence to use with additional science electives offered in their schools.

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
Earth Science	Blended Genre	Information: Science Explanations	Argument: Competitive Science Research Proposals			Information: Science Books for Children Around the Globe			Argument: Literature Review for Research Study	
	Blog									
Living Environment	Blended Genre	Information: Science Feature Articles	Argument: Competitive Science Research Proposals			Information: "How To"			Argument: Op-Ed Exploring an Ethical Issue	
	Blog									
Chemistry	Blended Genre	Information: Data Analysis + Lab Reports	Argument: Competitive Science Research Proposals			Information: "Kahn Academy" Videos			Argument: Social Action Projects– Citizen Science	
	Blog									
Physics	Blended Genre	Information: Lab Reports as Articles	Argument: Competitive Science Research Proposals			Information: "Kahn Academy" Videos			Argument: Social Action Projects– Cyber Activism	
	Blog									
Blog to Learn	Blended Genre: History Blogging Continues Throughout the Year									





Grade **9** Units of Study



Grade | **Unit**
9 | **1** This I Believe

“To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment.” ~ Ralph Waldo Emerson

Introduction: In this mini-unit, students practice a variety of writing strategies to create two *This I Believe* essays. Students read model essays and develop their own *This I Believe* essay which they share with the class, publish in a classroom anthology, and optionally submit to the *This I Believe* website for publication. Students write the first essay with support from their teacher and peers and write the second original essay with more independence.

WEEK 1: Students analyze sample *This I Believe* essays and practice strategies for selecting and building ideas. Students end the week by drafting a *This I Believe* essay.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1 Inquiry and Immersion</p>	<ul style="list-style-type: none"> ■ Teacher motivates students by having them Quick Write to respond to the questions: <ul style="list-style-type: none"> – What is the most important thing to you? Why is it so important? – How does this one thing shape your life? ■ Teacher introduces the <i>This I Believe</i> genre/essay by reading aloud and, with students, annotating “One Person a Day,” a model essay written by a teenager. Teacher models how to unpack the argument of an essay, focusing on the belief/claim, the reasons that the belief/claim is true, and the examples/anecdotes the author uses to discuss and support this belief/claim. ■ Teacher shares the teaching point: <i>Writers search for their beliefs by asking themselves, “What do I think the world should be like? What are my dreams for the world?”</i> ■ Students free-write in their notebooks to explore their beliefs by asking themselves the questions above and brainstorm possible essay ideas. <p>HW: Students free-write another possible essay idea. They visit the <i>This I Believe</i> website and (1) read the guidelines and (2) select any essay to read and analyze. They note the title, the author, where he/she is from, the date the essay was posted, and write a short summary.</p>	<p>See <i>A Guide to Inquiry Lessons</i>, page 158</p> <p>“One Person a Day” http://thisibelieve.org/essay/7582/ http://thisibelieve.org/ http://thisibelieve.org/guidelines/</p>

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WEEK 1: Students analyze sample *This I Believe* essays and practice strategies for selecting and building ideas. Students end the week by drafting a *This I Believe* essay.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Collecting</p>	<ul style="list-style-type: none"> ■ Teacher models how to continue collecting ideas for an essay by thinking aloud about the people who are most important to him/her, his/her beliefs about those people, and the roles they played in the teacher’s life. ■ Students free-write to continue to collect ideas and consider important/influential people in their lives while teacher confers. ■ Students meet with a partner and share their ideas for their essays. Partners select one of their partner’s ideas that they find compelling or that they would like to hear more about. Students then add details about that compelling idea. <p>HW: Students read “America’s Beauty Is in Its Diversity” and identify the claim and the steps the author takes to reveal that claim.</p>	<p>The Original Invitation from <i>This I Believe</i> http://thisibelieve.org/history/invitation/</p> <p>“America’s Beauty Is in Its Diversity” http://thisibelieve.org/essay/42798/</p> <p><i>A Guide to Conferring with Writers</i>, page 160</p>
<p>3</p> <p>Building from Free-Writing</p>	<ul style="list-style-type: none"> ■ Teacher facilitates a class discussion on last night’s homework using the questions: <ul style="list-style-type: none"> – Who is the speaker in “America’s Beauty Is in Its Diversity”? – What is her belief? – In what ways does the speaker communicate this belief? Can the belief be perceived as a universal belief? Why or why not? – What evidence and reasons does the author use to support her claim? ■ Teacher models how to extract ideas from the free-writes and how to write a claim by focusing on the universality of the idea/claim, using his/her own writing. Teacher introduces the teaching point: <i>Writers introduce precise claims to explore and inquire into their beliefs about universal ideas and areas of interest.</i> ■ Students revisit their free-writes, select ideas to build upon, and begin developing them by writing claims that represent a universal belief. ■ Students share their claims with a partner and revise as needed. ■ Teacher models how to use other ideas they collected as support for their claims, using the teaching point: <i>Writers develop their claims by supplying evidence and reasons as support.</i> ■ Students list the reasons and evidence they plan to use to support their claims. <p>HW: Students read “Every Girl Has a Tiara” and “Dim Sum with Grandma” and compare how the two authors begin their essays. They identify strategies for beginning an essay that they could emulate in their own writing.</p>	<p>“Every Girl Has a Tiara” http://thisibelieve.org/essay/96688/</p> <p>“Dim Sum with Grandma” http://thisibelieve.org/essay/100092/</p>

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WEEK 1: Students analyze sample <i>This I Believe</i> essays and practice strategies for selecting and building ideas. Students end the week by drafting a <i>This I Believe</i> essay.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>4</p> <p>Writing Effective Beginnings</p>	<ul style="list-style-type: none"> Teacher facilitates a brief discussion based on previous night’s homework of “Every Girl Has a Tiara” and “Dim Sum with Grandma,” using the questions: <ul style="list-style-type: none"> – Were these effective beginnings? Why or why not? Teacher and students create a class chart titled <i>Ways Writers Begin Essays</i>. Using his/her own writing, teacher models two different ways to begin an essay, using the mentor texts (“Every Girl Has a Tiara” and “Dim Sum with Grandma”) as inspiration. Students practice writing different types of beginnings for their essays while teacher confers. Students work with a partner to share their essay beginnings and select the best beginning to use in their drafts. <p>HW: Students continue to work on the beginnings of their essay.</p>	<p>“Every Girl Has a Tiara” http://thisibelieve.org/essay/96688/</p> <p>“Dim Sum with Grandma” http://thisibelieve.org/essay/100092/</p>
<p>5</p> <p>Drafting</p>	<ul style="list-style-type: none"> Teacher models drafting an essay, using his/her own writing and the teaching point: <i>When writers draft their essays, they make sure each section of their essay has a reason, specific evidence, and an explanation of how the evidence supports the belief.</i> Students begin drafting their essays. Teacher meets with students in small groups to confer on selected grammar conventions and/or writing effective beginnings. <p>HW: Students finish drafting their essays over the weekend. Students read “Gray Hairs and Wrinkles” and an untitled <i>This I Believe</i> essay and compare how the two authors end their essays. Students identify strategies that they can emulate in their own writing.</p>	<p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p> <p>[Untitled]: http://thisibelieve.org/essay/7557/</p> <p>“Gray Hairs and Wrinkles” http://thisibelieve.org/essay/67455/</p>

WEEK 2: Students engage in peer and teacher conferencing and finalize the drafts of their first essay.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p align="center">6</p> <p>Writing Effective Endings</p>	<ul style="list-style-type: none"> ■ Teacher facilitates a class discussion based on previous night’s homework, using the questions: <ul style="list-style-type: none"> – Which ending was most effective? Why or why not? ■ Using his/her own writing, teacher models at least two different ways to end an essay, using the mentor texts as inspiration and the teaching point: <i>Writers provide a concluding statement or ending to help solidify their position and support the argument presented.</i> ■ Students practice writing different types of endings for their essays while teacher confers with students. Teacher may choose to meet with small groups to reinforce previous writing lessons such as writing beginnings and having a clear claim. ■ Students share their drafts and their potential endings with a partner to elicit feedback. <p>HW: Students are given three <i>This I Believe</i> essays to read, looking for strategies they would like to emulate in their writing. They identify these strategies and jot down how they could potentially incorporate them into their essays.</p>	<p>“Two Worlds, One Great Nation” http://thisibelieve.org/essay/127861/</p> <p>“We’re All Different in Our Own Ways” http://thisibelieve.org/essay/14338/</p> <p>“With Liberty and Inequality for All” http://thisibelieve.org/essay/166170/</p>
<p align="center">7</p> <p>Revising</p>	<ul style="list-style-type: none"> ■ Using a model essay, teacher demonstrates how to revise by incorporating one strategy identified for homework. ■ Students revise their essays according to the strategies they identified in their homework and incorporate feedback about how to end their essays. ■ Teacher meets with students in small groups, focusing on writing endings and selected grammar conventions. 	<p>See <i>A Guide to Using Inquiry Editing Centers</i>, page 161</p>
<p align="center">8</p> <p>Adding Finishing Touches</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates a self-assessment strategy by modeling how to use the <i>Argument Checklist</i>. Teacher then models how to use the information from the checklist to make revisions to his/her writing. ■ Teacher meets and confers with students in groups on revision techniques and selected grammar conventions. ■ As students participate in the centers, they make any final revisions to their <i>This I Believe</i> essays, meeting with peers and teacher to elicit feedback as needed. <p>HW: Students read the transcript of Edward R. Murrow’s <i>This I Believe</i> essay. Using his words as inspiration, students identify a second belief to write about and write a paragraph summarizing that belief.</p>	<p>See <i>Argument Checklist</i>, page 168 <i>A Guide to Conferencing with Writers</i>, page 160 and <i>A Guide to Using Inquiry Editing Centers</i>, page 161</p> <p>Edward R. Murrow: Transcript, <i>This I Believe</i> http://www.npr.org/thisibelieve/murrow_transcript.html</p>

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WEEK 2: Students engage in peer and teacher conferencing and finalize the drafts of their first essay.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>9</p> <p>Sharing, Reflecting, and Brainstorming for the Second Essay</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates how to give effective feedback. Students share their completed essays with their peers and provide feedback to one another. ■ Teacher engages students in reflection and goal-setting; students jot down their responses to the following: <ul style="list-style-type: none"> – What went well? – What was the strongest part of my essay? – What can I do differently next time? – What strategies can I develop in the next essay? ■ Teacher models how to turn reflection responses into goals for the second <i>This I Believe</i> essay. ■ Students write their goals for the second essay. After setting goals for their next essay, students return to their notebooks and either use the second belief they identified for HW or choose another idea from the entries written earlier to begin collecting ideas for a second essay. Students can be challenged to test out a new approach for this essay (e.g., using anecdotes, writing from a moment, etc.). <p>HW: Students complete plans for a second essay.</p>	
<p>10</p> <p>Drafting</p>	<ul style="list-style-type: none"> ■ Teacher models drafting the second essay with a focus on a new goal (stronger voice, for example), and demonstrates how to use a mentor text to study how other authors achieve that goal. ■ Students reread selected mentor texts and annotate these texts to identify writers' motives that would help students achieve their writing goal. ■ Students begin drafting their second essay while teacher meets with students in small groups on writing powerful beginnings, incorporating theme, and selected grammar conventions. <p>HW: Students continue to draft their second essay.</p>	<p>See <i>A Guide to Conferencing with Writers</i>, page 160 and <i>A Guide to Using Inquiry Editing Centers</i>, page 161</p>

WEEK 3: Students write a second “*This I Believe*” essay with more independence. They draft, revise, and share their essays throughout the week.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Writing and Conferring</p>	<ul style="list-style-type: none"> ■ Students continue to write their second <i>This I Believe</i> essay and meet with peers for feedback as necessary. ■ Teacher meets with students in small groups on writing thoughtful endings, writing with vivid detail, and selected grammar conventions. <p>HW: Students finish their draft or continue revising their second essay.</p>	
<p>12</p> <p>Conferring and Revising</p>	<ul style="list-style-type: none"> ■ Students share their drafts with a peer to elicit feedback and continue revising their essays. ■ Teacher meets with students in groups on word choice, the reflective voice, and selected grammar conventions. <p>HW: Students continue to revise their essays and complete their drafts.</p>	
<p>13</p> <p>Selecting and Preparing Text for Publication</p>	<ul style="list-style-type: none"> ■ Students select which essay they would like to submit to the class anthology for publication. ■ Teacher models how to prepare an essay for publication, and students make final revisions in preparation for publication. 	
<p>14</p> <p>Publishing and Sharing</p>	<ul style="list-style-type: none"> ■ Students submit their essays to <i>This I Believe</i> and publish them in a class anthology. ■ Students hold a “radio broadcast” and read their essays to one another. Teacher or a selected student can serve as the moderator. 	
<p>15</p> <p>Reflection</p>	<ul style="list-style-type: none"> ■ Teacher models how to reflect on the work accomplished in this unit, thinking aloud about how it could shape students’ writing for the school year and in their high school careers. <ul style="list-style-type: none"> – How can I look at other texts as models for how I write? – How does emulating a writing strategy differ from copying someone’s work? – Is there a “right way” to organize an essay? – Has my opinion about writing changed as a result of this essay? Explain. ■ Students engage in a discussion about the questions posed above and jot down their responses. ■ Teacher models how to take these responses and turn them into writing goals for the next writing unit and the school year. ■ Students draft writing goals. 	

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Additional Resources

Audio versions of *This I Believe* featured on NPR: <http://www.npr.org/series/4538138/this-i-believe>

Grade 9 Unit 1 Key Standards:

Reading Standards for Informational Text

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.
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
 - c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Language Standards

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
 - b. Use a colon to introduce a list or quotation.
 - c. Spell correctly.

Grade 9 | Unit 2

Narrative Vignettes/Flash Fiction

“The most valuable of all talents is that of never using two words when one will do.” ~ Thomas Jefferson

“Therefore, since brevity is the soul of wit,
And tediousness the limbs and outward flourishes,
I will be brief.” ~ William Shakespeare, *Hamlet*

Introduction: In this two-week mini-unit, students revisit the importance of “story” and its essential elements by exploring flash fiction. Students identify qualities of good flash fiction, read a rich variety of flash fiction, and apply what they learn to write a series of four to five narrative vignettes/flash fiction. Flash fiction is known by many names, such as micro-fiction, postcard fiction, short short fiction, sudden fiction, furious fiction, minute fiction, nano-fiction, sawn-off stories, “smoke long” or “palm-sized” stories in China, and *nouvelles* in France. Flash fiction is a great way to engage students quickly with writing every day.

WEEK 1: Students explore flash fiction by reading published shorts, collecting ideas for stories, and drafting their pieces

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
1 Inquiry and Immersion	<ul style="list-style-type: none"> Teacher motivates students with a Quick Write to respond to the questions: <ul style="list-style-type: none"> – What makes a story? – What are the elements of a story? Students share their responses. Teacher begins inquiry by introducing the teaching point: <i>Writers often read a variety of texts in the genre they want to write and think about the qualities of that genre.</i> Students read sample flash fiction pieces (“We Stand Up,” “Kolkata Sea,” “Wants,” etc.) and work with a partner to name the qualities of good flash fiction. Teacher facilitates a discussion and creates a class chart with students titled <i>Qualities of Good Flash Fiction</i>. (<i>A Guide to Inquiry Lessons</i>, page 158) Students end the class by free-writing possible story beginnings based on the flash fiction stories they read (understanding that they will write four to five flash fiction pieces by the end of this unit). (If needed, students can use the prompt: <i>Somebody....Wants...But...So...</i>) <p>HW: Students continue to free-write possible story beginnings.</p>	<p>Flash Fiction Texts http://flashfictiononline.com/main/ “We Stand Up” by Bruce Holland Rogers; “Kolkata Sea” by Indrapramit Das; “Wants” by Grace Paley; “Master Tèng-t’u” by Sung Yü</p> <p>“Girl” by Jamaica Kinkaid http://bcs.bedfordstmartins.com/virtualit/fiction/Girl/Girl.pdf</p> <p>“Oliver’s Evolution” by John Updike http://www.esquire.com/entertainment/books/a5576/john-updike-final-story-0498/</p> <p><i>Smoke Long Quarterly</i> http://www.smokelong.com/ Online literary magazine dedicated to flash fiction.</p> <p><i>Vestal Review</i> http://www.vestalreview.org An online flash fiction magazine.</p> <p>“Somebody Wanted, But, So Then, Finally” template http://www.uen.org/utahstandardsacademy/elaelem/downloads/level2/2-3-3-SWBSTF.pdf</p>

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WEEK 1: Students explore flash fiction by reading published shorts, collecting ideas for stories, and drafting their pieces		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
		<p>Sample Qualities of Good Flash Fiction Chart</p> <ul style="list-style-type: none"> Concise—economy of words Precise—every word counts Clear setting and scene Character knowledge relevant to the story Story elements can be inferred not stated, but story feels complete Brisk pace Few details—only important details Compelling story—shows not tells Twist ending—raises as many questions as answers
<p>2</p> <p>Collecting Stories</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates a collecting strategy by sharing his/her own ideas for starting flash fiction stories, using the teaching point: <i>Writers imagine possible stories by considering issues that are important to them and collecting ideas for stories that could bring those issues to life.</i> ■ Students write drafts of several beginnings or stories while teacher confers. ■ Midway through class, teacher demonstrates another collecting strategy: <i>Writers imagine story ideas by thinking about events or characters they wish existed.</i> Other collection strategies to consider: writing from photographs, overheard conversations, experiences, etc. ■ Students continue to collect ideas for possible stories while teacher confers. ■ Students end class by sharing their story drafts with a partner and discussing which ideas sound most interesting. <p>HW: Students read and annotate Ursula K. LeGuin’s “What Makes a Story?”</p>	<p>See <i>A Guide to Demonstrating Writing</i>, page 159</p> <p>See <i>A Guide to Conferring with Writers</i>, page 160</p> <p>HW: “What Makes a Story?” by Ursula K. Le Guin http://www.ursulakleguin.com/WhatMakesAStory.html</p>

WEEK 1: Students explore flash fiction by reading published shorts, collecting ideas for stories, and drafting their pieces

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Developing Drafts</p>	<ul style="list-style-type: none"> ■ Teacher begins class by discussing <i>What Makes a Story?</i> by U. Le Guin, using the question: <ul style="list-style-type: none"> – What does she mean when she says, “A story has a beginning, a middle, and an end... but it doesn’t describe all stories”? ■ Students read real writers’ responses to the question “What is a short story?” and watch the rap video <i>Five Elements of A Story</i>. ■ Teacher begins a chart, <i>Our Ideas About What Makes a Story</i>, and charts students’ responses. Teacher facilitates a discussion of story elements, using the following critical thinking questions: <ul style="list-style-type: none"> – Do all stories need all story elements? Why or why not? – Are story elements always explicit? Can they be implicit? – Does flash fiction include all the elements? – Why are there critics of flash fiction? – Is flash fiction art or a fad? – What is the genre good for and what are its limitations? ■ Based on their new understanding of <i>What Makes a Story</i>, students continue working on their drafts to complete the stories they already started and drafting some new ones. <p>HW: Students stretch out their drafts and/or start new ones.</p>	<p>“What is a short story?” http://scholar.lib.vt.edu/ejournals/ALAN/v28n1/singer.html</p> <p>“Five Elements of a Story” rap at https://www.flocabulary.com/fivethings/</p>
<p>4</p> <p>Redrafting and Revising for Structure</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates how to consider structure to redraft/revise a flash fiction story, using a storyboard to think through possible scenes (and add any that are missing), and introduces the teaching point: <i>Writers plan for their stories by considering a climax or crisis point that could emerge, the types of scenes that could show the problem emerging, the ways characters try to deal with or avoid the problem, and then possibly a resolution to that problem.</i> ■ Students redraft and revise while teacher confers. ■ Teacher shows examples of mentor flash fiction scenes and names the techniques the author uses to make the writing come to life (action, inner thinking, description, dialogue); teacher demonstrates by drafting a scene from his/her story, using the techniques named. ■ Students continue to revise or draft new pieces while teacher confers. ■ Students end class by talking to a partner about what went well and what was challenging in their writing. <p>HW: Students finish drafts. Students read additional flash fiction.</p>	<p>See <i>A Guide to Demonstrating Writing</i>, page 159</p> <p>Storyboard pdf http://digitalstorytelling.coe.uh.edu/storyboard-templates/PDF-storyboard.pdf</p> <p>See <i>A Guide to Conferring with Writers</i>, page 160</p> <p>Flash Fiction Texts http://flashfictiononline.com/main/</p>

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WEEK 1: Students explore flash fiction by reading published shorts, collecting ideas for stories, and drafting their pieces		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>5</p> <p>Revising for Craft</p>	<ul style="list-style-type: none"> Teacher demonstrates revision by revising his/her flash fiction piece, using the teaching point: <i>Flash fiction writers know that brevity is key, and they revise their writing by looking for phrases to cut, or ways to condense lines into a word.</i> Students revise their pieces focusing on brevity and condensing lines while teacher confers. Students end class by sharing and discussing their progress with a partner. <p>HW: Students continue to revise writing over the weekend.</p>	<p>See <i>A Guide to Demonstrating Writing</i>, page 159</p> <p>See <i>A Guide to Conferencing with Writers</i>, page 160</p> <p>Clark, Roy Peter. <i>How to Write Short: Word Craft for Fast Times</i>. Little, Brown and Company, 2014</p>

WEEK 2: Students work on revising their stories as well as on drafting new flash fiction pieces		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Sharing and Feedback</p>	<ul style="list-style-type: none"> Teacher revisits class chart <i>Qualities of Good Flash Fiction</i> and demonstrates how to use a chart or checklist to reflect on writing by thinking aloud about his/her own piece and considering what went well and what to improve. Students work in groups of four, using the class chart <i>Qualities of Good Flash Fiction</i> and the <i>Narrative Checklist</i> to read and think about each other’s pieces. Students give each other feedback on strengths and areas to consider for improvement. Students use peer feedback to set preliminary goals and then begin to revise their writing/ write new drafts. <p>HW: Students continue revising pieces and begin brainstorming ideas for new flash fiction pieces.</p>	<p>Think-Aloud: Writing is also a complex cognitive activity. Students can improve their writing when strategies are demonstrated for them in clear and explicit ways. Students can learn the forms and functions of writing as they observe writing by knowledgeable writers, especially when demonstrations are followed by opportunities for independent writing.</p> <p>See <i>Narrative Checklist</i>, page 166</p>
<p>7</p> <p>Using Mentor Texts to Set Goals for Writing</p>	<ul style="list-style-type: none"> Teacher calls students’ attention to the mentor flash fiction pieces they read in week one and introduces the teaching point: <i>Writers use mentor texts to identify strategies they would like to try out in their own writing.</i> Teacher models by selecting a sample mentor text and identifying strategies the author used that they would like to try out in their own writing. Teacher revises the story using that strategy. Students reread selected mentor texts, annotate the texts to identify the writer’s moves, and set goals for their next flash fiction piece, using the mentor text as inspiration—and try some revision. <p>HW: Students use writing goals to continue with revision.</p>	<p>Flash Fiction Texts http://flashfictiononline.com/main/</p> <p>“Making the Most of Mentor Texts” by Kelly Gallagher http://www.ascd.org/publications/educational-leadership/apr14/vol71/num07/Making-the-Most-of-Mentor-Texts.aspx</p>

WEEK 2: Students work on revising their stories as well as on drafting new flash fiction pieces

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p align="center">8</p> <p>Considering Audience and Purpose</p>	<ul style="list-style-type: none"> ■ Teacher facilitates a discussion: <ul style="list-style-type: none"> – Does flash fiction reinvent fiction? Why or why not? – How can flash fiction challenge a reader’s beliefs or ideas about what a story is? ■ Teacher demonstrates selecting a story idea for new flash fiction piece by using the teaching point: <i>Writers of flash fiction choose to write stories that will affect their audience or challenge the reader’s beliefs about what a story is.</i> ■ Teacher models thinking about whom he/she is writing for, and what stories might inspire or challenge that group/person. ■ Students consider audience and purpose for their stories, and write some new drafts. <p>HW: Students draft new flash fiction pieces.</p>	<p>Winning entries in the 2013 Flash Fiction Competition http://www.dromineerliteraryfestival.ie/_blog/News_and_Updates/post/read-the-winning-entries-in-the-2013-flash-fiction-competition/#.VVokZU3QcdU</p>
<p align="center">9</p> <p>Using Detail to Suggest Meaning</p>	<ul style="list-style-type: none"> ■ Teacher motivates students by writing the following “story” (attributed to Ernest Hemingway), onto the board or onto chart paper: <i>For sale: baby shoes, never worn.</i> ■ Teacher facilitates discussion using the following questions: <ul style="list-style-type: none"> – How is detail used here to suggest stories and implicit meaning? – What does a story need in order to be a story? – With what questions and ambiguities does this story leave the reader? – What is happening beneath the surface of these six words (implicit story)? How does what’s left unsaid work/not work in this piece? – Do you think it’s harder to write flash fiction or a longer work, like a novel? Why? ■ Following the discussion, teacher demonstrates how to use a small detail to suggest meaning using his/her own flash fiction piece and the teaching point: <i>Writers use small details to suggest underlying meanings.</i> ■ Students continue writing/revising flash fiction pieces, focusing on using small details to suggest underlying meanings, and challenging themselves to revise at least one story for brevity. Teacher confers. <p>HW: Answer the question: Can a short story be too short? Why or why not?</p>	

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WEEK 2: Students work on revising their stories as well as on drafting new flash fiction pieces		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>10</p> <p>Revising</p>	<ul style="list-style-type: none"> Teacher models revising his/her flash fiction piece by using the teaching point: <i>Writers revise their stories by using literary devices to reveal the character's inner life.</i> Students select their four to five most powerful flash fiction pieces and make final revisions by adding literary devices and using the class chart <i>Qualities of Good Flash Fiction</i> and the <i>Narrative Checklist</i>. Students prepare pieces for publishing by adding details, making final revisions and edits, and formatting the pieces. <p>HW: Students finish preparing their flash fiction pieces for publication.</p>	<p>See <i>Narrative Checklist</i>, page 166</p> <p>Sample Qualities of Good Flash Fiction Chart</p> <ul style="list-style-type: none"> Concise—economy of words Precise—every word counts Clear setting and scene Character knowledge relevant to the story

WEEK 3: Students select their pieces, publish for real audiences, and reflect on their writing.																
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES														
<p>11</p> <p>Preparing to Publish</p>	<ul style="list-style-type: none"> Students peer review and read each other's flash fiction pieces. Students help each other select best pieces for class anthology. Students work together to decide the format of the anthology and then work in groups to sort the stories and build the anthology (suggestions: several anthologies based on major themes or topics or one class anthology organized by student, theme, etc.). 															
<p>12</p> <p>Publish and Celebrate</p>	<ul style="list-style-type: none"> Teacher shares importance of publishing a finished work, sharing with others; that <i>writing is an exchange between writers and readers; that real writers need real readers.</i> Students share anthology with other classes; make anthology available in school library; publish writing online. 	<p>Websites to submit Flash Fiction publications: http://www.thereviewreview.net/publishing-tips/flash-fiction-list-resources</p> <table> <tr> <td>Everydayfiction</td> <td>www.everydayfiction.com</td> </tr> <tr> <td>Duotrope's Digest</td> <td>www.duotrope.com</td> </tr> <tr> <td>Flashquake</td> <td>www.flashquake.org</td> </tr> <tr> <td>Flash Fiction Online</td> <td>www.flashfictiononline.com</td> </tr> <tr> <td>Smoke Long</td> <td>www.smokelong.com</td> </tr> <tr> <td>365 Tomorrows</td> <td>www.365tomorrows.com</td> </tr> <tr> <td>Vestal Review</td> <td>www.vestalreview.net</td> </tr> </table>	Everydayfiction	www.everydayfiction.com	Duotrope's Digest	www.duotrope.com	Flashquake	www.flashquake.org	Flash Fiction Online	www.flashfictiononline.com	Smoke Long	www.smokelong.com	365 Tomorrows	www.365tomorrows.com	Vestal Review	www.vestalreview.net
Everydayfiction	www.everydayfiction.com															
Duotrope's Digest	www.duotrope.com															
Flashquake	www.flashquake.org															
Flash Fiction Online	www.flashfictiononline.com															
Smoke Long	www.smokelong.com															
365 Tomorrows	www.365tomorrows.com															
Vestal Review	www.vestalreview.net															

WEEK 3: Students select their pieces, publish for real audiences, and reflect on their writing.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>13</p> <p>Reflecting</p>	<ul style="list-style-type: none"> ■ Teacher models how to reflect on writing by reflecting on his/her own writing and responding to the following questions: <ul style="list-style-type: none"> – What did I learn about myself as a writer? What did I get better at? – What evidence is there in my writing of learning to be a more powerful writer? – What part of the writing process was the most difficult? Most rewarding? – What advice would I give to a friend who had to complete the same assignment? – What readings or class activities influenced my writing? – If I got feedback while writing, did that help me and how? ■ Students discuss the reflection questions with each other and then select two reflection questions to answer in writing. 	

Additional Resources

Smoke Long Quarterly

<http://www.smokelong.com/>

Online literary magazine dedicated to flash fiction

Explore Flash Non-Fiction at

[www.http://brevitymag.com/](http://www.brevitymag.com/)

Brief essays that are no more than 750 words

Vestal Review <http://www.vestalreview.org>

Online flash fiction magazine.

The New York Times/The Learning Network–Short & Sweet:

“Reading & Writing Flash Fiction” by Amanda Christy Brown and

Katherine Schulten 10/3/2013

http://learning.blogs.nytimes.com/2013/10/03/short-and-sweet-reading-and-writing-flash-fiction/?_r=0

Psychology Today–“The Psychological Power of Storytelling”

by Pamela Routledge, Ph.D.

<https://www.psychologytoday.com/blog/positively-media/201101/the-psychological-power-storytelling>

Thomas, James. *Flash Fiction: 72 Very Short Stories*. New York: W. W. Norton, 1992.

“Flash Fiction: A List of Resources”

<http://www.thereviewreview.net/publishing-tips/flash-fiction-list-resources>

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Grade 9 Unit 2 Key Standards:

Reading Standards for Literature

3. Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
5. Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.
11. Interpret, analyze, and evaluate narratives, poetry, and drama aesthetically and ethically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations.
 - a. Self-select text to respond and develop innovative perspectives.
 - b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.

Writing Standards

1. Create literary texts that demonstrate knowledge and understanding of a wide variety of texts of recognized literary merit.
3. Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details, and well-structured sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
 - f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the internet, to produce, publish, and update individual or shared writing projects, taking advantage of technology's capacity to link to other information and display information flexibly and dynamically.
9. Draw evidence from literary texts to support analysis, reflection, and research.
 - a. Apply Grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
10. Write routinely over extended timeframes for a range of tasks, purposes, and audiences.
11. Create literary texts that demonstrate knowledge and understanding of a wide variety of texts of recognized literary merit.
 - a. Engage in a wide range of prewriting experiences, such as using a variety of visual representations, to express personal, social, and cultural connections and insights.
 - b. Identify, analyze, and use elements and techniques of various genres of literature.
 - c. Create drama, including plays, scripts, and screenplays, and other literary forms (e.g. videos, artwork).
 - d. Create poetry, stories, plays, and other literary forms (e.g. videos, artwork).

Language Standards

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
 - a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian's Manual for Writers*) appropriate for the discipline and writing type.
5. 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.
 - b. Analyze nuances in the meaning of words with similar denotations.
6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Speaking & Listening Standards

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
 - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - 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.
 - 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.

9 | 3 Companion Guides

“I don’t tell you what you already know: the chronology of events, what characters explicitly say and do, and so forth. Instead, I fill in all the gaps and answer your questions about how this world might work and why things might happen as they do.” ~ Lois Gresh

Introduction: In this unit, students engage in literary analysis by exploring the world of companion guides. They will understand how the function of companion guides is to analyze specific elements of other books. Teacher should have available a selection of companion guides to use as models and share with students. Students read excerpts from published companion guides to learn about what a companion guide tries to explain or add to a published work. Students identify and use important features of literary analysis to create a companion guide to uncover the deeper meaning of a book or story.

WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Inquiry and Immersion</p>	<ul style="list-style-type: none"> ■ Teacher motivates students with a Quick Write to respond to the question: <ul style="list-style-type: none"> – Why do writers create companion guides? ■ Students share their responses. If necessary, teacher offers a definition and shows examples of companion guides. ■ Teacher begins inquiry by introducing the teaching point: <i>Writers often read a variety of texts in the genre they want to write and think about the qualities of that genre.</i> ■ Students read excerpts of published companion guides (see excerpt in Resources) to identify what they do and don’t do. ■ Teacher facilitates a discussion and creates a class T-chart with students, titled <i>Companion Guides: What They Do and Don’t Do.</i> ■ Questions to guide discussion: <ul style="list-style-type: none"> – Why does the author of <i>The Divergent Companion Guide</i> stress that in a companion guide you do not read about what you already know? – What does this mean? ■ Students end the class by free-writing two to three possible ideas for a companion guide based on stories/books they have read and know well. (Teacher can decide if students write a companion guide for a class novel or for a book they have read independently.) 	<p>Introduction to <i>The Divergent Companion Guide</i> by Lois Gresh:</p> <p>“In this book you’ll find... I don’t tell you what you already know: the chronology of events, what characters explicitly say and do, and so forth. Instead, I fill in all the gaps and answer your questions about how this world might work and why things might happen as they do. You’ll learn answers to burning questions, such as:</p> <ul style="list-style-type: none"> ■ Are we all more divergent than we think? ■ How far away are we in the real world to the genetic manipulations in <i>Allegiant</i>? ■ Is it possible to change an entire population and alter the way everybody thinks by toying with genes?”

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WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES					
		<p>Companion Guides</p> <table border="1"> <thead> <tr> <th data-bbox="1272 313 1671 362"><i>What they do:</i></th> <th data-bbox="1671 313 1982 362"><i>What they don't do:</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="1272 362 1671 784"> <p>Explore the backstory of certain characters</p> <p>Analyze how symbols are developed across the text</p> <p>Look at a variety of interpretations of aspects of the story</p> <p>Analyze characters' motivations and relationships</p> <p>Work along with the original text to give the reader greater insight into the original work</p> </td> <td data-bbox="1671 362 1982 784"> <p>Retell the plot of the story</p> <p>List all the characters and provide descriptions</p> <p>Tell a truncated version of the story</p> <p>Act as study guides that can be read in place of the book</p> </td> </tr> </tbody> </table> <p>Published companion guides to use as models:</p> <ul style="list-style-type: none"> ■ <i>The Divergent Companion</i> by Lois Gresh ■ <i>The Sorcerer's Companion. A Guide to the Magical World of Harry Potter</i> by Allan Zola Kronzck & Elizabeth Kronzck ■ <i>The Walking Dead</i> ■ <i>Game of Thrones</i> ■ <i>Hunger Games</i> 		<i>What they do:</i>	<i>What they don't do:</i>	<p>Explore the backstory of certain characters</p> <p>Analyze how symbols are developed across the text</p> <p>Look at a variety of interpretations of aspects of the story</p> <p>Analyze characters' motivations and relationships</p> <p>Work along with the original text to give the reader greater insight into the original work</p>	<p>Retell the plot of the story</p> <p>List all the characters and provide descriptions</p> <p>Tell a truncated version of the story</p> <p>Act as study guides that can be read in place of the book</p>
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WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Companion Guides– Literary Analysis</p>	<ul style="list-style-type: none"> ■ Teacher connects ideas about literary analysis with companion guides, using the teaching point: <i>When writers analyze stories to write companion guides, they try to answer questions that are important to the story and that could shed light on specific interpretations.</i> ■ Students read <i>Literary Analysis Graphic</i> and discuss the connections between literary analysis and the <i>Companion Guides Dos and Don'ts Chart</i>. ■ Teacher facilitates class discussion and adds new ideas to the class chart. ■ Questions to guide discussion: <ul style="list-style-type: none"> – How does a companion guide integrate analysis and interpretation? – How does a companion guide use textual evidence, quotations, and research to support the analysis and interpretation? ■ Teacher models how to take ideas for a companion guide and map out possible pathways for analysis and interpretation of that book. ■ Students revisit their possible ideas for companion guides and write down several possibilities for how they could integrate analysis and interpretation for each of the possible books they identified. 	<p>Student-friendly <i>Literary Analysis Graphic</i> is available at http://www.edutopia.org/pdfs/blogs/edutopia-alrubail-litanalysis.png</p> <p>A short PowerPoint on literary analysis as argument is available at Purdue Online Writing Lab https://owl.english.purdue.edu/owl/resource/697/1/</p> <p>“Pattern Folders” on teaching literary analysis is available at https://www.teachingchannel.org/videos/literary-analysis-tool</p>
<p>3</p> <p>Selecting a Book to Analyze</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates strategies for selecting a book for the companion guides by modeling how to identify a book that raises questions, using the teaching point: <i>Writers of companion guides write about books that they love and want to understand on a deeper level.</i> ■ Teacher models by looking at all possible pathways for analysis and interpretation and thinking aloud about his/her own book choice, using these questions: <ul style="list-style-type: none"> – Is there something interesting or unusual about the background of the story? – What is the author’s inspiration? – Does the book share a literary tradition? (For example, the book <i>Divergent</i> is about a dystopian society after some kind of apocalypse; it belongs to a genre of literature that includes <i>1984</i>, <i>Fahrenheit 451</i>, <i>Brave New World</i>, <i>The Giver</i>, <i>The Hunger Games</i>, etc. Though these books are often set in an imagined future, they deal with real world problems, concerns, criticisms or fears.) 	<p>Author’s three questions from <i>The Divergent Companion Guide</i>:</p> <ul style="list-style-type: none"> ■ Are we all more divergent than we think? ■ How far away are we in the real world to the genetic manipulations in <i>Allegiant</i>? ■ Is it possible to change an entire population and alter the way everybody thinks by toying with genes? <p>Questions from <i>The Divergent Companion Guide</i> by Lois Gresh:</p> <ul style="list-style-type: none"> ■ Are we all more divergent than we think? ■ How far away are we in the real world to the genetic manipulations in <i>Allegiant</i>? ■ Is it possible to change an entire population and alter the way everybody thinks by toying with genes?

WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> ■ Students work with a partner to finalize their book choices for the companion guide and brainstorm and write down answers to the questions above or other questions that their book raises. <p>HW: Students choose a text and write a response to reading to surface interpretations of a text; students use the response to write three questions that the book inspires, using the three questions from the <i>Divergent Companion Guide</i> as a model. Students bring questions and books to class for reference.</p>	
<p>4 Planning</p>	<ul style="list-style-type: none"> ■ Teacher models various types of questions that loyal readers would want to ask about a book that would enrich and deepen their understanding, using the teaching point: <i>Writers of companion guides imagine what a loyal reader would want to know about the book, and they focus their writing around investigating possible answers to big questions such as What are the author’s motivations/idea? What are the themes and how does the author develop them? Who are the characters and what do they represent? How do the author’s choices about style and craft build the book’s meaning? What are the things that influenced the author to write the book (historical/scientific influences, etc.)?</i> ■ The teacher demonstrates how to use these questions as models to assess students’ HW questions by considering: <ul style="list-style-type: none"> – Do your HW questions enrich and deepen a reader’s understanding of the book? How? ■ Students then assess and revise each of their three HW questions to ensure that each question would serve to enrich and deepen a reader’s understanding of the book. ■ Students end class by talking to a partner and sharing their three questions and plans for interpretations. <p>HW: Students think about the most intriguing points raised by their questions and consider how they can be used as powerful ways to introduce their writing.</p>	

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WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>5</p> <p>Great Beginnings</p> <p>Using Mentor Texts to Set Goals for Writing</p>	<ul style="list-style-type: none"> Teacher demonstrates writing an introduction, using the teaching point: <i>Writers of companion books craft introductions that hint at key interpretations.</i> <p>An option is to use an introduction from one of the published companion guides as a model and discuss. For example, using the introduction to the <i>Harry Potter Companion Guide</i>, teacher points out how the author gets the reader interested and wondering by asking a <i>Did You Know</i> question so that the reader is expecting to gain some valuable knowledge about wizards.</p> <ul style="list-style-type: none"> Students work on drafting an engaging introduction to their companion guides that establishes a focus for their interpretations as teacher confers. <p>HW: Students continue drafting over the weekend.</p>	<p>Excerpt from <i>The Sorcerer’s Companion. A Guide to the Magical World of Harry Potter</i>:</p> <p><i>“If you’re like most Harry Potter fans, you probably know that Harry’s prized possession is his broomstick, Hermione’s favorite subject is arithmancy, and a magnificent creature called a hippogriff helped Sirius Black evade capture. But did you know that wizards were once thought to fly on pitchforks...?”</i></p>

WEEK 2: Students work on writing strong interpretations through elaboration and revision		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Interpretation</p>	<ul style="list-style-type: none"> Teacher facilitates a discussion on the question <i>What does it mean to interpret?</i> to elicit the teaching points: <ul style="list-style-type: none"> <i>Literature presents the reader with more than one possible meaning; interpreting literature requires care and attention.</i> <i>Approaching literature with an inquiring attitude helps us interpret. When we interpret literature, we take what we already know and add the experience and wisdom of the author.</i> Students look at their three questions for their companion guide and start drafting interpretations/responses to each question. 	<p>“Literary Analysis versus Plot Summary versus Plot Interpretation” http://www.syracusecityschools.com/tfiles/folder718/Unit%2003%20Literary_Analysis_vs_Plot_Summary_vs_Plot_Interpretation.pdf</p>

WEEK 2: Students work on writing strong interpretations through elaboration and revision.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p align="center">7</p> <p align="center">Making Valid and Reasonable Interpretations</p>	<ul style="list-style-type: none"> ■ Teacher models how to construct a valid and reasonable analysis and interpretation, using the teaching point: <i>Good writers of companion books tell the reader their interpretations and provide evidence and support for these interpretations. One strategy is to use quotes from the book as evidence to support interpretations.</i> ■ Students work on drafts and practice enhancing interpretations by identifying and adding quotes and specific examples to their writing. <p>HW: Students continue drafting their interpretations and research secondary sources that support their interpretations. Students bring in one example/article to class.</p>	
<p align="center">8</p> <p align="center">Using Secondary Sources</p>	<ul style="list-style-type: none"> ■ Teacher models how students can use a secondary source to help inform their interpretation of the book by introducing the teaching point: <i>Writer’s own ideas about the text are enhanced when informed by an awareness of what others have thought and written about the texts or ideas. Material is introduced from a secondary text to support a particular interpretation being made (i.e. you agree with what the critic has said). Also, quotes from secondary texts can represent issues to be agreed or disagreed with.</i> ■ Teacher demonstrates how background reading can inform interpretation and analysis of texts, can shape ideas and influence thinking, and can be used or rejected. (Teacher can use a piece of literary criticism for the book that they have selected or can use one of the samples of literary analysis found online in Resources.) ■ Students read and evaluate the secondary source that they brought to class to determine its usability. ■ Students then revisit their interpretations and make a plan for the types of information they need to research. (If necessary, teacher can model how to conduct the research.) <p>HW: Students continue to research secondary sources and incorporate information from them into their interpretations.</p>	<p>“Hunger Game Names Explained” http://www.slate.com/blogs/browbeat/2012/03/21/the_hunger_games_names_explained.html</p> <p>“Botanic Notables: Plants of the Hunger Games” http://www.gardendesign.com/ideas/botanic-notables-plants-of-the-hunger-games</p>

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WEEK 2: Students work on writing strong interpretations through elaboration and revision.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>9</p> <p>Focus</p>	<ul style="list-style-type: none"> Teacher demonstrates how interpretation can be strengthened or sharpened by focusing on one of the following: examining structure, author’s word choice, characters’ motivations, plot, use of language, literary devices, etc. Students continue drafting paragraphs that interpret the text that is focused on and respond to the questions posed. Teacher confers and meets with students in small groups on writing effective beginnings, interpretation and analysis vs. plot summary, and incorporating information from secondary sources to support their interpretations. <p>HW: Students continue drafting their companion guides.</p>	
<p>10</p> <p>Elaborate and Explain</p>	<ul style="list-style-type: none"> Teacher demonstrates how to use the ICED strategy to stretch important ideas and elaborate by explaining, posing additional questions, etc. Teacher also models how to cite information from secondary sources using MLA. Students continue drafting paragraphs and revising for elaboration and editing citations. Teacher confers and meets with students in small groups on revising for elaboration and editing citations. <p>HW: Students complete their drafts.</p>	<p>ICED Strategy http://www.readwritethink.org/files/resources/lesson-docs/Key_Elaboration.pdf</p>

WEEK 3: Students share drafts, self-assess, and continue to revise while learning to be a better writer.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Reading for Clarity</p>	<ul style="list-style-type: none"> Teacher uses student writing to demonstrate how to give effective feedback by reading a section and asking questions or offering feedback focused on clarity. Students read first drafts to a partner to check that ideas are communicated clearly and effectively. Students use feedback from peers and teacher to revise their writing. <p>HW: Students continue making revisions based on feedback.</p>	

WEEK 3: Students share drafts, self-assess, and continue to revise while learning to be a better writer.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p align="center">12</p> <p>Strategies for Sentence Structure</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates how sentence combining is a helpful revision strategy, using the teaching point: <i>Writers reread their writing, looking for related ideas to see where they can combine sentences.</i> ■ Teacher models how to combine sentences, using his/her own writing. ■ Students review their writing to look for sentences that can be combined and make revisions. ■ Midway through class teacher introduces the DRAFT strategy for revising sentences. <p>DRAFT strategy</p> <ul style="list-style-type: none"> – D delete – R rearrange sentences/chunks – A add connectors – F form new verb endings – T talk it out <ul style="list-style-type: none"> ■ Students use DRAFT strategy to revise sentences. <p>HW: Students continue making revisions.</p>	<p>DRAFT strategy from <i>Revision Decisions: Talking Through Sentences and Beyond</i> by Jeff Anderson & Deborah Dean Stenhouse, 2014</p> <p>See <i>Literary Analysis Checklist</i>, page 174</p>
<p align="center">13</p> <p>Self-Assessment</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates how to use the <i>Literary Analysis Checklist</i> as a strategy to help students self-assess, identify strengths and areas for improvement in writing, and guide revision. ■ Students self-assess their writing, using the <i>Literary Analysis Checklist</i> and a rubric and make revisions. <p>HW: Students continue to revise their drafts based on their self-assessments.</p>	<p>Rubrics for literary analysis available at https://www.edutopia.org/pdfs/stw/edutopia-stw-yesprep-rubric-literary-analysis.pdf</p> <p>https://www.engageny.org/sites/default/files/resource/attachments/regentsela-b-4-part-3-rubric.pdf</p> <p>See <i>Literary Analysis Checklist</i>, page 174</p>

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WEEK 3: Students share drafts, self-assess, and continue to revise while learning to be a better writer.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>14</p> <p>What's In a Name?</p>	<ul style="list-style-type: none"> Teacher shares titles of published companion guides, using the teaching point: <i>Writers think about their story's title because the title is a first impression for the reader and is important. A good title creates eagerness, expectation, and a desire to read.</i> Teacher shares tips from <i>New York Times</i> article and creates a class chart labeled <i>Good Titles</i>: <ul style="list-style-type: none"> Short and simple: <i>Jaws</i> Unusual: <i>Snakes on a Plane</i> Memorable; stimulating: <i>Titanic</i>, <i>Jurassic Park</i> Avoid confusion (too similar to a published work) Connected to the book's content Students work on drafting titles for their companion guides while teacher confers. Students share titles with a partner for feedback (preferably the same partner who has read the students' writing). <p>HW: Students continue revising their drafts.</p>	<p><i>New York Times</i> article "Titles That Didn't Smell as Sweet" http://www.nytimes.com/2006/08/13/weekinreview/13basic.html?_r=0</p>
<p>15</p> <p>Integrating, Charts, Tables, and Illustrations</p>	<ul style="list-style-type: none"> Teacher demonstrates how adding relevant charts, tables, and illustrations can enhance a companion book, using the teaching point: <i>Writers of companion books add charts, tables, and illustrations if they are relevant and important to their interpretations.</i> Teacher shows examples of charts, tables, and illustrations from published companion guides and facilitates a short discussion on how those features enhance the guides. Students add relevant charts, graphs, or illustrations to their writing while teacher confers. <p>HW: Students complete final drafts.</p>	<p>MLA Tables, Figures, and Examples at Purdue Online Writing Lab https://owl.english.purdue.edu/owl/resource/747/14/</p>

WEEK 4: Students share their writing with a critical friend, prepare final drafts, complete companion books

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>16</p> <p>Critical Friends</p>	<ul style="list-style-type: none"> ■ Teacher models critical friends' feedback, using the teaching point: <i>Readers offer unique understandings when writers share their writing with their peers in a respectful classroom atmosphere.</i> ■ Teacher uses student writing to demonstrate the behavior of a critical friend by reading a section and asking questions or offering helpful feedback—offering suggestions that the writer can do or try. (Focus is not on evaluating the writing.) ■ Students work in partnerships, read each other's writing, and give critical feedback by asking questions or offering suggestions on content or structure (while teacher confers). Students can repeat this process with another partner/critical friend. ■ Students make decisions and revisions based on feedback suggested by critical friends. <p>HW: Students continue working on revisions.</p>	<p>“Critical Friends: Collaborating as Writers” https://www.teachingchannel.org/videos/student-writing-peer-review-nea</p> <p>“Through the Lens of a Critical Friend” by Arthur Costa & Bena Kallick (ASCD article) http://www.ascd.org/publications/educational-leadership/oct93/vol51/num02/Through-the-Lens-of-a-Critical-Friend.aspx</p>
<p>17</p> <p>Preparing to Publish</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates an editing and proofreading strategy by selecting one or two grammar conventions that students need more support with and models how to do multiple readings or pass-throughs to make the edits. ■ Students revise their companion books by making changes based on feedback suggested by critical friends and then edit for grammar/conventions. ■ Teacher meets with students in small groups to confer about revising for selected grammar conventions. 	
<p>18</p> <p>Publish and Celebrate</p>	<ul style="list-style-type: none"> ■ Students complete their companion books while teacher meets with students in small groups to confer about revising for selected grammar conventions. 	
<p>19</p> <p>Publish and Celebrate</p>	<ul style="list-style-type: none"> ■ Students celebrate their completed companion books by sharing them with their class and other classes or by displaying in the school library. Students are encouraged to read each other's books and leave sticky notes as comments to the writer. 	

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WEEK 4: Students share their writing with a critical friend, prepare final drafts, complete companion books		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
20 Reflection	<ul style="list-style-type: none"> ■ Teacher models how to reflect on writing by responding to the following questions: <ul style="list-style-type: none"> – What did I learn about myself as a writer? – What part of the writing process was the most difficult? Most rewarding? – What advice would I give to a friend who had to complete the same assignment? – What readings or class activities influenced my writing? – If I got feedback while writing, did that help me and how? ■ Students compose a response to at least two of the questions and identify one or two strategies that they would like to develop in the next writing unit. 	

Additional Resources

Companion Novels as Alternative to Sequels by Jessica Lind
<http://www.yalsa.ala.org/thehub/2013/08/22/companion-novels-as-an-alternative-to-sequels/>

Gresh, Lois H. *The Hunger Games Companion: The Unauthorized Guide to the Series*. New York: St. Martin's Griffin, 2011.

Martin, George R. R., and Elio Garcia. *The World of Ice & Fire: The Untold History of Westeros and the Game of Thrones*. New York: Random House, 2014.

Ruditis, Paul. *The Walking Dead Chronicles: The Official Companion Book*. New York: Abrams, 2011.

Grade 9 Unit 3 Key Standards:

Reading Standards for Literature

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.
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
11. Interpret, analyze, and evaluate narratives, poetry, and drama aesthetically and ethically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations.
 - a. Self-select text to respond and develop innovative perspectives.
 - b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
 - c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - 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.
 - b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
 - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - 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).
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - a. Apply Grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
 - b. Apply Grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

Language Standards

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
 - b. Use a colon to introduce a list or quotation.
 - c. Spell correctly.
5. 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.
 - b. Analyze nuances in the meaning of words with similar denotations.

9 | 4 Fanfiction

“I’m not sure where the line gets drawn—you could say that any Batman fan writing a Batman comic is writing Fanfiction. As long as nobody’s making money from it that should be an author or creator’s, I don’t mind it. And I think it does a lot of good.” ~ Neil Gaiman

Introduction: This unit introduces students to writers of fanfiction—a community of storytellers (writers) who are so taken with a work of fiction that they want to fill in gaps in stories, expand minor characters, take characters from different books and transplant them into the same world, bring real people into fictional universes, change the ending, etc. This kind of writing can empower students in many ways as it blurs the lines between reader and author. Fanfiction has been around for a long time but started gaining popularity about 40 years ago—inspired by the 60s *Star Trek* fans who began writing their own episodes and sharing them with each other at conventions. Now, with the Internet playing such a key role, any book, movie, or song that has a wide and faithful following inspires fanfiction. Most fanfiction writers so love a work of fiction that they don’t want it to end.

Discussion Questions:

- Why is there such controversy over fanfiction?
- What are the objections to fanfiction? Who objects to fanfiction? Why?
- How has the Internet supported the rise of fanfiction?
- Why do people write fanfiction?
- What is intertextuality?
- What is the purpose of fanfiction?
- How does fanfiction blur the lines between author and reader?

WEEK 1: Students explore fanfiction by defining it, thinking about what motivates a writer of fanfiction, and considering books and characters they love as inspiration to write their own fanfiction. And they get started with scenes.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1 Inquiry</p>	<ul style="list-style-type: none"> ■ Teacher begins inquiry by writing the word FANFICTION on the board (or chart paper) and encouraging students to define by asking them how they feel when a book they really love ends. What do they imagine? Teacher shares definition if needed. <p>Fanfiction (also called fanfic) is fiction that has been written by people who are fans of a particular book, television series, or movie. While text can be written on paper, modern examples are often published on the Internet. Sometimes material might violate copyright laws if the fanfic writer attempts to profit from the material.</p> <ul style="list-style-type: none"> ■ Teacher continues by sharing the teaching point: <i>Readers are often such fans of a book that they don’t want it end, so they imagine their own stories by asking “what if.”</i> 	<p>“What is Fan Fiction—and why is it making people nervous?” http://www.thejournal.ie/readme/what-is-fan-fiction-and-why-is-it-making-people-nervous-1334505-Mar2014/</p> <p>“The Future’s Touch” (based on <i>Twilight</i>) https://www.fanfiction.net/s/10388732/1/The-Future-s-Touch Sample Class Chart for What are the Features of Fanfiction:</p> <p>Ask what if?</p>

WEEK 1: Students explore fanfiction by defining it, thinking about what motivates a writer of fanfiction, and considering books and characters they love as inspiration to write their own fanfiction. And they get started with scenes.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> ■ Teacher shares a chapter of a fanfiction story based on the <i>Twilight</i> series with which students are familiar. Students read Chapter 1 and think about what the writer has changed about the story or character. ■ Teacher and students create a class chart: <i>What Are the Features of Fanfiction?</i> <p>HW: Students think about books or movies they love and for which they'd like to write fanfiction.</p> <p>Students think of three possible writing ideas and possible first lines.</p>	
<p>2</p> <p>Thinking About Stories We Love and Getting Ideas</p>	<ul style="list-style-type: none"> ■ Teacher begins class by demonstrating a strategy for choosing a topic for fanfiction, using his/her own writing with the idea of changing an ending: ■ (This is a possible example and teacher should feel free to use any book he/she feels strongly about—teacher models starting a draft.) ■ “One book ending that’s frustrated many readers is <i>Atonement</i> because it ends so sadly for two characters. What if Celia and Robbie don’t die, that they somehow find each other after the war?” (Possible option—teacher can have students use a film or television show rather than a book as inspiration.) Teacher adds “change the way the book ends” to class chart <i>What are the Features of Fanfiction</i> and engages in a class discussion of the ideas students have for writing fanfiction (student ideas can be added to the class chart). Students share their homework ideas/lines with a partner and engage in discussions about their reasons for a story. Students come up with three more ideas/lines. Students select the best idea and begin drafting by thinking about the following questions: <ul style="list-style-type: none"> – What left me hanging? – What unanswered questions do I have? – Is there a minor character that I think should be more important? – Should something different happen to a character? Why? – What if? <p>HW: Students continue drafting.</p>	<p>More examples of fanfiction at https://www.fanfiction.net/# Alaska Young's Final Moments (from Looking for Alaska)</p> <p>https://www.fanfiction.net/s/11225795/1/Alaska-Young-s-final-moments</p> <p>“Remembering Mama” (from To Kill a Mockingbird) https://www.fanfiction.net/s/11171348/1/Remembering-Mama</p> <p>Harry Potter Fanfiction http://www.harrypotterfanfiction.com/mostview.php</p> <p>Star Trek fanfiction http://trekfanfiction.net/</p> <p>Features of fanfiction</p> <p>Change the way the story ends</p> <p>Optional Chart—<i>Great First Lines</i></p>

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WEEK 1: Students explore fanfiction by defining it, thinking about what motivates a writer of fanfiction, and considering books and characters they love as inspiration to write their own fanfiction. And they get started with scenes.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Drafting and Elaboration</p>	<ul style="list-style-type: none"> Teacher demonstrates two other types of fanfiction—“alternate universe” and “crossing over” by sharing “If I wanted to, I could take the story of Celia and Robbie and create a whole other world for them—I’d just use the characters (alternate universe) and develop a new story; or I could take the character of Celia and have her live and meet a character from another book that I enjoyed—perhaps she would become one of the ladies in <i>The Guernsey Literary and Potato Peel Pie Society?</i> (cross-over)” Teacher adds “creating an alternate universe and creating a story by writing about characters from different stories (cross-over)” to the class chart. Students continue drafting and consider options for the type of fanfiction they will write while teacher confers. <p>HW: Students read additional fanfiction.</p>	<p>“The Appeal of Fanfiction” http://www.irosf.com/q/zine/article/10165</p> <p>Fanfiction online: Engagement, critical response and affective play through writing http://www.sfu.ca/~ogden/BCIT%20LIBS/LIBS%207025/M_Nilan/Fanfiction%20Lecture/FanFictionOnline_AngelaThomas.pdf</p> <p>Features of Fanfiction</p> <ul style="list-style-type: none"> Change the way the story ends Use main characters in a new story Two main characters from two different stories meet A main character has an interesting backstory An ending is changed A minor character is made larger A chapter is added <p>More examples of fanfiction at https://www.fanfiction.net/#</p>
<p>4</p> <p>Revising for Structure</p>	<ul style="list-style-type: none"> Teacher demonstrates creating a plan for writing to redraft using his/her writing, using the teaching point: <i>Sometimes writers need a plan so they know what to write about, what will happen to their characters and where to focus. This is how I could plan how Celia lives through the war and ends up on the island of Guernsey and how she meets the ladies.</i> Teacher models using a storyboard or other planning tool to extend/change his/her story. Students create a plan for restructuring and elaborating their stories, using a storyboard or other planning tool. <p>HW: Students continue working on their story plans.</p>	<p><i>Plot Diagram</i> template http://www.readwritethink.org/classroom-resources/student-interactives/plot-diagram-30040.html</p> <p><i>Narrative Pyramid</i> http://www.readwritethink.org/files/resources/printouts/narrative-pyramid.pdf</p> <p><i>Story Map</i> interactive http://www.readwritethink.org/classroom-resources/student-interactives/story-30008.html</p> <p><i>Story Organizer</i> http://www.educationoasis.com/curriculum/GO/character_story.htm</p>

WEEK 1: Students explore fanfiction by defining it, thinking about what motivates a writer of fanfiction, and considering books and characters they love as inspiration to write their own fanfiction. And they get started with scenes.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>5</p> <p>Staying “True” to the Original</p>	<ul style="list-style-type: none"> Teacher demonstrates revising for authenticity by sharing the teaching point: <i>In order for my character Celia to be believable, I need to check the book to see where she was when she died and where I can make a change.</i> Teacher checks book and continues: <i>I see that in the book she drowned by taking cover in the tubes during an air raid. I will change my story so that she never goes to the tube but instead hides in a park during the bombing. In my plan, the first section is to explain how Celia survived and left England, so I will begin drafting that.</i> Teacher can also model using the fanfiction piece introduced Day 1 and discuss how the writer stayed true to the character of Bella in <i>Twilight</i>. Students consider revising or elaborating character/setting/theme based on original texts. <p>HW: Students continue drafting and revising their stories.</p>	<p>“The Future’s Touch” (based on <i>Twilight</i>) https://www.fanfiction.net/s/10388732/1/The-Future-s-Touch</p>

WEEK 2: Students work on continuing to draft powerful fanfiction stories that contain some elements of the original story, conflict and resolution— they write new scenes and revise prior ones.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Chapters and Episodes</p>	<ul style="list-style-type: none"> Teacher demonstrates drafting the next episode by sharing draft of own story and using the teaching point: <i>Now that I know how my character survived, I need to write about what happens next. For example, in my plan I see that she keeps working as a nurse until the war is over.</i> Students continue drafting their stories, using the strategies (episodes) shared by teacher and write new scenes. 	
<p>7</p> <p>Making the Conflict Explicit and Visible</p>	<ul style="list-style-type: none"> Teacher demonstrates how good fanfiction still needs to maintain the qualities of good fiction, using the teaching point: <i>In order for my story to be interesting, there must be some highly visible and significant conflict or problem for Celia. For example, I know she blames her sister for Robbie’s death, and I remember in the book that her sister is also a nurse—so they’ll have to meet.</i> Students continue drafting their fanfiction with a focus on conflict and ways to make it visible. HW: Students read the handout <i>Types of Conflict in Literature</i>. 	<p>“The Five Essential Elements of a Story” http://www.katiekazoo.com/pdf/KK_FiveEssentialElements.pdf</p> <p>“Types of Conflict in Literature” http://www.wvph1079fm.com/download/laconfli.pdf</p> <p>“Freytag’s Pyramid” http://www.ohio.edu/people/hartleyg/ref/fiction/freytag.html</p>

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WEEK 2: Students work on continuing to draft powerful fanfiction stories that contain some elements of the original story, conflict and resolution—they write new scenes and revise prior ones.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>8</p> <p>Writers Include Many Types of Conflict</p>	<ul style="list-style-type: none"> Teacher demonstrates another type of conflict, using his/her own writing, with the teaching point: <i>Writers can include many kinds of conflict, in my story the conflict is between the two sisters, but also within my main character. So my story has internal and external conflict.</i> Students consider the type/s of conflict in their own writing, using the handout <i>Types of Conflict in Literature</i>, and continue drafting while teacher confers. <p>HW: Students continue drafting and try to bring out internal as well as external conflicts.</p>	<p>“Types of Conflict in Literature” http://www.wvph1079fm.com/download/laconfli.pdf</p>
<p>9</p> <p>Drafting and Confering</p>	<ul style="list-style-type: none"> Students continue drafting their stories while teacher works with small groups and/or conferences on the following: narrative craft, conflict, selected conventions. <p>HW: Students continue drafting.</p>	<p>Clark, Roy Peter, and Don Fry. <i>Coaching Writers: Editors and Reporters Working Together</i>. New York: St. Martin’s Press, 1992.</p> <p>Kittle, Penny. <i>Write Beside Them: Risk, Voice, and Clarity in High School Writing</i>. Portsmouth, NH: Heinemann, 2008.</p>
<p>10</p> <p>Thinking About Resolution and Denouement</p>	<ul style="list-style-type: none"> Teacher demonstrates resolution of conflict by sharing his/her own writing, using the teaching point: <i>A resolution is where writers tie up loose ends and bring completion to the big ideas in the story. In my fanfiction, Celia is going to forgive her sister and move on.</i> Students work on their fanfiction drafts, attending to resolution and denouement. <p>HW: Students complete their drafts over the weekend.</p>	

WEEK 3: Students revise by self-questioning and assessing, share their writing with a critical friend, prepare final drafts, and complete their fanfiction.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Using Reflection to Revise</p>	<ul style="list-style-type: none"> Teacher demonstrates how self-questioning and reflection are strategies to help them revise, especially using a checklist to set goals and then strive to meet them. Discussion questions: <ul style="list-style-type: none"> Does my fanfiction say what is really worth saying? Does it say what I wanted it to say? Will a reader understand and appreciate what I’m saying? Students consider/respond to the questions and make revisions while teacher confers. 	<p>See <i>Narrative Checklist</i>, page 166</p>

WEEK 3: Students revise by self-questioning and assessing, share their writing with a critical friend, prepare final drafts, and complete their fanfiction.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>12</p> <p>Critical Friends</p>	<ul style="list-style-type: none"> ■ Teacher uses student writing to demonstrate the behavior of a critical friend by reading a section and asking questions or offering helpful feedback such as something that the writer can do or try, without evaluating the writing. ■ Students work in partnerships, read each other’s writing, and give critical feedback by asking questions or offering suggestions on content or structure while teacher confers. <p>HW: Students work on completing their fanfiction.</p>	<p>Critical Friends: Collaborating as Writers https://www.teachingchannel.org/videos/student-writing-peer-review-nea</p>
<p>13</p> <p>Preparing to Publish</p>	<ul style="list-style-type: none"> ■ Students complete their fanfiction while teacher confers and works with small groups on narrative craft, episodes, conflict, endings, and grammar. 	<p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 161 <i>The Power of Grammar</i> by Mary Ehrenworth and Vicki Vinton</p>
<p>14</p> <p>Publish, Celebrate, and Reflect</p>	<ul style="list-style-type: none"> ■ Students celebrate their completed fanfiction by sharing it with their class and other classes or displaying it in the school library. ■ Students share their fanfiction with others who have read the books on which their fanfiction is based. ■ Teacher models how to reflect on writing by reflecting on his/her own writing by asking: <ul style="list-style-type: none"> – What did I learn about myself as a writer? – What part of the writing process was the most difficult? Most rewarding? – What advice would I give to a friend who had to complete the same assignment? – What readings or class activities influenced my writing? – If I got feedback while writing, did that help me and how? <p>HW: Students read the column “What is Fan Fiction—and why is it making people nervous?”</p>	<p>“What is Fan Fiction—and why is it making people nervous?” http://www.thejournal.ie/readme/what-is-fan-fiction-and-why-is-it-making-people-nervous-1334505-Mar2014/</p>

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Additional Resources:

Elements of Literature http://www.nps.gov/mora/learn/education/upload/background-elements-of-literature_sr.pdf

Fanfiction: The Next Great Literature? <http://www.psmag.com/books-and-culture/fanfiction-next-great-literature-67706>

Hellekson, Karen, and Kristina Busse, eds. *The Fan Fiction Studies Reader*. Iowa City, Iowa: University of Iowa Press, 2014.

Jamison, Anne Elizabeth. *Fic: Why Fanfiction Is Taking over the World*. Dallas, Texas: Smart Pop, 2013.

7 Types of Conflict <http://www.dailywritingtips.com/7-types-of-narrative-conflict/>

Tough, Paul. *How Children Succeed: Grit, Curiosity, and the Hidden Power of Character*. Houghton Mifflin Harcourt, 2012.

Types of Literary Conflict <http://www.storyboardthat.com/articles/education/types-of-literary-conflict>

Grade 9 Unit 4 Key Standards:

Reading Standards for Literature

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).
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
10. By the end of Grade 9, read and comprehend literature, including stories, dramas, and poems, in the Grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
11. Interpret, analyze, and evaluate narratives, poetry, and drama aesthetically and ethically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations.
 - a. Self-select text to respond and develop innovative perspectives.
 - b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.

Writing Standards

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - 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.
 - b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
 - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

- 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).
3. Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
 - f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
 6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - a. Apply Grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
 10. Write routinely over extended timeframes (time for research, reflection, and revision) and shorter timeframes (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

11. Create literary texts that demonstrate knowledge and understanding of a wide variety of texts of recognized literary merit.
 - a. Engage in a wide range of prewriting experiences, such as using a variety of visual representations, to express personal, social, and cultural connections and insights.
 - b. Identify, analyze, and use elements and techniques of various genres of literature.
 - d. Create poetry, stories, plays, and other literary forms (e.g. videos, art work).

Language Standards

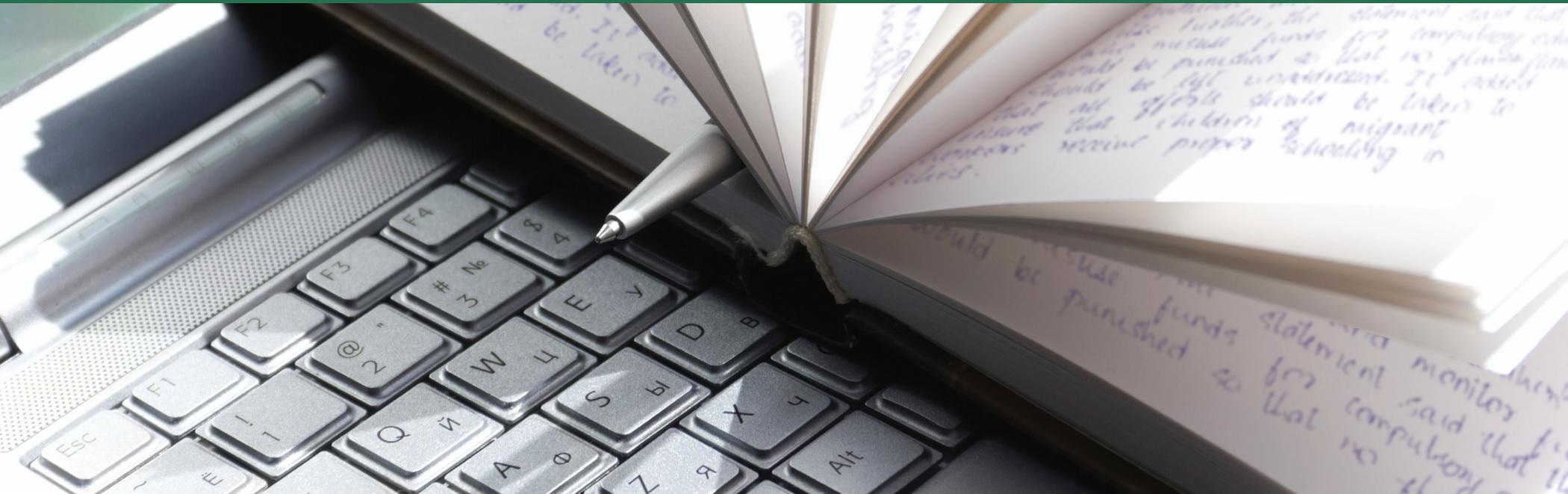
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
5. 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.
 - b. Analyze nuances in the meaning of words with similar denotations.

Speaking & Listening Standards

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
 - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - 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.



Grade 10 Units of Study



Grade 10 | Unit 1

Reviews of Versions of Literature

“Books and movies are like apples and oranges. They both are fruit, but taste completely different.” ~ Stephen King

Introduction: In this unit, students compose a literary analysis in which they review the film version of a work of literature. In their review, they compare the two versions and analyze how the story was altered or preserved in the film version. Through examining model texts, instruction, and practice, students learn how to strategically select evidence to inform their literary analyses. After collectively reviewing three film versions of texts in print, students select their own story and its film version to analyze.

Discussion Questions:

- How are literary texts different when they are transformed into film?
- When a book is transformed into a movie, is the same story being told?
- Can a film version of a story be different than its book version but still be good?

WEEK 1: Students practice analyzing different versions of texts, and by the end of the week, draft a mini-review of a film version of Edgar Allen Poe’s “The Raven.”

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Inquiry and Immersion</p>	<ul style="list-style-type: none"> ■ Teacher sets up centers for students to look at different versions of the mythological character, Medusa. Teacher sets up the center work by telling students that their goal is to compare the different versions of Medusa and to evaluate which ones they like best and why. ■ Center Texts and Questions: <ul style="list-style-type: none"> – Read “Medusa” by Louise Bogan. Turn and talk: What does Medusa look like? How does the poet describe her? – Students view Caravaggio’s painting <i>Medusa</i> and compare it to Bogan’s poem. – Students read the summary of the story of “Medusa” in Greek Mythology. Discussion: Does this background information about Medusa affect your thoughts on how she should look? Explain your thinking. – Students study Leonardo DaVinci’s painting of Medusa and jot down a brief response to what they see. Then, students read Percy Bysshe Shelley’s poem “On the Medusa of Leonardo Da Vinci in the Florentine Gallery.” Discussion: How does Shelley’s description compare to what you see in the painting? Is he accurate? – Students view images of Medusa from the 1981 and 2010 versions of <i>Clash of the Titans</i>. Discussion: How are these incarnations of Medusa the same? How are they different? How do they compare to the other versions of Medusa that we previously studied? 	<p>“Medusa” by Louise Brogan: http://www.poetryfoundation.org/poem/172946</p> <p>Caravaggio’s <i>Medusa</i>: http://www.caravaggio-foundation.org/Medusa-large.html</p> <p>Summary of the story of “Medusa” in Greek Mythology http://www.greekmythology.com/Myths/Creatures/Medusa/medusa.html</p> <p>“On the Medusa of Leonardo Da Vinci in the Florentine Gallery” (poem) by Percy Bysshe Shelley http://www.poets.org/poetsorg/poem/medusa-leonardo-da-vinci-florentine-gallery</p> <p><i>Medusa</i> by Leonardo DaVinci http://idlespeculations-terryprest.blogspot.com/2007/05/on-medusa-of-leonardo-da-vinci-in.html</p> <p>Medusa from <i>Clash of the Titans</i> (2010) http://www.scott-eaton.com/2010/medusa-and-clash-of-the-titans</p>

WEEK 1: Students practice analyzing different versions of texts, and by the end of the week, draft a mini-review of a film version of Edgar Allen Poe's "The Raven."

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> ■ Students write a response: Which visual representation of Medusa (painting or film) captures her character best? Explain your thinking. (If students feel none are sufficient, ask them to describe what is missing and how she looks, citing evidence from the different texts.) <p>HW: Students read and annotate "The Raven" by Edgar Allen Poe.</p>	<p>Medusa from <i>Clash of the Titans</i> (1981) http://news.images.itv.com/image/file/201274/image_update_ad0d42fcd48109e9_1367962240_9j-4aaqsk.jpeg</p> <p>"The Raven" by Edgar Allan Poe (poem) http://www.poetryfoundation.org/poem/178713</p>
<p>2</p> <p>Group Analysis</p>	<ul style="list-style-type: none"> ■ Students begin class by brainstorming a list of things that often change when books are turned into films. Teacher records the responses and posts the list. ■ Students discuss their reading of "The Raven" by Edgar Allen Poe. Students compose a summary of the poem and include all the details that they feel are most important, focusing on mood, plot, and setting. ■ Students watch an animated version of "The Raven" from <i>The Simpsons, Season 2, "Treehouse of Horror."</i> During the first viewing, students watch and take notes on the various details that they noticed (What does the character do? What is his mood? How is the setting illustrated? etc.). ■ (Optional) Students view the clip a second time, following along with the original poem, noting which parts of the poem have been changed, moved, added, or have been omitted. ■ Students discuss the following, citing evidence from both texts: <ul style="list-style-type: none"> – How was the poem different in <i>The Simpsons</i> version? – In what ways was the story the same or different? – Did the creators of <i>The Simpsons</i> have the right to make these changes? – In your opinion, what responsibilities do filmmakers have to preserve the original story? ■ Students draft a claim that reflects their evaluation of <i>The Simpson's</i> rendition of "The Raven." <p>HW: Students begin researching books or short stories that you have already read that have been turned into movies. Identify any pairs that you have seen and read or ones that you could do in a short time. They compile a list to bring to class.</p>	<p>Possible list of things that often change when books are turned into film:</p> <ul style="list-style-type: none"> ■ Descriptions of characters ■ Characters' personalities ■ Difference in mood ■ The relationships between certain characters can change ■ New characters, or characters that have been omitted ■ Change in setting (time, place, immediate environment, etc.) ■ Plot structure is different: events may be sequenced differently, some parts are omitted, others are added, etc. <ul style="list-style-type: none"> ■ "The Raven" by Edgar Allan Poe (poem) http://www.poetryfoundation.org/poem/178713 ■ <i>The Simpsons</i> Season 2 https://vimeo.com/29733360 <p>Resource For Homework:</p> <p>Based on the Book: A list of literary texts that have been turned into film: http://www.mymcpl.org/books-movies-music/based-book</p> <p>(For additional suggestions, see the list "Suggested List of Stories–Print and Film Versions" that is included at the end of this unit)</p>

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WEEK 1: Students practice analyzing different versions of texts, and by the end of the week, draft a mini-review of a film version of Edgar Allen Poe's "The Raven."		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Developing</p>	<ul style="list-style-type: none"> In pairs, students discuss their evaluations of <i>The Simpsons'</i> version of "The Raven." Students refer to the responses they wrote the previous day, and articulate their claim, and the reasons that support their claim. Students read a model mini-review of <i>The Simpsons'</i> version of "The Raven." While reading, students identify: <ul style="list-style-type: none"> the claim the author is making about <i>The Simpsons'</i> version of "The Raven." the evidence/reasons he gives. what they notice about the author's writing style. Consider point of view, use of summary, tone, etc. Students return to their claim about "The Raven" and list their reasons underneath their claims. Teacher confers with students about which film and book they selected for review while students are writing. <p>HW: Students continue to research a book or short story that they have already read that has been turned into a movie that they will review. They begin to narrow their selection and take notes on their research to help inform their reviews, including author, director, brief plot summary, date of publication/production, etc. (a suggested list is included on page 55).</p>	<p>Review/Blog: "The Simpsons Treehouse of Horror: A Timeless Hysterical and Thought-Provoking Treasure" (for a review of "The Raven.")</p> <p>Note: <i>This review addresses the entire episode, which features three segments. The "The Raven" is the final segment, and its review appears at the end of the blog post.</i></p> <p>http://thechurchillreview.blogspot.com/2012/10/the-simpsons-treehouse-of-horror.html</p> <p>Reviews "The Simpsons Treehouse of Horrors #1:" "The Raven" http://www.imdb.com/title/tt0701278/reviews?ref_=tt_urv</p>
<p>4</p> <p>Drafting</p>	<ul style="list-style-type: none"> Using their draft claims and reasons, teacher models incorporating evidence in his/her review. Evidence may take the form of direct quotations, angled retellings of scenes, specific similarities or differences between the two versions, etc. Students draft a mini-review of <i>The Simpsons'</i> version of "The Raven" while teacher confers with students on which film and book/short story they will review. Students share their drafts with a partner and elicit feedback. Students add notes/ make changes to their drafts. 	<p>See <i>A Guide to Demonstrating Writing</i>, page 159</p>
<p>5</p> <p>Revising and Sharing</p>	<ul style="list-style-type: none"> Using their own mini-reviews, teacher demonstrates revising with an eye toward explaining how their evidence supports their claim by using the teaching point: <i>Writers make sure that they have explained how the evidence in their literary analysis supports their claims.</i> Students revise their mini-reviews while teacher confers. 	

WEEK 1: Students practice analyzing different versions of texts, and by the end of the week, draft a mini-review of a film version of Edgar Allen Poe's "The Raven."

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> ■ Students work with a partner on this reflection: What should you pay attention to when studying texts that you review? What type of writing style and tone do you think best suits you (formal, informal, witty, etc.)? <p>HW: Students decide which film and book to study for their review. For each, they bring to class the following information: author/director, dates of publication/production, plot summary, major themes, and setting to help inform the review.</p>	

WEEK 2: Students examine model reviews and begin to gather ideas for their reviews. By the end of the week, students analyze the film version of the text they selected, produce a list of major similarities and differences, and have a draft of a claim as to whether or not the film version is an effective retelling of the story.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Practice Analyzing Two Texts and Examining Mentor Texts</p>	<ul style="list-style-type: none"> ■ Students read the opening lines of <i>Romeo and Juliet</i> and watch the corresponding scene (until 0:38) in the 1996 film version, <i>Romeo + Juliet</i>, directed by Baz Luhrmann. ■ Students analyze Shakespeare's original dialogue and then compare it to the film version. ■ Teacher engages students in a class discussion with the questions: <ul style="list-style-type: none"> – What are the strengths and weaknesses of film versions vs. original text versions of stories? – Why might a director choose to make drastic changes to a text? Explain your thinking. ■ Teacher introduces the teaching point: <i>Film versions of books or stories show a director's own interpretation of that story.</i> ■ Students read one review of Shakespeare's <i>Romeo + Juliet</i>: "Soft! What Light? It's Flash, Romeo" or "Review: William Shakespeare's 'Romeo & Juliet.'" As they read, students note: <ul style="list-style-type: none"> – What information about the play and the movie does the author include? – From what point of view does the author write? – Where do you find the author's opinions about the film? <p>HW: Students draft a brief plot summary of the book and of the film they have decided to review and compare the two. They consider: has the story changed? In what ways?</p>	<p><i>Romeo and Juliet</i> (opening lines) https://www.playshakespeare.com/romeo-and-juliet/scenes/293-act-i-scene-1</p> <p>William Shakespeare's <i>Romeo and Juliet</i>, opening scene www.youtube.com/watch?v=3Fv%3DUubjL4AH4s&ei=XC9mVeGqKoGBsQS54YOWCw&usg=AFQjCNFPRBi8Mx3nEJjppq2YbSvRjP9n4mQ&sig2=LD726O-JTKazH6PMravlig&bvm=bv.93990622,d.cWc</p> <p>"Soft! What Light? It's Flash, Romeo" http://www.nytimes.com/movie/review?res=9C0CE7D91139F932A35752C1A960958260</p> <p>"Review: William Shakespeare's 'Romeo & Juliet'" http://variety.com/1996/film/reviews/william-shakespeare-s-romeo-juliet-1200447070/</p>

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WEEK 2: Students examine model reviews and begin to gather ideas for their reviews. By the end of the week, students analyze the film version of the text they selected, produce a list of major similarities and differences, and have a draft of a claim as to whether or not the film version is an effective retelling of the story.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>7</p> <p>Comparing the Two Versions of the Story and Writing a Claim</p>	<ul style="list-style-type: none"> ■ Teacher introduces the teaching point: <i>Writers/directors of film make choices about which elements of a story they preserve and which they change based on their interpretations.</i> ■ Students draft a list of the other ways that the book and movie are similar and different, looking at setting, characters that were added or removed, sequence of events, conflicts, etc. (students may wish to create a Venn diagram). ■ Teacher demonstrates crafting claims in favor of either the book or film version of a text, using the comparison of the two versions of the story, and demonstrates selecting the best pieces of evidence to support their analysis. <p>HW: Students develop their own claims and return to their plot summaries and comparison list and select the most relevant pieces of evidence to support their arguments from both the book and the film version of the text.</p>	
<p>8</p> <p>Using Mentor Texts to Study Introductions and Claims</p>	<ul style="list-style-type: none"> ■ Students read two reviews of the film <i>Divergent</i> and compare how each review begins. Students can also compare the tone of the two pieces, as well as the writing styles of the authors. ■ Teacher facilitates a discussion, using the teaching point: <i>Writers use engaging beginnings to get the reader interested in their writing.</i> ■ Discussion Questions: <ul style="list-style-type: none"> – Which review had the most interesting opening? – What made it interesting? ■ Teacher demonstrates how to use the reading of the mentor texts to give ideas for drafting. ■ Students draft a few opening lines or “hooks” for their reviews. <p>HW: Students are given three reviews to scan. Each student selects one review to read and annotate. Students focus on the structure of the review, noting when the author chooses to insert his/her opinion, plot summary, and examples that compare the book to the movie.</p>	<p>“Film Review: <i>Divergent</i>” <i>Variety</i> http://variety.com/2014/film/reviews/film-review-divergent-1201133435/</p> <p>“<i>Divergent</i> movie review: Better than the book? Believe it.” <i>The Washington Post</i> http://www.washingtonpost.com/goingoutguide/movies/divergent-movie-review-better-than-the-book-believe-it/2014/03/19/03b9bfe2-af75-11e3-96dc-d6ea14c099f9_story.html</p> <p>“Reese Witherspoon Hoboes through the Winning <i>Wild</i>” <i>The Village Voice</i> http://www.villagevoice.com/2014-12-03/film/where-the-wild-reese-is/</p> <p>“‘<i>The Fault in Our Stars</i>’ is nearly flawless” <i>USA Today</i> http://www.usatoday.com/story/life/movies/2014/06/04/the-fault-in-our-stars-review/9630351/</p> <p>See <i>A Guide to Inquiry Lessons</i>, page 158</p>

WEEK 2: Students examine model reviews and begin to gather ideas for their reviews. By the end of the week, students analyze the film version of the text they selected, produce a list of major similarities and differences, and have a draft of a claim as to whether or not the film version is an effective retelling of the story.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
9 Using Mentor Texts to Study Structure and Drafting	<ul style="list-style-type: none"> Teacher demonstrates planning a review based on the reviews students annotated the night before. Students work with a partner to create a “To Do” list of steps they need to take to write their reviews. Students begin drafting their reviews. Teacher confers. 	
10 Drafting	<ul style="list-style-type: none"> Students continue to draft their reviews while the teacher confers and meets with students in small groups on writing a clear claim and writing effective beginnings. <p>HW: Students complete the drafts of their reviews over the weekend.</p>	See <i>A Guide to Conferring with Writers</i> , page 160

WEEK 3: Students engage in peer and teacher conferences, revise, and publish their reviews.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
11 Peer Review and Developing Next Steps	<ul style="list-style-type: none"> Students share their drafts with a peer. First, they read the review out loud to their peers to hear what their words sound like. Students pause to make edits as they read. After the read-aloud, students swap papers and read each other’s reviews silently. As they read their peer’s draft, students write down the answers to the following: <ul style="list-style-type: none"> What texts is the author focusing on? What is the author’s position? What evidence/examples does the author use to support his/her position? Students share their written responses with one another and include any other feedback. After the peer review, students review their drafts with their notes and make a <i>Next Steps/To Do</i> list for the next phase of their revision. 	

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WEEK 3: Students engage in peer and teacher conferences, revise, and publish their reviews.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>12</p> <p>Fine-Tuning for Style</p>	<ul style="list-style-type: none"> Students read one of the two film reviews on <i>The Hunger Games</i> or <i>The Hobbit</i>, noting stylistic features such as point of view, tone, use of humor, etc. Students identify one or two stylistic features that they wish to incorporate in their reviews and then try adding them to their drafts Teacher confers and meets with students in small groups on fine tuning tone, adding elements of humor, and effective word choices. 	<p>Film Review: “The Hunger Games: Mockingjay — Part 1,” Variety http://variety.com/2014/film/reviews/film-review-the-hunger-games-mockingjay-part-1-1201352024/</p> <p>“The Hobbit: The Battle of the Five Armies” by Roger Ebert http://www.rogerebert.com/reviews/the-hobbit-the-battle-of-the-five-armies-2014</p> <p>See <i>A Guide to Inquiry Lessons</i>, page 158</p>
<p>13</p> <p>Fine-Tuning for Style</p>	<ul style="list-style-type: none"> Teacher models how to use <i>Literary Analysis Checklist</i> to self-assess their reviews. Students self-assess and make revisions. 	<p>See <i>Literary Analysis Checklist</i>, page 174</p>
<p>14</p> <p>Finishing Touches and Publishing</p>	<ul style="list-style-type: none"> Students add any finishing touches to their reviews. Students publish their reviews. Teacher can have students publish their reviews either to a class website, shared drive, or in print form. Students can also post their reviews on a bulletin board or in the library to serve as a resource for other students. Students share their work with one another and the school. 	
<p>15</p> <p>Reflecting</p>	<ul style="list-style-type: none"> Teacher models how to reflect on writing by reflecting on his/her own writing by asking: <ul style="list-style-type: none"> – What did I learn about myself as a writer? – How was this writing different than other types of writing I have done before? – What advice would I give to a friend who had to complete the same assignment? – What was the most helpful part of this writing process? – How can I use this writing experience to help my future writing? – Think of the most helpful tips or feedback points I received. What are some ways that I can provide more effective feedback to my peers during the peer review process? <p>HW: Students select two reflection questions to answer.</p>	

Additional Resources

Suggested List of Stories—Print and Film Versions

Text	Text Type	Film Adaptation
<i>Planet of the Apes</i> by Pierre Boulle (1963)	Novel	<i>Planet of the Apes</i> (1968) <i>Rise of the Planet of the Apes</i> (2011)
<i>Alice's Adventures in Wonderland</i> by Lewis Carroll	Novel	<i>Alice in Wonderland</i> Versions: Disney, 1951; TV Movie, 1985; Tim Burton, 2010
"It's a Good Life" by Jerome Bixby	Short story	<i>The Twilight Zone: "It's a Good Life"</i> (1961); <i>The Simpsons Treehouse of Horror II: "The Bart Zone"</i> (1991)
<i>Positronic Man</i> (1992) by Isaac Asimov & Robert Silverberg (based on <i>The Bicentennial Man</i> by Isaac Asimov)	Novel	<i>Bicentennial Man</i> (1999)
<i>Persepolis I & II</i> by Marjane Satrapi (2004)	Graphic Novels	<i>Persepolis</i> (2004)
<i>The Invisible Man</i> by H.G. Wells (1897)	Novel	<i>The Invisible Man</i> (1933)
<i>The Odyssey</i>	Epic Poem	<i>O Brother, Where Art Thou?</i> (2000)
"Sherlock Holmes: A Study in Scarlet" by Sir Arthur Conan Doyle (1887)	Short Story	<i>Sherlock Holmes: A Study in Pink</i> (BBC, 2010)
"Sherlock Holmes: The Hound of the Baskervilles" by Sir Arthur Conan Doyle (1902)	Short Story	<i>Sherlock Holmes: The Hounds of Baskerville</i> (BBC, 2012)
<i>The Lord of the Rings</i> Trilogy <i>The Fellowship of the Ring</i> (1954) <i>The Two Towers</i> (1954) <i>Return of the King</i> (1955)	Series of novels	<i>The Lord of the Rings</i> Trilogy <i>The Fellowship of the Ring</i> (2001) <i>The Two Towers</i> (2002) <i>Return of the King</i> (2003)
<i>The Great Gatsby</i> by F. Scott Fitzgerald (1925)	Novel	<i>The Great Gatsby</i> (1974), <i>The Great Gatsby</i> (2000—TV movie) <i>G</i> (2002), <i>The Great Gatsby</i> (2013)
<i>Julie & Julia: 365 Days, 524 Recipes, 1 Tiny Apartment Kitchen</i> by Julie Powell	Blog → Book	<i>Julie and Julia</i> (2009)
<i>The Kite Runner</i> by Khaled Hosseini (2003)	Novel	<i>The Kite Runner</i> (2007)
<i>The Walking Dead</i> by Robert Kirkman (2003–)	Graphic Novel	<i>The Walking Dead</i> (TV Series, 2010–)

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Grade 10 Unit 1 Key Standards:

Reading Standards for Literature

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s *Landscape with the Fall of Icarus*).
 - a. Analyze works by authors or artists who represent diverse world cultures.
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from *Ovid* or the *Bible* or how a later author draws on a play by Shakespeare).

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.
 - c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - a. Apply Grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from *Ovid* or the *Bible* or how a later author draws on a play by Shakespeare]”).
 - b. Apply Grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

Grade 10 | Unit 2

Argument: Letters to the Editor

“Writing means sharing. It’s part of the human condition to want to share things—thoughts, ideas, opinions.” ~ Paulo Coelho

Introduction: Argument writing aims to assert and validate a point of view, using evidence and examples. Effective argument writing combines a strong thesis supported by evidence, examples, and persuasive writing techniques to draw the reader in, assert their point, and persuade the reader to see the argument from the writer’s point of view.

Discussion Questions:

- What makes an argument effective? What are the elements of persuasion one can use to appeal to an audience?
- How can letters to the editor be used to persuade an audience? What makes one letter to the editor more persuasive than the other?
- How can writers create an effective argument in a letter to the editor? How does the medium of a letter to the editor support the author and allow other’s access to one’s ideas?

WEEK 1: During week one, students write their first letter to the editor while they focus on the elements of effective letters to the editor. They explore the persuasive and argument techniques that work best in letters to the editor and analyze why they are used. They also analyze point of view and understand how it supports the writer’s purpose. Students examine social perspectives, rhetoric, and narrative context to support the argument made in their letter and how these offer a personal view of the argument to galvanize an audience.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p style="font-size: 24pt; font-weight: bold; margin: 0;">1</p> <p style="font-weight: bold; margin: 0;">Immersion and Inquiry—Responding to Letters to the Editor</p>	<ul style="list-style-type: none"> ■ Students read the scenario in <i>Ban Students from the Subways</i> and generate a written response. ■ Students share their responses with a partner and then share with the class. ■ Teacher facilitates a brief discussion about the different ways that students responded to the scenario. ■ Teacher introduces letters to the editor, using the teaching point: <i>Letters to the Editor are a form of argument, so how can writers make those arguments effective and engaging for a wide audience?</i> ■ Students work together to define the conventions of a letter to the editor, specifically: the speaker, the topic that the writer is responding to, the author’s opinion/claim about the topic, and the intended audience. ■ Teacher creates a chart based on student responses titled <i>Conventions of Letters to the Editor</i>. ■ Students work with a partner to identify and list the claims that emerged in their responses and the types of reasons and evidence that helped strengthen and support the claims. (Students use the list throughout the week to continue to strengthen responses.) ■ Students reflect on their written response, considering what would need to be added or changed to make their initial response a letter to the editor. 	<p>Scenario for Student Response <i>Ban Students from the Subways</i>: You and your basketball team of 12 students are riding the train together to an early morning practice when you open the newspaper and see an opinion piece taking up a whole page titled: “BAN STUDENTS FROM THE SUBWAYS: Why Citizens Shouldn’t Have to Deal with Gaggles of Students on the Subways.” You and your friends go on to read the article, which tells the story of a mom riding the subway with two children and how a group of students on the subway yelled and kept her kids awake. The mom who wrote the letter to the paper accused the students of cursing, taking up more seats than they needed, not standing up and offering their seats to the elderly, laughing and carrying on too loudly, making everyone on the train nervous, and leaving a trail of wrappers and soda cans behind them. The author argues that students should only ride the subway alone or with a sibling and that groups of students that are three or larger should be fined. The more students in a group, the bigger the fine should be.</p> <p>Letter to the Editor: “Wake-up Call Needed on Teens’ Bedtimes” http://www.pressherald.com/2013/02/11/wake-up-call-needed-on-teens-bedtimes_2013-02-11/</p>

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WEEK 1: During week one, students write their first letter to the editor while they focus on the elements of effective letters to the editor. They explore the persuasive and argument techniques that work best in letters to the editor and analyze why they are used. They also analyze point of view and understand how it supports the writer’s purpose. Students examine social perspectives, rhetoric, and narrative context to support the argument made in their letter and how these offer a personal view of the argument to galvanize an audience.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<p>HW: Students read Letter to the Editor: “Wake-up Call Needed on Teens’ Bedtimes” and identify (1) the issue the author is responding to and (2) the argument the author is making about that issue.</p> <ul style="list-style-type: none"> Students collect ideas for their letter to the editor by researching newspaper articles or editorials they feel motivated to respond to in writing. 	
<p>2</p> <p>Becoming an Expert and Drafting</p>	<ul style="list-style-type: none"> Students work with a partner to review the ideas they collected for homework and select one that they use to draft their first letter to the editor. Students write their opinion/reaction to the article they selected. Teacher introduces the teaching point: <i>Writers need to be aware of their audience and make specific choices about diction, structure, and tone based on their audience.</i> Teacher asks students to identify the intended audience in the letter to the editor “Wake-up Call Needed on Teens’ Bedtimes” and highlights the strategies the author uses to speak to the audience. Teacher creates a class chart: <i>Addressing the Audience.</i> Students read samples of letters to the editor: “Teens, like adults, function better with enough sleep” and identify those that have the strongest argument, focusing on how the authors address their audience. Teacher engages students in a class discussion, using the following questions: <ul style="list-style-type: none"> What makes the argument effective? Who is the intended audience? Who are the speakers? Does the fact that all of these authors are adults change the way their argument is perceived by the audience? Teacher charts student responses on a chart entitled: <i>Effectively Arguing to an Audience:</i> Students write a claim for their letter, identifying their audience and the strategies to try to connect to the audience (using the information on the chart and the article they selected for their first letter to the editor). <p>HW: Students read “Way Past My Bedtime” and compare this letter to the ones read in class, focusing on whether or not the argument effectively matched the audience.</p>	<p>A Note on Audience in Argument: The power of an argument is often that it is designed specifically to cater to a particular audience. The word choice, framing, persuasive language, and theme all change depending on your audience. Further studies have shown that students write better arguments when they are truly applicable to their lives and designed with an authentic audience in mind (Peterson, Art. “NAEP/ NWP Study Shows Link between Assignments, Better Student Writing.” <i>The Voice</i> 6.2 (Mar.-Apr. 2001). 24 February 2008. Web. http://www.writingproject.org/cs/nwpp/lpt/nwpr/112). Therefore, it is particularly important with argument writing to have students write about issues that concern them to persuade an audience that is real.</p> <p>Letter to the editor: “Teens like adults function better with enough sleep” http://www.wsj.com/articles/teens-like-adults-function-better-with-enough-sleep-letters-to-the-editor-1409682030</p> <p>“Way Past My Bedtime” http://www.teenink.com/opinion/all/article/10158/Way-Past-My-Bedtime/</p>

WEEK 1: During week one, students write their first letter to the editor while they focus on the elements of effective letters to the editor. They explore the persuasive and argument techniques that work best in letters to the editor and analyze why they are used. They also analyze point of view and understand how it supports the writer’s purpose. Students examine social perspectives, rhetoric, and narrative context to support the argument made in their letter and how these offer a personal view of the argument to galvanize an audience.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Considering Audience and Rhetorical Appeals</p>	<ul style="list-style-type: none"> ■ Students share their drafted claims with a partner and identify next steps to complete their letters, including possible reasons and evidence to use. ■ Teacher engages students in a class discussion about whether or not the argument presented in “Way Past My Bedtime” is more effective than other arguments studied. ■ Teacher models using rhetorical appeals: ethos, pathos and logos, and the different ways that authors use them to connect with their audience. ■ Teacher demonstrates in his/her own argument writing how he/she must revise claims and choose appeals carefully to better connect with his/her audience. (Teaching point: <i>When I write for a particular audience, I have to make sure that my reasons and evidence are relevant to my claim and to my audience. I have to include words and phrases that appeal to them and keep my argument strong.</i>) ■ Students plan which appeals to use to write their letters and begin drafting their first letter. ■ Students consider the intended audience they want to appeal to in order to change the issue, using the following questions: <ul style="list-style-type: none"> – Does the audience consist of local lawmakers, parents, principals, or fellow students? – What is it that the students want to change, and how does the change affect their audience? – How can they persuade the audience to be on their side? – What kind of appeal do they want to make? – Which appeal most effectively moves this audience? – How does their argument change when the audience changes? <p>HW: Students read “17 Powerful Persuasive Writing Techniques” and “A Powerful Approach to Persuasive Writing.” Create a list of strategies you would like to include in your letter to the editor.</p>	<p>Persuading an Audience: Techniques</p> <p>http://writtent.com/blog/17-powerful-persuasive-writing-techniques/</p> <p>http://writetodone.com/a-step-by-step-approach-to-persuasive-writing/</p>

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WEEK 1: During week one, students write their first letter to the editor while they focus on the elements of effective letters to the editor. They explore the persuasive and argument techniques that work best in letters to the editor and analyze why they are used. They also analyze point of view and understand how it supports the writer’s purpose. Students examine social perspectives, rhetoric, and narrative context to support the argument made in their letter and how these offer a personal view of the argument to galvanize an audience.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>4</p> <p>Writing</p>	<ul style="list-style-type: none"> ■ Students continue drafting their first letter to the editor while teacher confers. ■ Teacher confers and meets with students in small groups on writing a clear claim, appealing to an audience, and selected grammar conventions. ■ Students elicit feedback from peers. <p>HW: Students research the elements of persuasive writing by visiting the Online Writing Lab at Purdue University or watching the video “The Science of Persuasion.”</p> <ul style="list-style-type: none"> ■ Students create a list of points to look for when providing feedback to their peers and revising their own work. 	<p>Student can review the elements of persuasive writing (https://owl.english.purdue.edu/owl/resource/588/04/) and argument writing (https://owl.english.purdue.edu/owl/resource/685/05/)</p> <p>Or watch a YouTube video on persuasive writing https://www.youtube.com/watch?v=sJ7u30OG7yk or the science of persuasion (https://www.youtube.com/watch?v=cFdCzN7RYbw)</p> <p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p>
<p>5</p> <p>Addressing Counter-Claims and Revisions</p>	<ul style="list-style-type: none"> ■ Teacher introduces the teaching point: <i>By addressing and using valid evidence to rebut counterarguments, I can strengthen my own argument.</i> ■ Using either a sample of student work or one of the letters to the editor already studied, teacher models how to address and rebut a counterclaim. ■ Students share their letters with a partner to elicit feedback and identify ways to address a counterargument. ■ Students revise their letters for appeals and to address a counterclaim. <p>HW: Students read: “Annoyed” and “Still Annoyed...” and analyze how Herd’s tone and appeals differ in the two letters.</p>	<p>See <i>The Art of Writing Argument: Increasing Skills & Learning to Trust the Writing Process of Discipline and Struggle</i>, page 177</p> <p>(http://www.readwritethink.org/files/resources/interactives/letter_generator/)</p> <p>(http://eslweb.net/rubrics/rubric_le.pdf)</p> <p>(http://www.readwritethink.org/files/resources/lesson_images/lesson929/peer-review.pdf)</p> <p>“Annoyed”</p> <p>http://www.buzzfeed.com/tasneemnashrulla/a-16-year-old-wrote-an-angry-letter-to-the-times-about-how-t#.trWxb02Z7b</p> <p>“Still Annoyed: Jenni Herd Adds to Her Letter to the Times”</p> <p>http://www.if.org.uk/archives/5092/still-annoyed-jenni-herd-adds-to-her-letter-to-the-times</p>

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WEEK 2: Refining the persuasive appeal of argument writing and its powerful effects on writing. Students explore the impact of persuasive and rhetorical techniques on an argument and an audience. Students read and analyze multiple letters to the editor across similar topics, analyzing how the authors used argument and persuasive elements to effectively sway the audience. Students draft a second unique letter to the editor and publish their letters to a class anthology/newspaper.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Developing a Second Letter to the Editor</p>	<ul style="list-style-type: none"> ■ Teacher introduces the teaching point: <i>Writers use different tones and appeals based on the audience and the purpose of the argument they wish to make.</i> ■ Students discuss the two articles read for homework: <ul style="list-style-type: none"> – How do Herd’s tone and appeals change? – What could account for this change? ■ Students identify the claim in both letters and discuss whether or not each is effective. ■ Students create a list of strategies that are most effective for writing an argument and that they wish to try in their second letter to the editor. ■ Students work on developing ideas for their second letter to the editor. ■ Students start by brainstorming a list of issues that are important to them, either at the school, in their local communities, or on the global stage. ■ Students select one topic and create a persuasion map, using an online interactive persuasion mapping tool. <p>HW: Students search for one to two informational newspaper articles on the topic they selected.</p>	<p>Rhetorical Technique: (https://owl.english.purdue.edu/owl/resource/588/04/)</p> <p>Online interactive persuasion mapping tool: http://www.readwritethink.org/files/resources/interactives/persuasion_map/</p>
<p>7</p> <p>Drafting</p>	<ul style="list-style-type: none"> ■ Students share their topics and articles with a partner to identify the most compelling and timely topics. ■ Students consider potential audience and work to match the topic to the audience they wish to address. ■ Students draft their second letter to the editor. ■ Teacher confers with students and organizes centers on writing a clear claim, rhetorical appeals, and selected grammar conventions. <p>HW: Students revisit any of the letters studied so far and find one whose argument they think is the least effective and explain why.</p>	<p>See <i>A Guide to Conferring with Writers</i>, page 160 and <i>A Guide to Conferring and Small Group Work</i>, page 164</p>

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WEEK 2: Refining the persuasive appeal of argument writing and its powerful effects on writing. Students explore the impact of persuasive and rhetorical techniques on an argument and an audience. Students read and analyze multiple letters to the editor across similar topics, analyzing how the authors used argument and persuasive elements to effectively sway the audience. Students draft a second unique letter to the editor and publish their letters to a class anthology/newspaper.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p style="text-align: center; font-size: 24pt; font-weight: bold;">8</p> <p style="text-align: center; font-weight: bold;">Revising and Logical Fallacies</p>	<ul style="list-style-type: none"> ■ Students share their HW responses while teacher charts <i>Things that Make Arguments Ineffective</i>. ■ Teacher uses the students' responses to identify and teach logical fallacies. Teacher provides students with list of fallacies, but focuses on teaching those that appear most often in students' writing. ■ Students share the drafts of their letters with a partner to identify and address any logical fallacies that appear. 	<p>http://www.logicalfallacies.info/</p> <p>http://writingcenter.unc.edu/handouts/fallacies/</p>
<p style="text-align: center; font-size: 24pt; font-weight: bold;">9</p> <p style="text-align: center; font-weight: bold;">Publishing</p>	<ul style="list-style-type: none"> ■ Culminating Project: Students work in groups to create a collection of their letters to the editors. ■ Students work together to decide the best way to organize the collection, for example: organizing letters by topic, identifying letters that represent opposing viewpoints and placing them next to each other, etc. ■ Students write an analysis of how each letter shows a different argument, which letter convinced them and why. 	
<p style="text-align: center; font-size: 24pt; font-weight: bold;">10</p> <p style="text-align: center; font-weight: bold;">Sharing and Reflecting</p>	<ul style="list-style-type: none"> ■ Students participate in a gallery walk while teacher conferences with each group or pairs. ■ Students reflect on their writing: <ul style="list-style-type: none"> – How are letters to the editor different than other forms of argument writing? – What did I learn from this process that I can add to my writing process? 	

Additional Resources:

Clark, Roy Peter. *Writing Tools: 50 Essential Strategies for Every Writer*. Little, Brown and Company, 2013.

Grade 10 Unit 2 Key Standards:

Reading Standards for Informational Text

6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
 - c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.
3. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Language Standards

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Grade 10 | Unit 3

Narrative–Science Fiction Scenes

“Science fiction is the fiction of ideas...any idea that occurs in the head and doesn’t exist yet, but soon will, and will change everything for everybody, and nothing will ever be the same again.” ~ Ray Bradbury

Introduction: In this unit, students practice strategies for identifying topics for writing science fiction and creating metaphors and/or symbols that represent a larger issue, as well as practice strategies for developing characters in their own writing and explore and practice conventions of science fiction. Students read published short science fiction stories as mentor texts and write their own science fiction scenes.

Discussion Questions:

- Why do people write science fiction?
- What do science fiction stories tell us about the world in which we live?
- What are the conventions of science fiction?
- Why is science fiction an important genre?

WEEK 1: Rockets and Robots and Ray Guns, Oh My!

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Inquiry and Immersion</p>	<ul style="list-style-type: none"> ■ Getting Started: Motivate students by immersing them in mentor science fiction texts and texts that discuss the relevance of science fiction. Students identify some of the basic conventions of the science fiction genre that they use to frame their own science fiction scene. By the end of the week, students draft a summary of the scene they intend to write. ■ For inspiration and context, students watch the TED Talk by Etienne Auge: “Why Our World Needs Science Fiction: Etienne Auge at TEDxErasmusUniversity.” While watching, students listen for how Auge defines science fiction. ■ Students define science fiction, using the Frayer Model as an organizational tool. (In the Frayer Model, students name the concept or vocabulary word and then list the definition, facts/attributes, examples, and non-examples.) ■ Teacher demonstrates completing the Frayer Model, citing one example for each area in the model. ■ Students read “Beholder” by Sarah Grey and identify the conventions of the science fiction genre in the story. Students consider the issue Grey is addressing in the story, the “warning” she is relaying and how she relays that warning. 	<p>TED Talk by Etienne Auge: “Why Our World Needs Science Fiction: Etienne Auge at TEDxErasmusUniversity.” https://www.youtube.com/watch?v=FJkixvgJqsY</p> <p>Resource for defining science fiction: http://www.sfcenter.ku.edu/SF-Defined.htm</p> <p>Resource for the Frayer Model: http://www.adlit.org/strategies/22369/</p> <p>“Beholder” by Sarah Grey: http://flashfictiononline.com/main/article/beholder/</p> <p>“Robot Dreams” by Isaac Asimov</p>

WEEK 1: Rockets and Robots and Ray Guns, Oh My!

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<p>Quick Write: Students list or free-write about various technologies that (1) might cause issues in the future because the technology is “out of control” (2) or might solve some of the problems of the world, but with a cost. For each item, students explain why.</p> <p>HW: Students read and annotate “Robot Dreams” by Isaac Asimov and identify the conventions of the science fiction genre that appear in the story. Students also identify the writer’s “warning.”</p>	
<p align="center">2</p> <p>Group Analysis: Examining Model Texts for How Authors Develop Theme Using Symbolism</p>	<ul style="list-style-type: none"> ■ Students read: “7 SciFi Technologies That Came True.” ■ Teacher engages students in a class discussion, using the following questions: <ul style="list-style-type: none"> – According to the article, how has science fiction “invented” the future? – Can you think of other examples? ■ Students select one or two technologies they wrote about for their free-write and explain their choices to a partner. ■ Teacher facilitates a class discussion about “Robot Dreams” by Isaac Asimov, using the teaching point: <i>Science fiction writers use elements of the genre to explore issues and fears about technology.</i> ■ Discussion Questions: <ul style="list-style-type: none"> – What is Asimov’s “warning”? – How does he use symbolism to give that warning? – “Robot Dreams” was published in 1986. Even though the story is nearly thirty years old, are its warnings still relevant? ■ Students revisit their list of technologies and select one to focus on. Students write a one-paragraph proposal where they identify the technology they selected, and explain why they feel it is an important technology to address in a science fiction story. ■ Teacher briefly demonstrates what to include in the scene proposal. ■ Students submit their proposals to teacher for review. <p>HW: Students read and annotate: “How America’s Leading Science Fiction Authors Are Shaping Your Future.”</p>	<p>“7 Sci Fi Technologies That Came True” http://ww2.kqed.org/arts/2011/08/24/7_sci-fi_technologies_that_came_true/</p> <p>“How America’s Leading Science Fiction Authors are Shaping Your Future” http://www.smithsonianmag.com/arts-culture/how-americas-leading-science-fiction-authors-are-shaping-your-future-180951169/?no-ist</p>

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WEEK 1: Rockets and Robots and Ray Guns, Oh My!		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Developing</p>	<ul style="list-style-type: none"> Teacher returns proposals to the students and students review the feedback. (Teacher may wish to conference with all or some students.) Teacher engages students in a discussion to continue to explore the genre of science fiction with the following questions: <ul style="list-style-type: none"> Is the science fiction genre relevant? Do you agree or disagree with Auge when he says that science fiction “invents and prevents the future”? Is science fiction necessary? How can the science fiction story you write prevent or invent the future? Students return to their proposals and review the technology selected. They consider: Is the technology selected “powerful” enough that it will be relevant in 30 years? If not, how can it be “invented” or expanded to make it more futuristic? Students write independently, after discussing their ideas with a partner. Once students decide on the technology, they write a one-paragraph rationale for why their science fiction story is necessary, with a focus on either preventing or inventing the future. <p>HW: Students conduct preliminary research on one of the technologies. They find a web page or article that addresses the concern they have or defines the problem they want to address.</p>	<p>See <i>A Guide to Conferencing with Writers</i>, page 160</p>
<p>4</p> <p>Examining Model Texts for How Authors Develop Theme</p>	<ul style="list-style-type: none"> Students read “All Summer in a Day” by Ray Bradbury and identify the themes and “warnings” that emerge. Teacher models for students how to identify the specific writing strategies Bradbury employs to create mood and suspense and how he develops the themes and “warning.” Students also identify the symbol that Bradbury uses to convey that warning. Teacher models one or two, and then students work independently to identify themes and warnings from “Robot Dreams” and “Beholder.” 	<p>“All Summer in a Day” by Ray Bradbury http://www.btbooces.org/Downloads/6_All%20Summer%20in%20a%20Day%20by%20Ray%20Bradbury.pdf</p> <p>“Setting: The Key to Science Fiction” http://www.writing-world.com/sf/setting.shtml</p>

WEEK 1: Rockets and Robots and Ray Guns, Oh My!

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> ■ Students compare the warnings. ■ Students write about the warning or key theme they would like to address in their science fiction scenes. Students add details or information about how they could potentially craft theme or warning. <p>HW: Students read “Setting: The Key to Science Fiction” and brainstorm ideas for their story, thinking about main character, the setting, the warning, and the key theme.</p> <ul style="list-style-type: none"> ■ Students add terms to their Frayer Model to continue to build their understanding of the genre. 	
<p align="center">5</p> <p align="center">Revising and Sharing</p>	<ul style="list-style-type: none"> ■ Teacher facilitates a class discussion about “Setting: The Key to Science Fiction” and charts things to consider when selecting and developing the setting of their science fiction scene. ■ Teacher introduces the teaching point: <i>Science fiction writers use the setting of their stories to help develop the key themes and conflicts.</i> ■ Students revisit the three science fiction stories they have read thus far. Students compare the settings across the three stories. ■ Students write a reflection: What are the different strategies the authors use to establish setting? Which of these strategies would you like to emulate in your own writing? ■ Teacher models how to draft a scenario based on the technology they selected and how to begin to select and introduce a setting that best develops the conflict. ■ Students work with a partner to brainstorm about the technology they selected and the research they conducted. Students brainstorm scenarios in which the technology they selected gets “out of control” and the type of setting that would best develop this scenario. ■ Students draft a scenario and begin to introduce the setting. ■ Students submit their scenarios to teacher to elicit feedback. 	<p>Questions to Get Students Thinking About their Stories:</p> <ul style="list-style-type: none"> ■ What do you see as a big problem in the world today? If you could invent something that would fix this problem, what would it be? ■ What would be the benefits of the invention? ■ How would this invention change the world in which you live? ■ What would that world look like? ■ What problems would this invention cause overall? ■ What problems could this invention cause if there were no limitations placed on its use? ■ Is using this invention to solve the original problem worth all of the other problems it would create? (Would the ends justify the means?) ■ What could act as a symbol for the larger issue you are addressing?

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WEEK 2: Students continue to analyze and practice different writing strategies to create mood and establish setting; students complete a draft of their science fiction scene at the end of the week.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Analyzing a Model Text to Identify Strategies for Creating Suspense</p>	<ul style="list-style-type: none"> ■ Teacher introduces the teaching point: <i>Science fiction writers use a variety of strategies to keep the reader in suspense and push them to think about the issue or theme that is presented.</i> ■ Students view an excerpt from <i>The Twilight Zone</i>, “Will the Real Martian Please Stand Up?” (stopping at 14:00). Prior to viewing, teacher asks students to jot down any clues that help them solve the mystery that unfolds. Students write down any “scary” parts or things the director does to create suspense. ■ After the clip, students try to determine which character is the alien. They support their claims with reasoning and evidence. (Class discusses and tries to reach consensus.) ■ Students finish watching the episode and continue to track how suspense is created. Teacher asks students to look for any symbols or metaphors that appear. ■ After the episode is viewed, teacher explains that while different strategies are used in creating suspense and mood in film, there are still some ideas that can be applied to writing a science fiction scene. Teacher engages students in a class discussion. <ul style="list-style-type: none"> – Did the ending surprise you? – Was it effective? – What information was kept from the audience to keep the resolution a surprise? – What was the warning in the story? – How did the director use symbolism and metaphor? (Teacher asks students to focus on specific images that were zoomed in on at strategic moments in the story’s plot.) ■ Students list as many strategies as they can think of when drafting their stories to create suspense. <p>HW: Students read and annotate “The Pedestrian” by Ray Bradbury, focusing on the strategies the author uses to create suspense. Students list strategies that they would like to use in their own science fiction scenes.</p>	<p><i>The Twilight Zone</i>, “Will the Real Martian Please Stand Up?” http://www.imdb.com/video/hulu/vi2983962393/?ref_=tt_ov_vi</p> <p>“The Pedestrian” by Ray Bradbury http://mikejmoran.typepad.com/files/pedestrian-by-bradbury-1.pdf</p>

WEEK 2: Students continue to analyze and practice different writing strategies to create mood and establish setting; students complete a draft of their science fiction scene at the end of the week.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>7</p> <p>Developing Stories Using Storyboards</p>	<ul style="list-style-type: none"> ■ Teacher introduces the teaching point: <i>Science fiction writers focus on specific moments and stretch these scenes in order to show how the issue or warning could be problematic.</i> ■ Students review the feedback from their scenarios notes and share additional ideas for stretching their scenes with a partner. ■ Teacher models how to use a storyboard to stretch or develop this moment or scene. ■ Students create a storyboard for their science fiction scene (pen-and-paper sketches). <p>HW: Students read “The Sub-Genres of Science Fiction,” “Creating Aliens,” or “Science Fiction—the Literature of Ideas” to help them consider additional ways to develop their stories. Students add terms to their Frayer Model to continue to build their understanding of the genre. Students list strategies that they will use in writing their own science fiction scenes.</p>	<p>Resources:</p> <p>“Creating Aliens” https://www.sfw.org/2014/12/creating-aliens/</p> <p>“The Sub-Genres of Science Fiction” http://www.writing-world.com/sf/genres.shtml</p> <p>“Science Fiction—the Literature of Ideas” http://www.writing-world.com/sf/sf.shtml</p>
<p>8</p> <p>Analyzing Model Texts to Identify Strategies for Developing Characterization</p>	<ul style="list-style-type: none"> ■ After reading the story, students read “The Shallows” by Nathaniel Lee. After the story, students describe the main character. ■ Teacher engages students in a class discussion: <ul style="list-style-type: none"> – What strategies does the author use to give the reader information about the protagonist? – Which of those strategies would help you develop your protagonist? ■ Teacher models how to draft a written character sketch for their protagonist, using the teaching point: <i>Science fiction writers create protagonists who challenge the conventions of their society and face conflicts directly tied to the main issue and theme in the story.</i> ■ Students draft a character sketch of their protagonist, making decisions about his/her appearance, age, profession/hobby, relationship to the technology, and any other information that is relevant to the scene. <p>HW: Students read “How to ‘Up the Stakes’ for Your Main Character” and identify one or two strategies they would like to incorporate in their story. Students add terms to their Frayer Model to continue to build their understanding of the genre.</p>	<p>“The Shallows” by Nathaniel Lee: http://flashfictiononline.com/main/2013/09/the-shallows-by-nathaniel-lee/</p> <p>See <i>A Guide to Demonstrating Writing</i>, page 159</p> <p>HW: “How to ‘Up the Stakes’ for Your Main Character” http://www.writersdigest.com/writing-articles/by-writing-goal/write-first-chapter-get-started/how-to-up-the-ante-for-your-main-character</p>

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WEEK 2: Students continue to analyze and practice different writing strategies to create mood and establish setting; students complete a draft of their science fiction scene at the end of the week.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>9</p> <p>Writing</p>	<ul style="list-style-type: none"> Teacher models how to use the storyboard, the character sketch, and the draft scenario to start drafting their science fiction stories. Students write a draft of their science fiction scene while teacher meets with students in small groups that focus on identifying a clear issue or theme and creating a setting that help develops the conflicts and key themes. 	<p>“Painting Characters into Corners” https://www.sfwa.org/2014/12/painting-characters-corners/</p>
<p>10</p> <p>Writing</p>	<ul style="list-style-type: none"> Students continue to draft their science fiction scene while teacher meets with students in small groups on developing the protagonist and building the conflict. Students work with a partners to share drafts and elicit feedback. <p>HW: Students read “A Checklist for Critiquing Science Fiction” and create a checklist to use for critiquing a science fiction scene.</p>	<p>See <i>A Guide to Conferring with Writers</i>, page 160</p> <p>HW: “A Checklist for Critiquing Science Fiction” https://www.sfwa.org/2009/06/a-checklist-for-critiquing-science-fiction/</p>

WEEK 3: Students engage in peer and teacher conferences, revise and publish their science fiction scenes.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Peer Review and Developing Next Steps</p>	<ul style="list-style-type: none"> Teacher models how to read a draft aloud to a partner to “listen for” language choices and pacing. Students share their drafts with a partner by reading it out loud to hear what their words sound like. Students pause to make edits as they read. After sharing, students swap papers and read each other’s scenes silently and write what they think the key theme or issue is and what conflict the protagonist is facing. Students check to see that the two are linked together as they saw in the model texts. Students then share their written responses with one another and include any other feedback. Students review their draft with comments and make a <i>Next Steps/To Do</i> list for the next phase of their revision. <p>HW: Students begin revising their drafts, using the feedback.</p>	

WEEK 3: Students engage in peer and teacher conferences, revise and publish their science fiction scenes.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>12 Revision</p>	<ul style="list-style-type: none"> ■ Teacher models techniques for adding details to descriptions of the story’s setting, focusing on using more descriptive and unique words. Teaching Point: <i>Science fiction writers include specific details about the setting and the characters that highlight the issue or theme that they are presenting.</i> ■ Students revise their drafts to add additional details. ■ Teacher confers and meets with students in small groups focused on adding details, developing character, and selected grammar conventions. 	<p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p>
<p>13 Fine-Tuning for Style</p>	<ul style="list-style-type: none"> ■ Students self-asses their drafts according to “A Checklist for Critiquing Science Fiction.” and <i>Narrative Checklist</i>. ■ Students revise as needed. ■ Teacher confers and meets with students in small groups focused on adding details and selected grammar conventions. 	<p>See <i>Narrative Checklist</i>, page 166</p>
<p>14 Finishing Touches and Publishing</p>	<ul style="list-style-type: none"> ■ Students add any finishing touches to their science fiction scenes. ■ Students publish their stories in a class anthology. ■ Students can submit their stories to online publications. ■ Students share their work with one another and the school. 	
<p>15 Reflecting</p>	<ul style="list-style-type: none"> ■ Teacher models the importance of reflecting by reflecting on his/her own writing and asking: <ul style="list-style-type: none"> – What new writing strategies did I learn from this unit? – What strategies did I use to create my story? – How can I apply these strategies to writing that I do in the future? – How can I apply these strategies to other types of writing, such as arguments, narratives, and informational writing? 	

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Additional Resources

Suggestions for Additional Science Fiction Short Stories and Excerpts:

“Speech Sounds” by Octavia Butler

Excerpts from Mary Shelley’s *Frankenstein*: <http://literature.org/authors/shelley-mary/frankenstein/>

Excerpts from H.G. Wells’ *The Time Machine*: <http://www.bartleby.com/1000/>

Burning Chrome by William Gibson

Excerpts from Octavia Bulter’s *Kindred*

Excerpts from *20,000 Leagues Under the Sea* by Jules Verne:

<http://www.online-literature.com/verne/leaguesunder/>

Excerpts from *The Hitchhiker’s Guide to the Galaxy* by Douglas Adams

H. G. Wells, *War of the Worlds*: <http://www.literatureproject.com/war-worlds/>

It’s a Good Life by Jerome Bixby

The Green Hills of Earth by Robert A. Heinlein

“Harrison Bergeron” Kurt Vonnegut, Jr. http://archive.org/stream/HarrisonBergeron/Harrison%20Bergeron_djvu.txt

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Grade 10 Unit 3 Key Standards:

Reading Standards for Literature

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
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.

Writing Standards

3. Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
 - f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including Grades 9–10.)

11. Create literary texts that demonstrate knowledge and understanding of a wide variety of texts of recognized literary merit.
 - a. Engage in a wide range of prewriting experiences, such as using a variety of visual representations to express personal, social, and cultural connections and insights.
 - b. Identify, analyze, and use elements and techniques of various genres of literature.
 - c. Develop critical and interpretive texts from more than one perspective, including historical and cultural.
 - d. Create poetry, stories, plays, and other literary forms (e.g. videos, artwork).

Language Standards

6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Grade 10 | Unit 4

Argument in Many Forms

“For good ideas and true innovation, you need human interaction, conflict, argument, debate.” ~ Margaret Heffernan

Introduction: In this unit, students learn that argument writing can take a variety of forms. By studying arguments in various written and visual forms, students gain a deep understanding of the structure of an argument and effective ways to appeal to their audience. Students then create their own argument series in which they present their argument on a specific issue in a variety of forms.

Discussion Questions:

- How does form affect how an argument is received by an audience?
- How do writers create an effective argument in many forms? How can the form of an argument be used to appeal to an audience?
- What are the different strategies argument writers use to appeal to their audience?
- How do authors choose which form most effectively conveys their argument?
- What is the relationship between content and form?
- How can argument writers use a variety of forms to present a single argument?

WEEK 1: Students analyze which techniques and processes help authors develop effective arguments. They analyze the relationship between the form of an argument and rhetorical appeals and how the two aspects affect the way an argument is received by an audience. Students analyze arguments across multiple forms and determine the qualities that both add to and detract from an argument’s effectiveness. By the end of the week, students will write a plan for their argument series that includes the issue they focus on, the claim they make, the intended audience, and the forms that most effectively present their argument.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Immersion and Inquiry–Written and Visual Arguments</p>	<ul style="list-style-type: none"> ■ Students view the image from the Johns Hopkins School of Engineering (see link in Resources section). ■ Teacher engages students in a class discussion, using the question: <ul style="list-style-type: none"> – Is this an argument? ■ Teacher encourages students to explain their thinking and cite evidence from the image to support their responses. ■ Teacher asks students to list some ways in which arguments are written or presented in the “real world” and charts. ■ Students read the article “Planning for Failure” and identify the argument that is presented. 	<p>Image: (From Johns Hopkins School of Engineering) http://engineering-jhu.org/scripts/tiny_mce/jscripts/tiny_mce/plugins/imagemanager/files/oil_spill.jpg</p> <p>Article/Feature Narrative: “Planning for Failure” http://eng.jhu.edu/wse/magazine-fall-10/item/planning-for-failure/</p>

WEEK 1: Students analyze which techniques and processes help authors develop effective arguments. They analyze the relationship between the form of an argument and rhetorical appeals and how the two aspects affect the way an argument is received by an audience. Students analyze arguments across multiple forms and determine the qualities that both add to and detract from an argument’s effectiveness. By the end of the week, students will write a plan for their argument series that includes the issue they focus on, the claim they make, the intended audience, and the forms that most effectively present their argument.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> ■ Teacher engages students in a discussion about the effectiveness of both arguments studied, using the questions: <ul style="list-style-type: none"> – Is this an effective argument? Why or why not? – Is this argument more or less effective with the inclusion of the graphic (that was studied earlier in the lesson)? Why or why not? – How can authors use a visual argument to complement a written argument? – What are some things that you can consider when creating your own argument series? ■ During the discussion, teacher works with students to list the things that add to the effectiveness of the argument and those that detract, using the teaching point: <i>Argument writers make choices about the structure and format of an argument that impact the effectiveness of the argument.</i> (Students add to this list throughout the unit and use it to help inform their planning.) ■ Students end class by free-writing possible ideas for an argument series. <p>HW: Students read “Arguments are Everywhere” and identify one “unexpected” place where they found an argument. Students consider the benefits and drawbacks to presenting an argument in this way.</p>	<p>Real World Arguments Sample Chart</p> <ul style="list-style-type: none"> ■ Public Service Announcement or PSA ■ Letter/email ■ Poster ■ Speech ■ Advertisements ■ Infographic ■ Blogpost <p>“Arguments are Everywhere” http://sitemaker.umich.edu/argument/arguments_are_everywhere See <i>The Art of Writing Argument</i>, page 177</p>

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WEEK 1: Students analyze which techniques and processes help authors develop effective arguments. They analyze the relationship between the form of an argument and rhetorical appeals and how the two aspects affect the way an argument is received by an audience. Students analyze arguments across multiple forms and determine the qualities that both add to and detract from an argument’s effectiveness. By the end of the week, students will write a plan for their argument series that includes the issue they focus on, the claim they make, the intended audience, and the forms that most effectively present their argument.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Visual Arguments</p>	<ul style="list-style-type: none"> ■ Student partners share their homework and are given a copy of the infographic “The Physical Toll” to review and interpret. ■ Teacher engages students in a brief discussion to assess students’ understanding, using the following questions: <ul style="list-style-type: none"> – Would you categorize this as a visual form or a written form? – What types of information is provided? – How do the various components work together? ■ Students work with partners to identify the argument that is presented and analyze its effectiveness. ■ Students view the graphic guide “Understanding the Spill” and analyze the argument being presented. ■ Teacher engages students in a brief discussion of the questions: <ul style="list-style-type: none"> – Is there one argument across all images, or does each image have a separate argument? – How is this collection of images like an argument essay? ■ Students begin drafting possible argument ideas and list the argument forms that are of interest to them and that they explore more deeply throughout the unit and write for their own argument series. <p>HW: Students read and annotate the speech: <i>Remarks by the President to the Nation on the BP Oil Spill</i>. Students identify the speaker, the issue being addressed, and the argument being made. Students continue drafting ideas for arguments.</p>	<p>Infographic: The Physical Toll http://www.google.com/imgres?imgurl=http://www.forestandbird.org.nz/files/file/Oily%252520Bird%252520page.jpg&imgrefurl=http://www.forestandbird.org.nz/node/13019&h=694&w=1000&tbnid=FWMz6hZo4hvT-M:&zoom=1&docid=rhaxCbVh9K5f0M&ei=jWNwVcSOMurksASLIIHICw&tbn=isch&ved=0CHwQMyhYMFg</p> <p>Infographic: “What is an Infographic?” https://www.customermagnetism.com/infographics/what-is-an-infographic/</p> <p>Graphic Guide: “Understanding the Spill” http://www.miamiherald.com/news/local/environment/article1922149.html</p> <p>Speech: <i>Remarks by the President to the Nation on the BP Oil Spill</i> https://www.whitehouse.gov/the-press-office/remarks-president-nation-bp-oil-spill</p>

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DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Appealing to the Audience</p>	<ul style="list-style-type: none"> ■ Students share their homework. ■ Teacher introduces the teaching point: <i>Argument writers employ different strategies to create arguments for a variety of purposes and to connect with different types of audiences.</i> ■ Teacher engages students in a class discussion to reach consensus on the speaker, the issue, and the argument presented in the speech. Students discuss the effectiveness of the speech and cite evidence to support their ideas. ■ Students view the advertisement: “Dawn Saves Wildlife, Episode 1: Duck, Duck, Oil” and identify the argument that is presented. ■ Teacher engages students in a class discussion, using the questions: <ul style="list-style-type: none"> – How does the purpose of this argument compare to the others that were studied so far? – Which arguments featured a similar purpose? – Which arguments feature a different purpose? – What is the tone? ■ Students view the advertisement a second time and identify areas where the advertisement uses information to connect with the audience and where it calls on people’s emotions. ■ Students revisit <i>Remarks by the President to the Nation on the BP Oil Spill</i> and identify areas where the speaker appeals to ethos, pathos, and logos. ■ Students select one appeal and draft a scenario in which that appeal would be the most effective way to connect with an audience. <p>HW: Students select two potential issues or ideas and write a short summary for each.</p>	<p>Advertisement: “Dawn Saves Wildlife, Episode 1: Duck, Duck, Oil” https://www.youtube.com/watch?v=1JRE8dlmUxs</p> <p>Note: <i>If needed, provide instruction on rhetorical appeals: ethos, pathos, and logos and use selections from the advertisement as examples of each.</i></p> <p>Rhetorical Strategies for Persuasion https://owl.english.purdue.edu/owl/resource/588/04/</p> <p>Ethos Logos Pathos Chart http://my.ccsd.net/userdocs/documents/Zyc6euFqnWlp6w3f.pdf</p>

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DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>4</p> <p>Drafting Claims and Planning the Argument Series</p>	<ul style="list-style-type: none"> ■ Students share their issues and summaries with a partner and ask and answer questions about the topics selected, such as Why did you select that issue? How is this issue relevant to the world? What can be done to make this issue better? What audience would you present this argument to? ■ Teacher models how to write a claim from an issue and the research he/she conducted about that issue, using the teaching point: <i>Argument writers conduct research to inform their argument claims.</i> ■ Students revisit their notebooks and select one issue for the focus of their argument series. Students write a draft of a claim to present (e.g. “Oil spills are harmful to nature and must be prevented at all costs”). ■ Students draft a plan for their argument series by: <ul style="list-style-type: none"> – identifying the issue to be addressed. – writing the claim to be presented in each of the argument forms. – identifying the intended audience. – identifying the forms that most effectively present their argument. – identifying how they appeal to the audience in each of the forms. ■ Students share plans with a partner for feedback and select a form for the written version of their argument (blog post, short essay, letter to the editor, etc.). <p>HW: Students research the issue that they selected as the focus for the argument series and bring to class one or two informational texts that can be used to support their arguments. Students select a written form for their argument and bring a sample of that argument to class (optional).</p>	
<p>5</p> <p>Drafting the Written Version of the Argument</p>	<ul style="list-style-type: none"> ■ Students write a draft of the written argument. ■ Teacher confers and meets with students in small groups on writing a clear claim, using effective language, and appeals. <p>HW: Students read “How to Annotate in Argument Writing” and identify things to look for when revising their own writing.</p>	<p>“How to Annotate in Argument Writing” http://classroom.synonym.com/annotate-argumentative-writing-3217.html See <i>A Guide to Conferring with Writers</i>, page 160</p>

WEEK 2: Students revise the written version of their arguments and receive feedback for revision. Students analyze how arguments written in different forms can work together to create an overall strong argument. Students end the week by selecting the other forms they will include in their argument series and draft one of the other versions.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Feedback and Revision</p>	<ul style="list-style-type: none"> ■ Students share their drafts with a peer to elicit feedback. ■ Teacher models counterargument and how to address it to strengthen an argument, using annotated “Keep on Reading” Grade 10 essay and the teaching point: <i>By addressing and using valid evidence to rebut counterarguments, I can strengthen my own argument.</i> ■ Teacher confers and organizes centers on writing a clear argument, using examples to support, selecting effective diction, and selected grammar conventions. ■ Students revise their drafts, adding in counterarguments and rebuttals. <p>HW: Students read “Is the Internet Hurting Children?” and identify the issue, the claim, and the audience.</p>	<p>http://8miller.weebly.com/uploads/3/7/6/0/37608799/argumentvspersuasivewriting.pdf</p> <p>Grade 10 Annotated essay: http://achievethecore.org/content/upload/ArgumentOpinion_K-12WS.pdf</p> <p>“Is the Internet Hurting Children?” http://www.cnn.com/2012/05/21/opinion/clinton-steyer-internet-kids/</p>
<p>7</p> <p>Practice with Creating Different Forms</p>	<ul style="list-style-type: none"> ■ Students discuss their homework and come to consensus about the argument, the issue, and the intended audience for: “Is the Internet Hurting Children?”. ■ Students rewrite the argument in a different form. ■ Students share their arguments with a partner to elicit feedback focused on: Is the argument clear? What appeal(s) is/are used? Do the form and appeals match the argument and the audience? What could make this an even more effective argument? ■ Using the feedback, students select another form to test out and write the argument in a different form. ■ Students reflect, using the questions: What do I notice about how the issue, claim/argument, appeals, and form all work together to create an effective argument? What strategies can I use to ensure that my argument series is effective? <p>HW: Students read the “Argument” webpage from the University of North Carolina at Chapel Hill and identify parts of an argument that they would like to further develop in their own writing.</p>	<p>“Is the Internet Hurting Children?” http://www.cnn.com/2012/05/21/opinion/clinton-steyer-internet-kids/</p> <p>“Argument” http://writingcenter.unc.edu/handouts/argument/</p>

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DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>8</p> <p>Analysis of Form and Effectiveness</p>	<ul style="list-style-type: none"> Students participate in a gallery walk of the arguments they created the previous day. They identify one effective argument. Students present that argument to the class and identify/explain the qualities that make it effective. Students add more ideas to what makes an effective argument and what detracts from the argument's effectiveness. Students participate in a second gallery walk to find a second argument that complements the first argument but is represented in a different form. Students share and explain how the two forms work together to present an even stronger argument about the issue. Students consider how to strategically select the forms that complement each other and can present their argument in the most effective way as they continue drafting. 	
<p>9</p> <p>Writing in Different Forms</p>	<ul style="list-style-type: none"> Students draft the second form of their argument. Teacher confers and meets with students in small groups on selecting the appropriate form, presenting a clear argument in any form, addressing counterarguments, the relationship between appeals and tone, appeals and form. 	
<p>10</p> <p>Feedback, Revision, and More Writing</p>	<ul style="list-style-type: none"> Teacher models various ways students can publish their argument series, showing how to strategically arrange each piece in a book, as a portfolio, on a webpage, in an essay, as a presentation, etc. Students meet with a partner to elicit feedback on their second argument. Students revise their second argument. Teacher confers and meets with students in small groups on presenting a clear argument in any form, addressing counterarguments, effectively appealing to the audience, using appropriate evidence to support the claims, and the relationship between appeals and tone, appeals and form. Students begin planning and/or writing their third argument. <p>HW: Students consider ways to publish their argument series by researching examples and testing a few formats.</p>	<p>Note: Some students may require more or less time to produce a variety of arguments. Teacher makes adjustments to the length of time spent on each form or the number of pieces produced to meet the needs of students.</p>

WEEK 3: Students complete their drafts, and after receiving feedback and additional instruction on logical fallacies, revise each form of their argument. Students strategically arrange the different pieces of their argument and select an appropriate format within which to publish. Students present their final published versions to the class, analyze their work, and reflect on their writing process.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Feedback, Revision, and More Writing</p>	<ul style="list-style-type: none"> ■ Students write their third argument and meet with a partner to elicit feedback. ■ Students revise their third argument. <p>HW: Students consider options for publishing their argument series.</p>	
<p>12</p> <p>Logical Fallacies and Revising</p>	<ul style="list-style-type: none"> ■ Teacher introduces the teaching point: <i>Argument writers look for gaps in their reasoning and evidence in order to avoid logical fallacies in their arguments.</i> ■ Teacher defines “logical fallacy” and asks students to identify one in their own arguments or in the arguments studied. Students review a list of fallacies to guide them (see Resources). ■ Teacher models either fallacies already identified in the students’ own argument writing or those that commonly appear in arguments about issues: personal incredulity, burden of proof, ambiguity, anecdotal, false dilemma, hasty generalization, and “The Texas Sharpshooter.” ■ Students work with a partner to analyze their arguments and identify logical fallacies. ■ Students revise their arguments to eliminate logical fallacies. 	<p>Logical Fallacies: https://yourlogicalfallacyis.com/</p>
<p>13</p> <p>Finishing Touches and Publishing</p>	<ul style="list-style-type: none"> ■ Students make final revisions to all of their arguments and prepare them for publication and presentation. ■ Students rehearse their presentations. 	
<p>14</p> <p>Presenting</p>	<ul style="list-style-type: none"> ■ Students present their argument series to the class and analyze how each student used the different forms to create an effective series of argument texts that address the same issue. 	

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DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>15</p> <p>Analyzing Our Own Work and Reflection</p>	<ul style="list-style-type: none"> ■ Students review their own work and write a one-sentence analysis of how the various pieces of the argument worked together to create an overall effective argument. ■ Students comment on how they appealed to the audience and the different strategies they used. ■ Teacher leads students in a reflection: <ul style="list-style-type: none"> – How did this argument writing process compare to other arguments we have written before? – What strategies can we take from this process and apply to other types of argument writing, like a research paper? – How did this process affect my skills as an argument writer? 	

Additional Resources:

Health Arguments in Many Forms:

PSA on Childhood Obesity <https://www.youtube.com/watch?v=7sLhgLGsm7Y>

Essay against Socialized Medicine (<http://fee.org/freeman/detail/17-arguments-against-socialized-medicine>)

Picture showing an all male panel at a women’s birth control hearing in the Senate (<http://abcnews.go.com/blogs/politics/2012/02/birth-control-hearing-was-like-stepping-into-a-time-machine/>)

Poem about a student learning to exercise (<http://hellopoetry.com/words/28623/fitness/poems/>)

Videos of students verbally arguing around an engaging topic and teacher conferring with students around an argument’s stance: http://sitemaker.umich.edu/argument/where_and_when_we_teach_argument

Annotation Resources

<http://rwc.hunter.cuny.edu/reading-writing/on-line/annotating-a-text.pdf>

<http://writingcommons.org/open-text/information-literacy/visual-literacy/annotating-the-margins>

Teacher models annotation method on two forms of argument (one visual and one written) or students view a video annotation of an argument essay (<https://www.youtube.com/watch?v=D-4EV3rq2lo>)

Elements of Writing

http://universitycollege.illinoisstate.edu/downloads/elements_argumentative_essay.pdf

Grade 10 Unit 4 Key Standards:

Reading Standards for Informational Text

6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
 - c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
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 tasks, purposes, and audiences.

Language Standards

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



Grade **11** Units of Study



Grade 11 | Unit 1

Writing Our Lives/Memoir

“Memoir is how we try to make sense of who we are, who we once were, and what values and heritage shaped us.” ~William Zinsser

Introduction: In this unit students explore why people write memoirs, how writers choose the stories they tell, and the qualities of good memoir writing by reading published memoirs. They practice strategies for accessing their own memories and generating ideas, explore a variety of story structures, practice using specific sensory details, develop ability to write scenes, and understand and develop voice as they craft their own memoirs.

WEEK 1: Students consider the art of memoir writing, read published memoirs, and begin to brainstorm topics for their own memoirs.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES														
<p>1</p> <p>Immersion and Inquiry</p>	<ul style="list-style-type: none"> Teacher motivates students by reading and immersing them in memoir texts to help students understand how memoir differs from autobiography. Teacher shares the teaching point: <i>Memoir is different from autobiography because writers don't tell the story of their lives; they choose one very important, specific part.</i> Teacher charts the elements of memoir. Teacher shares excerpts of a student memoir that students can use as a mentor text: “Coughing and Strawberry Jam.” Teacher conducts a think-aloud using the first paragraph to model for students how to use a mentor text to help inform their own writing. Teacher adds to the chart and students complete the reading in pairs or independently. After students read, teacher works with students to draft a T-chart titled <i>Memoir Versus Autobiography</i>. Students begin collecting ideas by creating a timeline of important moments. <p>HW: Students begin thinking about a significant moment.</p>	<p>See <i>A Guide to Inquiry Lessons</i>, page 158</p> <p>Sample T-chart: Memoir versus Autobiography</p> <table border="1"> <thead> <tr> <th data-bbox="1165 695 1564 743"><i>Memoir</i></th> <th data-bbox="1564 695 2003 743"><i>Autobiography</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="1165 743 1564 824">Focuses on one time, theme, event, or choice</td> <td data-bbox="1564 743 2003 824">Tells entire life story</td> </tr> <tr> <td data-bbox="1165 824 1564 889">Can start anywhere in time</td> <td data-bbox="1564 824 2003 889">Usually starts at beginning of a life</td> </tr> <tr> <td data-bbox="1165 889 1564 954">Feels more personal</td> <td data-bbox="1564 889 2003 954">Often arranged chronologically</td> </tr> <tr> <td data-bbox="1165 954 1564 1019">Strives for emotional truths</td> <td data-bbox="1564 954 2003 1019">Strives to share facts</td> </tr> <tr> <td data-bbox="1165 1019 1564 1084">Includes the writer's perspective/reflection</td> <td data-bbox="1564 1019 2003 1084">Is more historical, factual, and informative</td> </tr> <tr> <td data-bbox="1165 1084 1564 1149">Can be written by anyone</td> <td data-bbox="1564 1084 2003 1149">Usually about famous people</td> </tr> </tbody> </table> <p>“Coughing and Strawberry Jam” http://teacher.scholastic.com/writeit/readpoem.asp?id=54&genre=Memoir&Page=1&sortBy</p>	<i>Memoir</i>	<i>Autobiography</i>	Focuses on one time, theme, event, or choice	Tells entire life story	Can start anywhere in time	Usually starts at beginning of a life	Feels more personal	Often arranged chronologically	Strives for emotional truths	Strives to share facts	Includes the writer's perspective/reflection	Is more historical, factual, and informative	Can be written by anyone	Usually about famous people
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WEEK 1: Students consider the art of memoir writing, read published memoirs, and begin to brainstorm topics for their own memoirs.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Collecting Stories</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates a strategy for accessing important memories, using the teaching point: <i>When writers craft memoirs they think of defining moments in their lives (something exciting that happened, a big change, a realization, a missed opportunity, something that stays with them — something that shook their world).</i> ■ Students engage in partner work around the student memoir “Coughing and Strawberry Jam” and discuss why the incident was important to the writer. ■ Teacher and students begin a class chart, <i>Characteristics of Good Memoir Writing</i>, and students share ideas. ■ Students work with a partner and use their timelines to select a few ideas that they might expand upon. ■ Students begin drafting two different moments/events as possibilities for their memoir. <p>HW: Students choose one idea to keep developing as a memoir and add to the draft.</p>	<p>Sample Characteristics of Good Memoir Writing</p> <p>Important event, looking back to re-examine, rethink</p>
<p>3</p> <p>Six Words and Draft</p>	<ul style="list-style-type: none"> ■ Teacher introduces the Six-Word Memoir by sharing the six-word story which, according to legend, was written by Ernest Hemingway: “For sale: baby shoes, never worn.” ■ Students explore the power of language by discussing the meaning of the story. ■ After a class discussion, students select an idea for writing and create a Six-Word Memoir. (Teacher can also model his/her own six-word story.) ■ Teacher demonstrates making a plan for memoir writing, using the six-word memoir and referencing excerpts and tips from William Zinsser’s “How to Write a Memoir,” using the teaching point: <i>Good memoir writers begin drafting by taking a pivotal event, thinking small, writing the way they talk, and writing the story as they remember it.</i> (Teacher can also model this with own memoir.) ■ Students begin planning their memoirs by selecting possible themes on which to focus in their memoir while teacher confers. 	<p>Six Word Memoirs at http://www.sixwordmemoirs.com/teens/</p> <p>“How to Write a Memoir” by William Zinsser https://theamericanscholar.org/how-to-write-a-memoir/#.VTk_Ck3QcdU</p> <p>Read “How To Write Your Own Memoir” by Abigail Thomas at http://www.oprah.com/omagazine/How-to-Write-Your-Memoir-by-Abigail-Thomas/1</p> <p>Use the 10 Exercises to Get You Started List http://www.oprah.com/omagazine/How-to-Write-Your-Memoir-by-Abigail-Thomas/3</p> <p>See <i>A Guide to Conferring with Writers</i>, page 160</p>

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WEEK 1: Students consider the art of memoir writing, read published memoirs, and begin to brainstorm topics for their own memoirs.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>4</p> <p>Drafting Scenes in First Person</p>	<ul style="list-style-type: none"> Teacher introduces the teaching points: <i>Writers use scenes to help draw the reader into the narrative and writers vary their diction and sentence structure when writing in the first person in order to avoid using “I” excessively.</i> Teacher demonstrates using “Coughing and Strawberry Jam” or the opening chapter of <i>Funny in Farsi</i> (or other published memoir) to model how a writer creates strong scenes and doesn’t begin each sentence with “I.” Teacher also models how to rewrite sentences that begin with “I” by varying diction and sentence structure. Teacher and students discuss the different strategies for developing voice and writing scenes and consider how to select which scenes to use to open their memoir. Responses are added to <i>Characteristics of Good Memoir Writing</i> chart. Students continue drafting their memoirs, paying attention to the opening and varying sentence structure, while teacher confers. 	<p><i>Funny in Farsi: A Memoir of Growing up Iranian in America</i> by Firoozeh Dumas</p> <p>Russell Baker’s <i>Growing Up</i></p> <p>V.S. Pritchett’s <i>A Cab at the Door</i></p> <p>Jill Ker Conway’s <i>The Road from Coorain</i></p> <p>Sample Characteristics of Good Memoirs</p> <ul style="list-style-type: none"> Uses sensory details Vivid language Anecdotes and dialogue “I” is implicit Uses strong scenes <p>“Seeing” by Annie Dillard (from <i>Pilgrim at Tinker Creek</i>) http://dcrit.sva.edu/wp-content/uploads/1974/01/Seeing.pdf</p>
<p>5</p> <p>Drafting Themes</p>	<ul style="list-style-type: none"> Students draft different scenes that show the theme/s they selected. Teacher models stepping back from the draft to reflect on the questions: <ul style="list-style-type: none"> What is it I am trying to say that other people can relate to? What is the theme of my piece? Teacher models going back to draft and considering which parts to stretch out and which parts to move through quickly in order to highlight the theme. Students work with a partner to reflect upon their theme and to look to see if the theme is developed in their writing, making changes if needed. Teacher confers. <p>HW: Students continue drafting.</p>	<p>See <i>A Guide to Conferring with Writers</i>, page 160</p> <p>“Scars” by David Owen http://www.newyorker.com/magazine/2012/03/19/scars?printable=true&currentPage=all</p>

WEEK 2: Students share their drafts and begin revising their work.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p align="center">6</p> <p>Inventing the Truth</p>	<ul style="list-style-type: none"> ■ Teacher helps students explore the concept of “truth” by using the teaching point: <i>Writers write memoirs to share important experiences, but they also want to write well and share their reflections and opinions.</i> ■ Teacher and students add to <i>Characteristics of Memoir Chart</i>. ■ Students continue drafting memoirs while considering what they learned/realized or how they were changed by the memory and how the reader knows this without being told. ■ Teacher confers. <p>HW: Students complete first drafts.</p>	<p>The “The F Word” chapter from <i>Funny in Farsi</i>, page 62</p>
<p align="center">7</p> <p>Share Drafts</p>	<ul style="list-style-type: none"> ■ Students share their draft memoirs and ask and answer questions from their peers specifically around the event’s significance (using the <i>Peer Editing Worksheet for Memoirs</i>). ■ Students revise their memoirs while teacher confers. <p>HW: Students continue revising their memoirs.</p>	<p>Peer Editing Worksheet for Memoirs http://www.readwritethink.org/files/resources/lesson_images/lesson13/PeerEditingWorksheet.pdf</p>
<p align="center">8</p> <p>Writing Vividly</p>	<ul style="list-style-type: none"> ■ Teacher models exploring vivid imagery by imagining the colors of their memory, the tastes, the sounds, the environment, the air, the room, etc., with the teaching point: <i>Writers include sensory details to enhance their scenes and draw the reader in further.</i> ■ Students continue revising, looking for places in their writing that need sensory details while teacher confers. <p>HW: Students continue revising.</p>	<p>Guided Imagery, Memoirs and <i>The Color of Water</i> http://novelinks.org/uploads/Novels/TheColorOfWater/Guided%20Imagery.pdf</p>

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WEEK 2: Students share their drafts and begin revising their work.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>9</p> <p>Using Dialogue</p>	<ul style="list-style-type: none"> Students read “Somebody Else’s Genocide” by Sherman Alexie to explore the use of dialogue and thoughts. Teacher engages students in a class discussion, using the questions: <ul style="list-style-type: none"> How does Sherman Alexie take a small conversation and make it big and important? What does the experience make him realize? Teacher models how to use a small piece of dialogue to explore a big idea or make a moment more significant. Students work in pairs to discuss the story and continue revising, focusing on weaving meaning through dialogue and thoughts. <p>HW: Students continue revising.</p>	<p>https://www.creativenonfiction.org/brevity/past%20issues/brev31/alexie_genocide.html</p>
<p>10</p> <p>Word Choice</p>	<ul style="list-style-type: none"> Teacher models revising for clarity by picking a moment in a memoir that isn’t quite working and using revision strategies such as using specific word choices, replacing bland words with ones that have more connotative meaning, changing sentence structure, or reorganizing the sequence of the sentences. Students revise paying attention to word choice while teacher confers and meets with students in small groups focused on diction, choosing words to add connotative meaning, sentence structure, and sequencing events. <p>HW: Students continue revising.</p>	<p>Short memoir: <i>John Wayne: A Love Song</i> by Joan Didion</p>

WEEK 3: Perfecting and publishing

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Reducing Decisions</p>	<ul style="list-style-type: none"> ■ Teacher models reading drafts with the goal of reducing or deleting extraneous information and narrowing the focus. ■ Students share their memoirs and get feedback from partners, particularly around areas to reduce or cut. ■ Students revise their memoirs while teacher meets with students in small groups focused on word choice, sequencing events, and deleting for extraneous information and narrowing the focus. <p>HW: Students complete final drafts.</p>	<p>Short memoir: “Countdown” by Jonathan Franzen http://www.newyorker.com/magazine/2005/04/18/countdown-3?printable=true</p> <p>“You Can’t Kill the Rooster” by David Sedaris http://www.youcantkilltherooster.com/stories.php?story=10&disp=f</p>
<p>12</p> <p>Self-Assessment</p>	<ul style="list-style-type: none"> ■ Teacher models how to use the <i>Narrative Checklist</i> to self-assess the memoir. ■ Students self-assess and identify areas to revise for final revision. ■ Students choose someone in their life to read their memoir and write a letter to that person explaining why they are chosen to read it. <p>HW: Students make any final changes to the memoir and then write a self-evaluation that describes how they incorporated their knowledge of the characteristics of memoir into their stories.</p>	<p>See <i>Narrative Checklist</i>, page 167</p>
<p>13</p> <p>Publishing and Celebration</p>	<ul style="list-style-type: none"> ■ Students publish and share their memoirs with the class, including a reflection on giving their memoir to a person in their life to read. 	<p>Submit memoirs to <i>Hippocampus</i> magazine http://www.hippocampusmagazine.com/</p>

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Additional Resources:

“How to Write a Memoir” by William Zinsser

https://theamericanscholar.org/how-to-write-a-memoir/#.VTK_Ck3QcdU

“My Sink or Swim Summer” by Jerry O’Connell

http://aklamet.wikispaces.com/file/view/Memoir_examples_4.JPG/139491565/744x973/Memoir_examples_4.JPG

Teen Memoirs on a variety of experiences at <http://www.teenink.com/nonfiction/memoir/>

Literature Circle Memoirs:

Funny in Farsi by Firoozeh Dumas, *Of Beetles and Angels* by Mawi Asgedom, *Twelve Years a Slave* by Solomon Northrup, *When I Was Puerto Rican* by Esmeralda Santiago

Other Memoirs to use as mentor texts:

This Boy’s Life by Tobias Wolf

Angela’s Ashes by Frank McCourt

A Heartbreaking Work of Staggering

Genius by Dave Eggers

When I Was a Soldier: A Memoir by Valerie Zenatti

The Glass Castle by Jeanette Walls

I Want to Thank My Brain for

Remembering by Jimmy Breslin

Running with Scissors by Augusten Burroughs

I Know Why the Caged Bird Sings by Maya Angelou

Eat, Pray, Love by Elizabeth Gilbert

Me Talk Pretty One Day by David Sedaris

Diary of a Freedom Writer by Darius Garrett

Tuesdays with Morrie by Mitch Albom

Persepolis by Marjane Satrapi

MAUS by Art Spiegelman

Bossypants by Tina Fey

Animal, Vegetable & Mineral: A Year of Food Life by Barbara Kingsolver

Dreams from My Father by Barack Obama

Funny in Farsi by Firoozeh Dumas

Night by Elie Wiesel

When I Was Puerto Rican by Esmeralda Santiago

Bad Boy by Walter Dean Myers

Grade 11 Unit 1 Key Standards:

Reading Standards for Informational Text

3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Writing Standards

3. Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
 - f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Language Standards

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
 - a. Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
 - b. Analyze nuances in the meaning of words with similar denotations.

Grade 11 | Unit 2 Investigative Journalism–Short Profile Article

“Not to transmit an experience is to betray it.” ~ Elie Wiesel

Introduction: In this unit students learn about investigative journalism through an experience that requires them to research and profile a prominent American and write a profile article. Students study the field of investigative journalism, identify a prominent American to research as investigative journalists, understand the protocols of investigative journalism, learn the skills and strategies used by investigative journalists, read, discuss, critique and are inspired by published investigative reports.

WEEK 1: Students read and analyze short investigative journalism pieces that profile prominent individuals, brainstorm possible Americans to profile, and begin to do research.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Immersion and Inquiry–Finding Leads</p>	<ul style="list-style-type: none"> ■ Quick write: Who is one person in contemporary U.S. history that has had a profound impact on America? (This could be a positive or negative impact.) ■ Students share their responses and explain why this person has had a profound effect. Teacher charts <i>Profound Effects People Have Made</i> as students share. ■ Teacher shows “Former Fish Farmer Feeds 1 Million Kids Every School Day” and provides students with a printed copy of the transcript. As they watch/read, they write down what they notice about information given and how it is presented to the audience. ■ Students share what they notice and teacher leads a discussion: <ul style="list-style-type: none"> – What type of writing is this? Argument, narrative, informational, expository, etc.? ■ Teacher leverages students’ responses to define investigative journalism profiles. Students list the features of the genre and teacher charts. ■ The class ends with students brainstorming people in contemporary U.S. history that have had a profound impact on America that they would like to use as the subject for their investigative journalism profiles. <p>HW: Students read the transcript of the “Former Fish Farmer Feeds 1 Million Kids Every School Day” and identify the different steps that they need to take in order to write their own profiles. For support, you can visit “Guide to Writing Profiles” (in Resources).</p>	<p>Guide to Writing Profiles http://www.public.coe.edu/wac/journalism_workshop_profiles.htm</p> <p>“Former fish farmer feeds 1 million kids every school day” http://www.cnn.com/2015/06/04/world/cnn-heroes-macfarlane-barrow/index.html#</p> <p>Sample Chart: Profound Effects People Have Made</p> <p>[Possible entries:]</p> <ul style="list-style-type: none"> ■ Changed or wrote a law ■ Started a political or social movement ■ Influenced the way many people think ■ Challenged a long-held belief or system ■ Saved a person’s life or the lives of many ■ Invented something useful, etc.

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WEEK 1: Students read and analyze short investigative journalism pieces that profile prominent individuals, brainstorm possible Americans to profile, and begin to do research.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Becoming an Expert</p>	<ul style="list-style-type: none"> ■ Students share the steps they listed in their homework, and teacher charts: <i>Possible Steps for Writing a Profile</i>. ■ Teacher introduces the teaching point: <i>Investigative journalism profiles tell the stories of people who have made an impact on the world or have faced challenges. These profiles feature claims that often evaluate the subject’s character or actions in a particular situation.</i> ■ Students read “Teased but undeterred: Florida boy grows hair out to donate to child in need” and identify the claim and the different types of evidence that the author uses to support the claim. ■ Students share their thoughts on the claim and the types of evidence, and teacher charts the types of evidence that can be used to support a profile: <i>Types of Evidence to Support a Profile</i>. Students then compare the information in the two charts and create an overall list of the types of evidence that can be used in an investigative journalism profile. ■ Teacher introduces the teaching point: <i>Argument writers use research from a variety of sources in order to effectively support their claims.</i> Teacher shares this list (included in the Resources Column) with students at this time so that they can collect the different types of information and sources as they come up in their research. ■ Students end the class by sharing their potential profile subjects with a partner, discussing why they would like to profile each person, and then decide who would be the better choice. Students select a subject for their profile by the end of class and draft a summary of why they selected this person. <p>HW: Students begin researching their profile subjects and find one source that they bring to class.</p>	<p><i>Types of Evidence to Support a Profile:</i></p> <ul style="list-style-type: none"> ■ sources that provide general background information. ■ sources that support the claim. ■ sources that present an alternative perspective or counterclaim. ■ an interview with the subject (can be TV, radio, in print, etc., but a transcript of non-print interviews is required). ■ images that support the profile. ■ graphs, charts, tables, and other data. <p>“Teased but undeterred: boy grows hair out to donate to child in need” http://www.today.com/parents/florida-boy-grows-out-hair-donate-child-need-t24171</p>

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WEEK 1: Students read and analyze short investigative journalism pieces that profile prominent individuals, brainstorm possible Americans to profile, and begin to do research.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Gathering Evidence</p>	<ul style="list-style-type: none"> Teacher models how to use the “Cornell Note Taking System,” including how to write an objective summary, to use for analyzing the information found in research. Students do a thorough reading of at least one of their sources, using the “Cornell Note Taking System.” Students then write a brief objective summary of their notes. If students read multiple sources, then they can select one to use as the basis of their objective summary and can write additional ones as time permits. Students share their notes and their objective summaries with a partner and engage in a discussion to help them identify the missing information for which they need to conduct additional research. <p>HW: Students continue to research their profile subject.</p>	<p>Cornell Note Taking System http://lsc.cornell.edu/LSC_Resources/cornellsystem.pdf https://shp.utmb.edu/asa/Forms/cornell%20note%20taking%20system.pdf</p>
<p>4</p> <p>A Hypothesis Takes Shape</p>	<ul style="list-style-type: none"> Students read “Edward Snowden: Profile.” Teacher engages students in a discussion about “Edward Snowden: Profile” based on the teaching point: <i>Argument writers address and rebut counterclaims, using research-based evidence to strengthen their own claims.</i> Discussion Questions: <ul style="list-style-type: none"> – Was the claim clear? – Was it presented in an effective manner? – How did the author address counterclaims? – Was it effective or ineffective? Based on the discussion, teacher charts how to effectively address counterclaims. Based on the research done so far, students draft a hypothesis (this turns into the claim) and list all of the potential challenges or gaps in information that need to be addressed (counterclaims). If students are able to identify any pieces of their research that address any of these points, they can annotate them at this time. <p>HW: Students continue researching their profile subject and find a published interview featuring their profile subject. If the interview is not a print interview (TV, podcast, etc.), students find a transcript of the interview and bring a printed version to class.</p>	<p>Edward Snowden: Profile http://www.cnn.com/2013/06/10/politics/edward-snowden-profile/</p>

WEEK 1: Students read and analyze short investigative journalism pieces that profile prominent individuals, brainstorm possible Americans to profile, and begin to do research.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>5</p> <p>Using Data Sources</p>	<ul style="list-style-type: none"> Teacher models using published interviews as a way of getting information and direct quotations from the profile subject to use in the profile. Teaching point: <i>Writers get information from open sources and published interviews.</i> Students work with a partner to consider data sources and then analyze the published interviews that they have found in their research. Students begin to identify quotations to use in their profiles. When they find these quotations, students record their thoughts on how they can be used and summarize the context in which the quotation was said. (If students like, they can reach out to their profile subject if he or she is alive or to a representative to see if he or she is willing to grant an interview over the phone or via email. Students realize that they may not receive a response and that the turnaround time may exceed their time limitations for this unit. If students would like to try, they can read “Asking for interviews and getting them.”) <p>HW: Students continue to research and take notes focused on their hypothesis.</p>	<p>“Asking for interviews—and getting them” http://pitchpublishprosper.com/asking-interviews-getting/</p>

WEEK 2: Students begin to compile their research into a working draft, and learn how to embed narrative elements, quotations, and research into their drafts.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Telling the Story—Embedding Narrative Elements</p>	<ul style="list-style-type: none"> Students read “Learning to Lead” and engage in a discussion around the teaching point: <i>Journalists sometimes incorporate narrative features into their writing to help develop the subject of their article, and to provide the audience with details and information.</i> Discussion Questions: <ul style="list-style-type: none"> How do the narrative features affect how the profile is received? What are the benefits and drawbacks of using narrative features in an investigative journalism profile? Based on the discussion, teacher charts <i>Ways to Use Narrative Elements in Journalism Profile</i>. Teacher models how to use narrative features to set the story told in the profile, including introducing the conflict or challenge that the subject faced. 	<p>“Learning to Lead” http://journalism.uoregon.edu/~russial/cyberj/cyberarts/PROFILES/hedrick.html</p> <p><i>Ways to Use Narrative Elements in Journalism Profile</i></p> <ul style="list-style-type: none"> Use figurative language to add details that reveal the characteristics of the profile subject. Manipulate organization, diction and structure in order to create suspense. Carefully select diction and use figurative language to establish a particular tone. Add details and description that help appeal to the audience.

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WEEK 2: Students begin to compile their research into a working draft and learn how to embed narrative elements, quotations, and research into their drafts.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> Students work with a partner to identify aspects of their own investigative journalism profiles that would lend themselves to employing narrative features. Students begin drafting their investigative journalism profiles by starting with a narrative vignette or scene. <p>HW: Students continue drafting.</p>	
<p>7</p> <p>Telling the Story—Embedding Quotes</p>	<ul style="list-style-type: none"> Teacher models how and when to use quotes they selected from published interviews and shares the teaching point: <i>Writers sometimes give a string of statistics and then add a quote/narrative to show how those statistics affect people.</i> Students continue drafting their investigative journalism profiles. Teacher confers and meets with students in small groups on topics such as using quotations, using evidence, incorporating elements of narrative writing, and selected grammar conventions. 	
<p>8</p> <p>Telling the Story—Using Data and Sidebars</p>	<ul style="list-style-type: none"> Teacher models how journalists embed data and statistics into the story. Students add data and statistics to their investigative journalism profiles. Teacher confers and meets with students in small groups on using quotations, using evidence including data and statistics, incorporate elements of narrative writing, and selected grammar conventions. At the end of the class, students read their drafts and revisit their hypotheses. They refine their hypotheses and turn them into claims. <p>Note: <i>Students may not wish to explicitly state the claim in their profile yet, but they need it solidified in order to anchor their writing and examples.</i></p> <p>HW: Students continue drafting their investigative journalism profiles.</p>	
<p>9</p> <p>Telling the Story—Refining the Purpose</p>	<ul style="list-style-type: none"> Students share their drafts with a partner without sharing their claim. Students try to identify the claim being made in their partner's drafts. Students then share their draft claims and revise them as needed, with a focus on refining the purpose of the profile. Teacher then models how journalists gather information from experts or people who know the profile subject well to inform their writing. Students then add this information into their drafts. 	

WEEK 2: Students begin to compile their research into a working draft and learn how to embed narrative elements, quotations, and research into their drafts.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>10</p> <p>Telling the Story—Looking for Conflict</p>	<ul style="list-style-type: none"> Teacher models ways that writers show conflicting views of a problem and how to use these to strengthen their own argument (counterargument and rebuttal). Students work with a partner to identify areas where they can bring up conflict/challenge/counterargument and rebut them successfully to strengthen their own arguments. Teacher models ways to address counterarguments and rebuttals and strategically selecting where to add them into the drafts. Students then add counterarguments and rebuttals into their drafts. Teacher confers and meets with students in small groups on topics such as refining the purpose of the profile, using evidence including data and statistics, counterarguments and rebuttals, and selected grammar conventions. 	

WEEK 3: Students spend the week sharing drafts, revising and polishing their work.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Different Ways to Organize—Adding Images</p>	<ul style="list-style-type: none"> Teacher models different ways to organize the information in the investigative journalism profile and to check for main points. Teacher also models how journalists select and place images into their investigative reports. Students select images and work with a partner to make decisions about organizing the information in their profiles, checking to see that all the main points have been addressed and determining where to add images and graphs/charts. <p>HW: Students continue to revise their profiles and produce a clean draft if necessary.</p>	
<p>12</p> <p>Revision Decisions</p>	<ul style="list-style-type: none"> Teacher models reading a draft aloud to catch parts that don't sound right. Students work with partners and take turns reading drafts aloud. Teacher models the use of the DRAFT strategy. Students reread their pieces, with a focus on revising paragraphs and sentences, using DRAFT. 	<p>DRAFT Strategy from <i>Revision Decisions</i> by Jeff Anderson & Deborah Dean (Stenhouse, 2014)</p> <p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p>

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WEEK 3: Students spend the week sharing drafts, revising and polishing their work.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<p>DRAFT strategy</p> <ul style="list-style-type: none"> – D delete – R rearrange sentences/chunks – A add connectors – F form new verb endings – T talk it out <ul style="list-style-type: none"> ■ Teacher establishes <i>Editing Inquiry Centers</i>. <p>HW: Students continue revising drafts.</p>	
<p>13</p> <p>Revision Decisions– Audience and Purpose</p>	<ul style="list-style-type: none"> ■ Students share their working drafts with their peers, with a focus on audience. Questions to consider: <ul style="list-style-type: none"> – Who are my readers? – Why are they going to read my writing? – What do they expect? – What do I want readers to know or do after reading my work? – Have I made that clear to them? ■ Students make revisions/edits and complete final pieces. ■ Students cycle through <i>Editing Inquiry Centers</i>. <p>HW: Students continue revising.</p>	<p>“Purpose and Audience Analysis” http://www.readwritethink.org/files/resources/lesson_images/lesson948/purpose-audience.pdf</p>
<p>14</p> <p>Publish</p>	<ul style="list-style-type: none"> ■ Teacher models how to give parenthetical author-page references (MLA), reference works cited, including internet sources. ■ Students continue working on final pieces and cycle through <i>Editing Inquiry Centers</i> while teacher confers. ■ Students think of a title for a class profile magazine and include all their profiles. <p>HW: Students complete final pieces.</p>	<p>Standard Documentation Formats http://www.writing.utoronto.ca/images/stories/Documents/documentation.pdf</p> <p>“Tips on Grammar, Punctuation, and Style” http://writingcenter.fas.harvard.edu/pages/tips-grammar-punctuation-and-style</p>
<p>15</p> <p>Publish and Celebrate</p>	<ul style="list-style-type: none"> ■ Students share their journalism profiles with other classes, school library, and/or submit to online publications. 	

WEEK 4: Reflecting on writing.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>16</p> <p>Publish and Celebrate</p>	<ul style="list-style-type: none"> ■ Teacher models and reflects on own writing by using the teaching point: <i>Writers think about their writing and ask...</i> <ul style="list-style-type: none"> – What did I learn about myself as a writer? – What part of the writing process was the most difficult? Most rewarding? – What did I do well? What do I still need to work on? – What advice would I give to a friend who had to complete the same assignment? – What readings or lessons most helped my writing? – If I received feedback on my writing, did that help me and how? <p>HW: Students select two reflection questions to answer.</p>	

Additional Resources:

Clark, Roy Peter. *Writing Tools: 50 Essential Strategies for Every Writer*. Little, Brown and Company, 2013.

NY1 Scholar Athlete of the Week

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Grade 11 Unit 2 Key Standards:

Reading Standards for Literature

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
 - c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
 - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - 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).
3. Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
 - f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details, and well-structured event sequences.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

Language Standards

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Grade 11 | Unit 3 Civil Rights Speeches

“If not us, then who? If not now, then when?” ~ John E. Lewis

Introduction: Students study civil rights speeches to identify effective rhetorical strategies that they can use in their own writing. They select one significant civil rights issue that they feel is most important and compose a speech that advocates for awareness and/or action, incorporating some of the strategies that they have studied.

Discussion Questions:

- How do citizens use public speaking to raise awareness and call for action?
- How do speakers craft an effective message or purpose?
- What strategies do speechwriters use to connect with their audience?
- What impact can civil rights speeches have on history and government?

WEEK 1: Students read model texts to identify the elements of an effective speech. Students select a topic for their civil rights speech and begin to research their topics.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Inquiry and Immersion</p>	<ul style="list-style-type: none"> ■ Students begin by writing a Quick Write in which they define “injustice” and “civil rights.” Students share their definitions with the class and they work together to create common definitions of the two terms. ■ For motivation, students watch TED TalkTeen: Natalie Werne “Anonymous Extraordinaries.” ■ Teacher facilitates a discussion around the teaching point: <i>People write speeches to speak out against injustices and support civil rights.</i> ■ Discussion Questions: <ul style="list-style-type: none"> – Does everyone have a right to have a voice? – Can young people make a difference? – Who has a right to make a speech about making a difference? ■ Students end the class by brainstorming and writing down ways that they can ensure that their voice is heard. Students list possible ideas they would like to address in their own speeches. <p>HW: Students read/watch President Obama’s <i>Address on the 50th Anniversary of the Selma, Alabama March</i> and write a paragraph in which they summarize the key points of Obama’s speech, identify his claim and his purpose in giving the speech, and note any lines that they think are compelling.</p>	<p>See <i>A Guide to Inquiry Lessons</i>, page 158</p> <p>TED TalkTeen: Natalie Werne “Anonymous Extraordinaries” https://www.ted.com/talks/natalie_werne_being_young_and_making_an_impact</p> <p>Resources for Defining “Civil Rights” “What are civil rights?” http://www.hhs.gov/ocr/civilrights/faq/86.html US Dept. of Health and Human Services</p> <p>The Civil Rights Bureau of the New York State Attorney General’s Office http://www.ag.ny.gov/bureau/civil-rights</p> <p>US Commission on Civil Rights http://www.usccr.gov/</p> <p><i>A View from the States: A Staff Report of the U.S. Commission on Civil Rights</i> http://www.law.umaryland.edu/marshall/usccr/documents/cr12c3522010.pdf</p> <p>Barack Obama, <i>Address on the 50th Anniversary of the Selma, Alabama March</i> http://www.americanrhetoric.com/speeches/barackobama/barackobamaselma50anniversarymarch.htm</p>

WEEK 1: Students read model texts to identify the elements of an effective speech. Students select a topic for their civil rights speech and begin to research their topics.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Group Analysis</p>	<ul style="list-style-type: none"> ■ Students share their thoughts on the key points of President Obama’s speech, including his claim, and discuss his intended purpose. Teacher models the various ways to state an author’s purpose and students revise their notes. ■ Teacher provides instruction to define “rhetoric” with the teaching point: <i>Writers employ a variety of strategies to effectively communicate arguments and claims in verbal and written forms.</i> ■ Calling upon their prior knowledge and examples from President Obama’s speech, the class works together to list some strategies or techniques that speakers and speechwriters use to connect with their audience. Possible strategies include: repetition, pausing at key moments, varying the lengths of sentences, use of allusions or metaphors, use of very precise words, speaking directly to the audience, etc. Students return to this list throughout the unit and add strategies as they appear in the model texts they read. ■ Students conduct a close reading of one of two excerpts from President Obama’s speech: <ol style="list-style-type: none"> 1. “As we commemorate their achievement...It requires the occasional disruption, the willingness to speak out for what’s right and shake up the status quo.” (or) 2. “That’s what America is...” [to the end of the speech]. ■ As they read, students identify any strategies or techniques that they notice and that they would like to use in their own speeches. ■ Students share the strategies they found and engage in a discussion while teacher charts <i>Strategies for Effective Speeches</i>: <ul style="list-style-type: none"> – How do these strategies help convey the key points and purpose of the speech? – Do you consider this speech effective? Why or why not? – How can you use strategies like these to make your own speech effective? <p>HW: Students read the <i>U.S. Bill of Rights</i> and <i>The Universal Declaration of Human Rights</i>. Make a list of the rights that are granted by both documents and highlight those that apply to the topic that they would like to address in their speech.</p>	<p>Resources on Rhetoric: https://owl.english.purdue.edu/owl/resource/625/01/</p> <p>Resources for describing an author’s purpose: “Verbs” http://amlitmorse.weebly.com/uploads/1/3/4/9/13490098/rhetorical_power_verbs_list.pdf</p> <p>“Purposes” https://owl.english.purdue.edu/owl/resource/625/06/ The Universal Declaration of Human Rights http://www.un.org/en/documents/udhr/</p> <p>The Bill of Rights of the United States of America http://www.archives.gov/exhibits/charters/bill_of_rights_transcript.html</p>

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WEEK 1: Students read model texts to identify the elements of an effective speech. Students select a topic for their civil rights speech and begin to research their topics.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Analyze Model Text for Effective Rhetorical Strategies</p>	<ul style="list-style-type: none"> ■ Class begins with a Quick Write and then Pair-Share where students review the lists they created last night and consider which rights they need to address in their speech. Students write a brief explanation. ■ Students read/view “The Perils of Indifference” by Elie Wiesel. As they read/listen, students take notes on the key points of the speech, Wiesel’s claim, his purpose, and any strategies/techniques they notice. ■ Students share their responses. (Some rhetorical strategies/techniques used: repetition of “gratitude,” shifting tone, mixing anecdotes with factual information, pausing at key moments, etc.) ■ Teacher facilitates a discussion around the teaching point: <i>People deliver speeches for a variety of purposes and audiences and make strategic decisions to ensure that their speech has a great impact on their audience.</i> ■ Discussion questions: <ul style="list-style-type: none"> – According to Wiesel, what is our civic responsibility? – What is Wiesel’s purpose in delivering this speech? – Who is his audience? – What parts of the speech have the greatest impact on you? Why? ■ Teacher models how to write a proposal or “blurb” for the speech that the students then write as homework. Students revisit their paragraphs written at the beginning of class and jot down ideas to use in their blurbs/proposals. <p>HW: Students write a proposal or “blurb” for their speech in which they identify the topic, the key points, and the purpose of the speech, using their ideas and notes from class.</p>	<p>Elie Wiesel, “The Perils of Indifference” http://www.historyplace.com/speeches/wiesel.htm (transcript)</p> <p>Video: (14:31–35:36) https://www.youtube.com/watch?v=ldylvNscW54</p> <p>Note: <i>President Clinton’s remarks are featured after Wiesel’s speech, as is a discussion between Hillary and Bill Clinton and Elie Wiesel on human rights.</i></p>

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WEEK 1: Students read model texts to identify the elements of an effective speech. Students select a topic for their civil rights speech and begin to research their topics.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>4</p> <p>Drafting an Effective Claim–Establishing Purpose</p>	<ul style="list-style-type: none"> ■ Students share their proposals with one another to elicit feedback. ■ Teacher models how to draft a claim that communicates the purpose of the speech, using the teaching point: <i>Writers introduce clear and precise claims in their speeches that articulate a clear purpose and inspire their readers to explore and inquire about areas of interest about civil rights and injustices.</i> ■ Students draft their claims and elicit feedback from the peers. Teacher confers. ■ Teacher models how to conduct research to find supporting evidence for a claim, using the teaching point: <i>Writers develop claims thoroughly by using a variety of evidence from credible sources.</i> Teacher points out how to evaluate the credibility and validity of source material found online. ■ Students end the class by deciding on the purpose of their speeches and listing potential evidence that they need to research. Students write a brief plan for their speech. <p>HW: Students begin to conduct background research for their topics to find relevant data and/or factual evidence to support their topics.</p>	
<p>5</p> <p>Effective Strategies for Appealing to an Audience</p>	<ul style="list-style-type: none"> ■ Students read Sojourner Truth’s “Ain’t I a Woman?” As they read, students identify Truth’s key points, claim, and purpose and analyze the strategies that she uses to connect with the audience. ■ Teacher facilitates a discussion: <ul style="list-style-type: none"> – Reflect on the three speeches we have read so far in this unit. What do the speakers do to connect to their audience? How are they each different? – What types of evidence and reasoning do they use to back their claims? – Which of these would be most effective in your own speech? <p>Students add these notes to the plan that they have created for their speech.</p> <ul style="list-style-type: none"> ■ Teacher adds students’ responses to the chart <i>Strategies for Effective Speeches.</i> ■ Teacher defines rhetorical appeals and make connections to tone (ethos, pathos, logos), using the teaching point: <i>Speech writers use a variety of strategies to appeal to their audience, including their reputation and background, data and evidence, and emotions. Speech writers also consider what tone best matches the appeals used in their speeches.</i> 	<p>Sojourner Truth, “Ain’t I a Woman?” http://www.sojust.net/speeches/truth_a_woman.html</p> <p>“A General Summary of Aristotle’s Appeals” http://courses.durhamtech.edu/perkins/aris.html</p> <p>William Jefferson Clinton’s address to the Democratic National Convention http://www.nytimes.com/2012/09/05/us/politics/transcript-of-bill-clintons-speech-to-the-democratic-national-convention.html?_r=0</p>

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WEEK 1: Students read model texts to identify the elements of an effective speech. Students select a topic for their civil rights speech and begin to research their topics.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> ■ Teacher models the three appeals for students and asks students to analyze the different ways each connects with an audience. Students revisit the three speeches and look for examples of the appeals in each. ■ The class ends with students reflecting on the tone and appeals that were presented in each of the model speeches. ■ Reflection questions: How does the tone of each speech connect to the appeals that the speaker uses to connect to the audience? Based on this analysis, what points should you consider when writing your speech? What tone would best convey your purpose? Add these notes to the plan that you have created for your speech. <p>HW: Students read/view President William Jefferson Clinton’s address to the Democratic National Convention and identify claim, purpose, and the appeals he uses.</p>	<p>http://www.nytimes.com/2012/09/05/us/politics/transcript-of-bill-clintons-speech-to-the-democratic-national-convention.html?_r=1</p>

WEEK 2: Students continue to analyze model speeches to identify various strategies that speechwriters employ to connect with their audience. By the end of the week, students draft their speeches.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Defining Our Oratory Styles</p>	<ul style="list-style-type: none"> ■ Students discuss: Do you think President Clinton's speech to the Democratic National Convention was effective? Explain why or why not, citing evidence from the speech. ■ Students then read an analysis of Clinton's Speech: “10 Rhetorical Strategies that Made Bill Clinton’s DNC Speech Effective.” ■ Discussion: Do you agree or disagree with this analysis? Explain your thinking. ■ Wrap-up: Select two of the speakers we have studied so far and compare their oratory styles. What makes their oratory styles different? What do you do in your writing to create your own style that matches who you are and the purpose of your speech? Write a few sentences that characterize your own oratory style. <p>HW: Students read and annotate “Speechwriting 101: Writing an Effective Speech.”</p>	<p>Analysis: “10 Rhetorical Strategies that Made Bill Clinton’s DNC Speech Effective”</p> <p>http://www.poynter.org/news/mediawire/187705/10-rhetorical-strategies-that-made-bill-clintons-dnc-speech-effective/</p> <p>“Speechwriting 101: Writing an Effective Speech”</p> <p>http://pac.org/content/speechwriting-101-writing-effective-speech</p>

**WEEK 2: Students continue to analyze model speeches to identify various strategies that speechwriters employ to connect with their audience.
By the end of the week, students draft their speeches.**

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>7</p> <p>Drafting Speeches</p>	<ul style="list-style-type: none"> Based on the article read for homework and what was studied in class so far, students create a personal checklist of things they need to do to write an effective speech that they add to their plan for their speech. (Have students focus on the writing component, as speaking and presentation skills are addressed later in the unit.) Teacher models how students might begin drafting their speeches. Students begin drafting their speeches while teacher confers. <p>HW: Students read and annotate “A Speech is Not an Essay,” from the <i>Harvard Business Review</i>.</p>	<p>“A Speech is Not an Essay,” <i>Harvard Business Review</i>: https://hbr.org/2014/09/a-speech-is-not-an-essay</p>
<p>8</p> <p>Counter-Arguments – Drafting Speeches</p>	<ul style="list-style-type: none"> Teacher models how to address and rebut counterarguments in a speech, using the teaching point: <i>Speech writers effectively address and rebut counterclaims in order to strengthen their own claims.</i> Teacher can refer to the speeches studied in this unit as models. Students continue drafting their speeches and teacher confers. Teacher meets with students in small groups on claims, counterarguments, and beginning a speech. <p>HW: Students read “10 Keys to Writing a Speech” by <i>Forbes</i> magazine and identify tips they will use for critiquing their speeches and their peers’ speeches.</p>	<p>See <i>A Guide to Conferring with Writers</i>, page 160</p> <p>“10 Keys to Writing a Speech” by <i>Forbes</i> magazine http://www.forbes.com/sites/jeffschmitt/2013/07/16/10-keys-to-writing-a-speech/</p>
<p>9</p> <p>Refining Language; Revision</p>	<ul style="list-style-type: none"> Teacher models and conduct mini-lessons on using dashes, colons, and semicolons in sentences. Students share their drafts with a peer to elicit feedback. They use the tips they identified from “10 Keys to Writing a Speech” as well as any others that they have identified thus far. Students identify areas where they can revise their drafts to include more powerful language. Teacher confers and meets with students in small groups on using dashes, colons, and semicolons, refining language to make it more appropriate for the intended audience and using more precise and powerful language. <p>HW: Students are given three speeches to read, looking for one that contains a strategy that they would like to emulate or that was suggested in the feedback they received. Students read the speech and analyze how that strategy helped make the speech more effective.</p>	<p>See <i>A Guide to Conferring with Writers</i>, page 160 and <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p> <p>Margaret Sanger, “The Children’s Era” http://www.sojust.net/speeches/margaret_sanger_children.html</p> <p>Harvey Milk, “The Hope Speech” http://www.danaroc.com/guests_harveymilk_122208.html</p> <p>Ursula K. Le Guin, “A Left-Handed Commencement Address” http://www.americanrhetoric.com/speeches/ursulaklequinlefhandedcommencementspeech.htm</p>

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WEEK 2: Students continue to analyze model speeches to identify various strategies that speechwriters employ to connect with their audience. By the end of the week, students draft their speeches.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
10 Writing	<ul style="list-style-type: none"> Students finalize their drafts. Teacher confers and meets with students on ending speeches and using evidence to support claims and counterclaims. <p>HW: Students read “Public Speaking Tips” from Toastmasters.</p>	<p>“Public Speaking Tips” from Toastmasters: https://www.toastmasters.org/Resources/Public-Speaking-Tips</p>

WEEK 3: Students analyze elements of effective oratory presentation and rehearse their speeches. They engage in peer and teacher conference, revise, rehearse, and present their speeches.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
11 Effective Public Speaking Techniques – Revising for Effective Presentations	<ul style="list-style-type: none"> Students watch “Presidential Elections: Kennedy and Nixon” and discuss the importance of presentation style in public speaking. Students view excerpts from selected speeches and identify the things that effective speakers do to connect with their audience. Students and teacher make a list of revision strategies that students can use to make their speeches more effective when presenting them to an audience. Teacher demonstrates how to insert pauses and marks for emphases in texts. Students edit their speeches. 	<p>“Presidential Elections: Kennedy and Nixon” http://www.history.com/topics/us-presidents/presidential-elections/videos/the-first-jfk-nixon-debate</p> <p>John F. Kennedy, Civil Rights Address VIDEO: http://www.jfklibrary.org/Asset-Viewer/LH8F_oMzv0e6Ro1yEm74Ng.aspx</p> <p>Severn Suzuki, “The Girl Who Silenced the UN for 5 Minutes” https://www.youtube.com/watch?v=d116ljzaY9k</p> <p>Martin Luther King, Jr., “I’ve Been to the Mountaintop” http://www.americanrhetoric.com/speeches/mlkivebeentothemountaintop.htm</p> <p>Malcolm X, “The Ballot or the Bullet” http://www.edchange.org/multicultural/speeches/malcolm_x_ballot.html</p>
12 Rehearsing and Revising	<ul style="list-style-type: none"> Students rehearse their speeches in small groups and receive feedback about their presentations. Students revise their speeches for more effective presentation. 	
13 Rehearsing and Revising	<ul style="list-style-type: none"> Students continue to rehearse their speeches in small groups and receive feedback about their presentations. Students revise their speeches for more effective presentation. 	

WEEK 3: Students analyze elements of effective oratory presentation and rehearse their speeches. They engage in peer and teacher conference, revise, rehearse, and present their speeches.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
14 Finishing Touches and Publishing	<ul style="list-style-type: none"> Students publish and present their speeches. Teacher may wish to have students create a book or post videos of the student speeches on a secure website (parental and supervisor consent is required). 	
15 Reflecting	<ul style="list-style-type: none"> Students reflect on the speechwriting process: <ul style="list-style-type: none"> How is writing a persuasive speech like writing an argument essay? How is it different? What are some strategies or techniques that you learned that you could apply to your writing in the future? What are some things that you can take away from this unit that can help you communicate more effectively in your life? 	

Additional Resources

Hillary Rodham Clinton, *Remarks to the U.N. 4th World Conference on Women Plenary Session* “Women’s Rights are Human Rights” <http://www.americanrhetoric.com/speeches/hillaryclintonbeijingspeech.htm>

Susan B. Anthony, *On Women’s Right to Vote* <http://www.sojust.net/speeches/susananthony.html>

Shirley Chisholm, *Equal Rights for Women*, Address to U.S. House of Representatives <http://www.history.com/topics/shirley-chisholm/speeches>

Sheila E. Widhall, *Digits of Pi: Barriers and Enablers for Women in Engineering* <http://www.infoplease.com/science/general/digits-barriers-enablers-women-engineering.html#ixzz3Ypl11d5T>

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Grade 11 Unit 3 Key Standards:

Reading Standards for Informational Text

- Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Writing Standards

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
 - Explore and inquire into areas of interest to formulate an argument. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
 - Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
 - Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - Provide a concluding statement or section that follows from and supports the argument presented.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Language Standards

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Observe hyphenation conventions.
 - Spell correctly.

- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
 - Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
 - Analyze nuances in the meaning of words with similar denotations.

Speaking & Listening

- Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
 - Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
 - Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
 - Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
 - Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.
- Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

WEEK 1: Elements of Literary Analysis. Students explore and deepen understanding of the purpose of a literary analysis, its types, and the essential elements.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> – Students do a second read of the text to identify literary techniques in the poem. Students then share their ideas with the class. – Teacher works with the class to connect a literary element they have identified with one of the key themes of the poem. ■ Students end the class by writing a brief response to the question: How does e.e. cummings use literary techniques to develop the themes in “since feeling is first”? <p>HW: Students read “Literary Analysis vs. Plot Summary” and write one to two sentences in which they compare the two.</p>	
<p>2</p> <p>Finding Meaning</p>	<ul style="list-style-type: none"> ■ Students start with a Quick Write in response to the question: What does it mean to deconstruct something? Why would a person deconstruct something? ■ Students share their responses. ■ Teacher then facilitates a discussion about the teaching point: <i>Readers deconstruct works of literature that feature complex or multiple meanings.</i> ■ Discussion questions: <ul style="list-style-type: none"> – When would you deconstruct a work of literature—in writing a plot summary, or writing a literary analysis? Explain your thinking. ■ Students visit the Online Writing Lab at Roane State Community College and preview examples of literary analysis vs. summary. Teacher asks students to identify the features of literary analysis and charts their responses. ■ Students work in pairs to examine the literary analysis paragraphs they wrote yesterday to assess the level of summary vs. analysis. ■ Based on the feedback, students reflect on the responses they wrote to: How does e.e. cummings use literary techniques to develop the themes in “since feeling is first”? ■ Students write: What I can I do to make my paragraph a more effective literary analysis? or What are qualities of my writing that made it an effective literary analysis? <p>HW: Students read and annotate “Shooting an Elephant,” identifying possible themes and literary techniques.</p>	<p>Online Writing Lab at Roane State Community College http://www.roanestate.edu/owl/WritingLitAnalysis1.html</p> <p>“Shooting an Elephant” http://www.classicshorts.com/abc/n-s.html</p>

WEEK 1: Elements of Literary Analysis. Students explore and deepen understanding of the purpose of a literary analysis, its types, and the essential elements.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>3</p> <p>Analyzing How Literary Techniques Develop Theme</p>	<ul style="list-style-type: none"> ■ Students share their themes with the class and teacher charts. Then, students discuss: What is the most significant theme that emerges from the text? What makes that the most significant theme? ■ Teacher models selecting a theme for literary analysis and how to find a literary technique that develops that theme, using the teaching point: <i>Writers employ literary techniques to emphasize and reinforce key ideas or themes.</i> ■ Students work in pairs and each pair selects one theme that they use to write a literary analysis. Students revisit the text and find one literary technique that they feel shows that theme most effectively. After students have found what they think is the best example, they: <ul style="list-style-type: none"> – list the theme. – write down the direct quotation where that literary technique appears (or an excerpt of that quotation). – write one to two sentences that explain why that technique is effective at revealing that theme. (Students can consider how it helps the reader connect with the audience, how it shows the effects of that theme, etc.). ■ Each pair then meets with another pair to form a group of four and share their responses. Pairs provide feedback on clarity, summary vs. analysis, and the connection between the literary technique and the theme. ■ Using the feedback provided, students write a literary analysis paragraph in response to: How does Orwell use literary techniques to develop a key theme of “Shooting an Elephant”? <p>HW: Students finalize their paragraphs and search for an additional literary technique that develops the theme they selected.</p>	

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WEEK 1: Elements of Literary Analysis. Students explore and deepen understanding of the purpose of a literary analysis, its types, and the essential elements.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>4</p> <p>Analyzing How Literary Techniques Develop Theme and Writing a Claim</p>	<ul style="list-style-type: none"> Students share their paragraphs with their partner to elicit feedback. Feedback includes summary vs. analysis, clarity, and connection between theme and literary technique. Students write a second paragraph, using the second literary technique to respond to: How does Orwell use literary techniques to develop the key theme of “Shooting an Elephant?” Students then meet in pairs and share their paragraphs. They discuss: What effects do these literary techniques have on the story? How do they affect the reader’s understanding of the meaning? What value do the techniques bring to the story? Teacher models how to use the information from the two paragraphs to write an effective claim for this type of literary analysis, using the teaching point: <i>Literary analysis essays can explore how various literary techniques work together to effectively develop the key themes of the work of literature.</i> Students then explore their two paragraphs and students draft a claim about how Orwell uses literary techniques to develop the key theme of “Shooting an Elephant.” <p>HW: Students consider ways to organize their literary analysis essays by revisiting the model essays from the Online Writing Lab at Roane State Community College.</p>	
<p>5</p> <p>Writing</p>	<ul style="list-style-type: none"> Teacher models ways to organize the literary analysis essay, using the pieces that were written thus far, along with the teaching point: <i>Writers consider how to organize their writing based on their audience and task and make strategic decisions about how to introduce and establish the significance of their claims.</i> Students write their first literary analysis essay. Teacher meets to confer with small groups of students on writing a clear claim, organizing information, and selected grammar conventions such as using transitions and transitioning from one idea to the next. <p>HW: Students finalize their first literary analysis essay over the weekend.</p>	<p>See <i>A Guide to Conferring with Writers</i>, page 160 and <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p>

WEEK 2: Students read and analyze literary analysis for character analysis and draft a second literary analysis essay.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Planning for Second Essay and Literary Analysis of Character</p>	<ul style="list-style-type: none"> ■ Students share their literary analysis drafts with a partner to elicit feedback on clarity of claim, organization, and effective explanations of examples. ■ Based on the feedback, students create a checklist of things they will address when writing their second literary analysis essay. ■ Teacher informs the students to focus on analyzing how authors use literary techniques to develop character and conflict, using the teaching point: <i>Literary analysis essays can explore how authors use various strategies to effectively connect the characterization of the protagonist and the conflict that he/she faces.</i> ■ Together, the class reads “The Dinner Party” by Mona Gardner and annotates looking for literary techniques as they read. ■ Teacher facilitates a discussion: <ul style="list-style-type: none"> – Which character does the author develop the most? – What are the main features of his/her characterization? – How do we learn about who this character really is? – What does this character want? – What is in her way? (conflict) ■ Students end the class by connecting one to two of the literary techniques they found to the protagonist and the conflict she faces. <p>HW: Students read “How to Write a Character Analysis” and identify the type of character that was discussed in class. Students list which aspects of “The Dinner Party” they would like to focus on in their next literary analysis.</p>	<p>“The Dinner Party” by Mona Gardner http://my.hrw.com/support/hos/hostpdf/host_text_103.pdf</p> <p>HW: “How to Write a Character Analysis” http://www.teachingcollegeenglish.com/2008/02/28/how-to-write-a-character-analysis-and-a-personnel-review/</p>

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WEEK 2: Students read and analyze literary analysis for character analysis and draft a second literary analysis essay.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>7</p> <p>Literary Analysis of Character (Two-Day Writing Practice)</p>	<ul style="list-style-type: none"> Teacher models how to write a claim that addresses how the characterization of the character is linked to the conflict that he/she faces, using the teaching point: <i>Literary analysis essays can explore the ways an author connects the characterization of the protagonist and the conflict that he/she faces.</i> Students then draft their claims and try to include a discussion of the literary techniques the author uses to connect the characterization of the protagonist to the conflict she faces. <p>HW: Students draft a plan for their literary analysis essays, looking at model essays, “How to Write a Character Analysis,” and “Literary Analysis vs. Plot Summary” to help inform their planning.</p>	
<p>8</p> <p>Writing and Conferencing</p>	<ul style="list-style-type: none"> Students draft their second literary analysis essays. Teacher meets with students in small groups to confer on writing claims, expressing that authors use literary techniques to develop character and conflict, using precise language, and using effective examples. 	
<p>9</p> <p>Feedback and Revising</p>	<ul style="list-style-type: none"> Teacher models how to use the <i>Literary Analysis Checklist</i> to self-assess their writing and to write goals for their final literary analysis essay. Students reflect on their writing, using the <i>Literary Analysis Checklist</i> and write goals for their final literary analysis essay. Teacher introduces different possible texts that students can read and analyze for their literary analysis essays. Students begin reading through the texts and annotating them. <p>HW: Students continue to read through the texts to select the one that they will write for their final literary analysis essay.</p>	<p>See <i>Literary Analysis Checklist</i>, page 175</p> <p>Suggested Short Stories and Poems for Literary Analysis Essay:</p> <p>William Carlos Williams, “The Use of Force” http://www.classicshorts.com/stories/force.html</p> <p>Anton Checkov, “The Lottery Ticket” http://www.classicshorts.com/stories/lottery.html</p> <p>Pablo Neruda, “Curse” http://www.poets.org/poetsorg/poem/curse</p> <p>Richard Brautigan, “Your Catfish Friend” http://www.poets.org/poetsorg/poem/your-catfish-friend</p> <p>Sandra Cisneros, “Abuelito Who” https://mrsbraman.files.wordpress.com/2013/02/sandra-cisneros.pdf</p> <p>Esther Berlin, “Night Travel” http://www.poetryfoundation.org/poem/239026</p>

WEEK 2: Students read and analyze literary analysis for character analysis and draft a second literary analysis essay.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
		<p>“Signs and Symbols” by Vladimir Nabokov http://www.newyorker.com/magazine/1948/05/15/symbols-and-signs?currentPage=all</p> <p>“Go Carolina” from <i>Me Talk Pretty One Day</i> by David Sedaris https://www.nytimes.com/books/first/s/sedaris-me.html</p>
<p>10</p> <p>Choosing a Text for Third Essay and Planning the Essay</p>	<ul style="list-style-type: none"> Students spend time reading the one or two texts they selected and then (1) make a final selection and (2) decide if they will do a literary analysis that focuses on theme or characterization/conflict. Students do a close reading of the text and annotate examples that they could use for their literary analysis. Students then plan their essays and select the theme or the character/conflict to address, and one to three literary techniques to cite as evidence to show how the author develops that theme or character/conflict. 	

WEEK 3: Students write a third literary analysis essay with more independence. Students write based on a text that they independently select, read, and analyze.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Planning</p>	<ul style="list-style-type: none"> Students are arranged into groups according to the texts they selected. Within those groups, students work with a partner to share their plans for their literary analysis essay. Students revise their plans based on the feedback they received and then begin drafting their essays. 	
<p>12</p> <p>Writing and Confering</p>	<ul style="list-style-type: none"> Students draft their literary analysis essays. Teacher meets to confer with students in small groups on writing a claim, expressing that authors use literary techniques to develop character and conflict, using effective textual examples, explaining how the examples support the claim (warrants), and selected grammar conventions. 	<p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 162</p>

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WEEK 3: Students write a third literary analysis essay with more independence. Students write based on a text that they independently select, read, and analyze.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>13</p> <p>Writing, Revising, and Conferring</p>	<ul style="list-style-type: none"> ■ Students continue to draft their essays and meet with peers to elicit feedback when ready. Students revise when ready. ■ Teacher meets with students to confer in small groups on organizing the essay, using effective textual examples, explaining how the examples support the claim (warrants), and selected grammar conventions. 	
<p>14</p> <p>Final Touches</p>	<ul style="list-style-type: none"> ■ Students revise their essays and meet with peers for one last round of feedback. Students polish their essays and prepare them for publication. ■ Teacher meets with students in small groups to confer on selected grammar conventions and using clear and precise language. 	
<p>15</p> <p>Sharing, Publishing, and Analyzing Our Own Work</p>	<ul style="list-style-type: none"> ■ Students share their literary analysis essays with the class and publish them to a class anthology. ■ Discussion questions: <ul style="list-style-type: none"> – How did the different types of texts get at the similar themes differently? – How did each author use literary techniques to develop meaning in his or her texts? – Which construction was the strongest and why? ■ Students reflect on their writing: <ul style="list-style-type: none"> – What did I learn about literary analysis? – What strategies did I practice that I can use in my own writing? 	

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Additional Resources:

Clark, Roy Peter. *Writing Tools: 50 Essential Strategies for Every Writer*. Little, Brown and Company, 2013.

Grade 11 Unit 4 Key Standards:

Reading Standards for Literature

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
 - c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

- e. Provide a concluding statement or section that follows from and supports the argument presented.
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
 - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - 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).
 4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Language Standards

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



Grade 12 Units of Study



Grade 12 | Unit 1

Personal Essay

“We tell ourselves stories in order to live...” ~ Joan Didion, *The White Album*

Introduction: Students study and practice the personal essay in several forms to write a culminating short personal essay. Students explore a variety of forms, including blogs, traditional narrative biographical essays, college essays, and humorous essays.

Discussion Questions:

- What is the purpose of a personal essay?
- How do authors blend aspects of different genres to create the personal essay form?
- How do authors select appropriate diction to evoke a particular mood and tone?
- How do authors use personal narrative to reveal insight they have acquired through various life experiences?

WEEK 1: Students begin a writer’s notebook where they work on ideas for their personal essays. Students read model personal essays to identify topics and strategies that they can write about. By the end of the week, students draft a scene.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p style="text-align: center;">1</p> <p>Inquiry and Immersion</p>	<ul style="list-style-type: none"> ■ Students study sample college essays and name some of the qualities of this writing. ■ Students read and analyze Joan Didion’s “On Keeping a Notebook.” ■ Students define and identify the conventions of a personal essay. ■ Students begin writing in their writer’s notebook, where they jot down ideas about who they are and the various events or people that helped shape them. <p>HW: Students write two tweets of no more than 140 characters, labeled with the hashtags #whoami and #howlgothere, in which they briefly characterize themselves and summarize “how I got here” or what in their life led them to characterize themselves in that way.</p> <p>Example: <i>“I love to cook for my family #whoami”</i></p> <p><i>“Baking apple pies with grandma in summer” #howlgothere”</i></p>	<p>Sample Harvard College Essays http://www.harvard-ukadmissions.co.uk/uploads/files/Sample%20College%20Admissions%20Essays%20-%20UK%20handout.pdf</p> <p>Joan Didion’s “On Keeping a Notebook” http://accessinghigherground.org/handouts2013/HTCTU%20Alt%20Format%20Manuals/Processing%20PDF%20Sample%20Files/00%20On%20Keeping%20a%20Notebook.pdf</p> <p>Picturing a Personal Essay: A Visual Guide https://www.creativenonfiction.org/online-reading/picturing-personal-essay-visual-guide</p>

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WEEK 1: Students begin a writer’s notebook where they work on ideas for their personal essays. Students read model personal essays to identify topics and strategies that they can write about. By the end of the week, students draft a scene.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Drafting a Scene with the Heart in Mind</p>	<ul style="list-style-type: none"> ■ Students share their ideas and their tweets. ■ Students select a focus for their brief personal essay, including the insight they would like to share. ■ Teacher models using the teaching point: <i>Writers know the character traits they want to reveal, and consider how the conflict in their story will show these traits. They begin writing a scene with the “heart” of the story (or central issue) in mind.</i> ■ Students begin drafting scenes that focus on the “heart” of the story. ■ Teacher engages students in a class discussion, using the following questions: <ul style="list-style-type: none"> – What is the “scene”? What is the author “telling”? – What is his/her purpose in telling this? – What techniques does the author use to create mood and tone? ■ Teacher models how to build upon the ideas from the tweet or writer’s notebook entry to expand a scene that can reveal insight. ■ Students expand on the scene/s they drafted. <p>HW: Students read and annotate “Life in the Alley,” identifying areas where tone and mood emerge. Students add an entry into their writer’s notebook.</p>	<p>“10 Ways to Launch Strong Scenes” http://www.writersdigest.com/whats-new/10-ways-to-launch-strong-scenes</p> <p>“Life in the Alley” http://brevitymag.com/nonfiction/life-in-the-alley/</p>
<p>3</p> <p>Analyze Model Text and Add Details to Scenes</p>	<ul style="list-style-type: none"> ■ Students study a mentor text to discern narrative craft. They read and analyze “Ten Years Ago” and the exemplars from Day 1. ■ Discussion Question: <ul style="list-style-type: none"> – What do we learn about narrative craft that can be used in our own writing? ■ Teacher models how to add details to a scene that reveal information about the speaker. ■ Students continue drafting with a focus on adding details to their scenes that reveal information about the speaker and/or other narrative craft. <p>HW: Students read and analyze “Valentine.” Students annotate the reading to identify areas where the author uses imagery. Students ponder imagery and add an entry in their writing notebook.</p>	<p>See <i>A Guide to Inquiry Lessons</i>, page 158</p> <p>“Ten Years Ago” http://brevitymag.com/nonfiction/ten-years-ago/</p> <p>“Valentine” http://brevitymag.com/nonfiction/valentine/</p>

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WEEK 1: Students begin a writer's notebook where they work on ideas for their personal essays. Students read model personal essays to identify topics and strategies that they can write about. By the end of the week, students draft a scene.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>4</p> <p>Analyzing Model Texts for Imagery—Adding Imagery to Scenes</p>	<ul style="list-style-type: none"> ■ Students begin class by sharing the examples of imagery that they identified in the story “Valentine.” ■ Teacher engages students in a class discussion, using the following questions: <ul style="list-style-type: none"> – What is the “scene”? What is the author “telling”? – What techniques does the author use to add details? ■ Teacher models how to add details to scenes through use of imagery. ■ Students continue drafting and revise their scenes with a focus on details and imagery. <p>HW: Students read and analyze “Journey’s End” and “The Dynamics of Memory: Letting Go.” Students annotate the reading to identify areas where the author uses any literary techniques with which they are familiar. Students add an entry in their writing notebook.</p>	<p>“Journey’s End” http://brevitymag.com/nonfiction/journeys-end/</p> <p>“The Dynamics of Memory: Letting Go” http://joyharjo.com/the-dynamics-of-memory-letting-go/</p>
<p>5</p> <p>Using Literary Techniques to Reveal Setting and Characterization</p>	<ul style="list-style-type: none"> ■ Students begin class by sharing the examples of literary techniques that they found in “Journey’s End” and “The Dynamics of Memory: Letting Go.” ■ Teacher engages students in a class discussion, using the following question: <ul style="list-style-type: none"> – How do the literary techniques reveal information about the setting and character? ■ Students revise their scenes and identify places where their writing can be strengthened by literary techniques while teacher confers. <p>HW: Students add an entry into their writing notebook.</p>	<p>Literary Techniques</p> <ul style="list-style-type: none"> ■ Sensory details ■ Strong description ■ Characterization ■ Metaphor ■ Diction ■ Imagery ■ Structure ■ Tone <p>http://udleditions.cast.org/craft_id.html</p> <p>“Fresh Takes on Teaching Literary Elements” http://www.dayofreading.org/DOR11HO/FRESHTAKE_Spacket.pdf</p>

**WEEK 2: Students continue to analyze model personal essays to identify various strategies that writers employ to reveal insight.
By the end of the week, students draft their personal essays.**

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p align="center">6</p> <p>Using Setting and Character to Reveal an Insight</p>	<ul style="list-style-type: none"> ■ Students reflect on each of the essays they have read in this unit and identify the “insight” or key theme that is revealed in each piece. (Return to mentor texts.) ■ Teacher engages students in a class discussion, using the question: <ul style="list-style-type: none"> – How do the authors use setting and characterization in order to reveal insight—and how can we do this work as well? ■ Students share their scenes with a partner and brainstorm ways to reveal an insight; they then try this work in their writing. <p>HW: Students read and analyze Carlos Fuentes’ “How I Started to Write.” Students identify areas where the author uses imagery or other literary techniques to reveal setting or information about the speaker—and then try this work in their own draft.</p>	<p>Carlos Fuentes “How I Started to Write” http://a1001nights.com/carlos-fuentes-how-i-started-to-write/</p>
<p align="center">7</p> <p>Using Setting and Character to Reveal an Insight</p>	<ul style="list-style-type: none"> ■ Students begin by sharing their analyses of “How I Started to Write.” ■ Teacher engages students in a class discussion, using the questions: <ul style="list-style-type: none"> – How does “How I Started to Write” differ from the shorter personal essays we have read in this unit? – What additional information does Fuentes include that the other authors do not? ■ Students share their scenes with a partner and then begin revision to reveal insight. <p>HW: Students read and analyze “The Art of Description: Eight Tips to Help Bring Your Settings to Life” and “Stephen King’s Top 20 Rules for Writers.”</p>	<p>“The Art of Description: Eight Tips to Help Bring Your Settings to Life” http://www.writing-world.com/fiction/description.shtml</p> <p>“Stephen King’s Top 20 Rules for Writers” http://www.openculture.com/2014/03/stephen-kings-top-20-rules-for-writers.html</p>
<p align="center">8</p> <p>Re-drafting</p>	<ul style="list-style-type: none"> ■ Teacher models how to use a checklist with own writing or with student writing. ■ Students re-draft their personal essays, using the <i>Narrative Checklist</i> to self-assess and revise while teacher confers. <p>HW: Students explore personal essays written by teens at teenink.com and then make an entry in their writer’s notebooks.</p>	<p>See <i>A Guide to Using Checklists to Set Ambitious Goals and Publish</i>, page 165 and <i>Narrative Checklist</i>, page 167</p> <p>“Today’s Best Personal Experience Articles” http://www.teenink.com/nonfiction/personal_experience/</p>

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WEEK 2: Students continue to analyze model personal essays to identify various strategies that writers employ to reveal insight. By the end of the week, students draft their personal essays.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>9</p> <p>Small Groups and Conferences</p>	<ul style="list-style-type: none"> Teacher introduces students to <i>Grammar Centers</i>. Students edit and revise their essays and meet with peers and teacher for feedback. <p>HW: Students read “7 Ways to Perfect Your Writing Tone” and Nancy Mairs’ “On Being a Cripple.” Students add an entry into their writer’s notebooks.</p>	<p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p> <p>“7 Ways to Perfect Your Writing Tone” http://www.writersdigest.com/whats-new/7-ways-to-perfect-your-writing-tone</p> <p>Nancy Mairs “On Being a Cripple” http://civicreflection.org/resources/library/browse/on-being-a-cripple</p>
<p>10</p> <p>Drafting and Feedback—Looking at Tone</p>	<ul style="list-style-type: none"> Students share their drafts with a partner with goal of identifying (1) the tone of the piece and (2) the insight that is revealed. Students consider whether or not the tone matches the insight that is revealed. Teacher models how to revise and shift tone (cite tips from “7 Ways to Perfect Your Writing Tone” or the article “Writer’s Voice: What It Is and How to Develop Yours” that is featured in the Resources section of this unit). Students revise their drafts to focus on tone. <p>HW: Students complete their drafts. They read “How to Write a Reader-Friendly Essay” and identify areas they would like to focus on when revising and editing their essays (e.g., organization, adding descriptive language, establishing consistent point of view, verb tense, etc.).</p>	<p>“How to Write a Reader-Friendly Essay” from <i>Writer’s Digest</i> http://www.writersdigest.com/editor-blogs/there-are-no-rules/how-to-write-a-reader-friendly-essay</p>

WEEK 3: Students analyze elements of effective oratory presentation and rehearse their speeches. They engage in peer and teacher conferences and revise and present their speeches. They write an entirely new piece with more independence.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Writing and Going Through the Process with Independence</p>	<ul style="list-style-type: none"> Students complete their essays while teacher confers. Students use all they’ve learned to start a new personal essay, choosing their mentor texts with their checklist and exemplars by their sides, and even revise as they write. <p>HW: Students read E.B. White’s “Once More to the Lake” or James Baldwin’s “Notes on a Native Son.” Students select one and analyze how the author begins the essay and concludes the essay.</p>	<p>E.B. White “Once More to the Lake” http://www.freewebs.com/lanzboim/EBWhiteLakeEssay.pdf</p> <p>James Baldwin “Notes on a Native Son” http://english.duke.edu/uploads/media_items/baldwin-native-son.original.pdf</p>

WEEK 3: Students analyze elements of effective oratory presentation and rehearse their speeches. They engage in peer and teacher conferences and revise and present their speeches. They write an entirely new piece with more independence.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>12</p> <p>Revision and Mentor Texts</p>	<ul style="list-style-type: none"> ■ Students engage in inquiry work with mentor texts, focusing on beginnings and endings. ■ Students begin by reflecting on the personal essays that they read thus far and selecting one essay that they think has the most effective beginning and one that has the most effective ending. ■ Teacher engages students in a class discussion, using the following questions: <ul style="list-style-type: none"> – What makes the beginning and ending that you selected so effective? – How are they appropriate for the tone of the piece and the insight that is revealed? – Teacher models how to revise the personal essay to include a more effective beginning and ending that best reflects the tone and the insight revealed. – Students revise, focusing on effective beginnings and endings while teacher confers. <p>HW: Students choose from either “Aria: The Memoir of a Bilingual Childhood” or “Where it Begins” and identify narrative strategies the author uses that they would like to emulate in their own essays.</p>	<p>Richard Rodriguez “Aria: The Memoir of a Bilingual Childhood” http://teacherweb.com/CA/NewburyParkHighSchool/11IBTeachers/Aria-RRodriguez.pdf</p> <p>Barbara Kingsolver “Where it Begins” https://orionmagazine.org/article/where-it-begins/</p>
<p>13</p> <p>Revision Groups</p>	<ul style="list-style-type: none"> ■ Students engage in any final revisions to their personal essays, meeting with peers and teacher to elicit feedback as needed. ■ Teacher organizes students to meet in small revision groups, centered around similar concerns, such as craft, structure, or conventions as teacher confers. 	
<p>14</p> <p>Publishing</p>	<ul style="list-style-type: none"> ■ Students publish their personal essays in a class print or online anthology. ■ Students select the strongest part of their personal essay to read to class; students work in pairs to read each other’s personal essays and celebrate their work. ■ Students are given time to rehearse for the next day, using Cory Booker’s speech as a mentor text. 	<p>Cory Booker’s Commencement Address to Williams College http://commencement.williams.edu/commencement-2011/ https://www.youtube.com/watch?v=4vA2dTrqxnk</p>

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WEEK 3: Students analyze elements of effective oratory presentation and rehearse their speeches. They engage in peer and teacher conferences and revise and present their speeches. They write an entirely new piece with more independence.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>15</p> <p>Reflecting</p>	<ul style="list-style-type: none"> ■ Students deliver their essays as speeches and reflect on the writing process, thinking ahead to how it can impact the writing of their <i>This I Believe</i> capstone project. ■ Teacher engages students in a class discussion with the following introduction and questions: <ul style="list-style-type: none"> – In this personal essay, you used the telling of a scene to reveal one insight that you wanted to share with your audience. On the other hand, your <i>This I Believe</i> capstone project reveals a core belief you hold about a key social or political institution, such as identity, morality, ethics, politics, etc. What are some strategies you can use to identify what this belief might be as you learn throughout the school year? – How has keeping a writer’s notebook affected your writing? – How can you learn strategies by studying the ways that other authors use them? 	

Additional Resources

Fadiman, Anne. *Ex Libris: Confessions of a Common Reader*. New York: Farrar, Straus and Giroux, 2000.

Mártir, Vanessa “Gentrified Brooklyn Is Not My Brooklyn” http://omnifeed.com/article/www.huffingtonpost.com/vanessa-martir/gentrified-brooklyn-is-no_b_6878638.html

Sedaris, David. “Me Talk Pretty One Day.” In *Me Talk Pretty One Day*. Boston: Little, Brown &, 2000.

“What’s the Difference Between a Blog Post and a Personal Essay?” <http://www.writerhouse.org/blogs/mainblog/2013/10/29/whats-the-difference-between-a-blog-post-and-a-personal-essay/>

“Writer’s Voice: What it is and How to Develop Yours” <http://simplewriting.org/writers-voice/>

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Grade 12 Unit 1 Key Standards:

Reading Standards for Informational Text

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
11. Interpret, analyze, and evaluate narratives, poetry, and drama aesthetically and philosophically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations.
 - a. Self-select text to respond and develop innovative perspectives.
 - b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.

Writing Standards

1. Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
 - f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Language Standards

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
 - a. Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
 - b. Analyze nuances in the meaning of words with similar denotations.

Grade 12 | Unit 2 Investigative Journalism

“...[G]reat journalism is about grit and guts and stamina and razor-sharp instincts.” ~ Diane Sawyer

Introduction: In this unit students learn about investigative journalism through a project-based, active, collaborative learning experience to build a broad range of skills. They study the field of investigative journalism, identify a topic to research as investigative journalists, understand the practice of investigative journalism, learn the skills and strategies used by investigative journalists, identify topics and approaches for their own investigative stories, read, discuss, critique and be inspired by published investigative reports. Students also learn the most important aspects of journalistic craft; how to persevere, how issues get framed, how to find documents and other evidence, and how to sift opinion from fact.

WEEK 1: Students read and analyze a short investigative journalism piece, select a partner, brainstorm issues of concern, and begin to research.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Immersion and Inquiry—Finding Leads</p>	<ul style="list-style-type: none"> Teacher shares an excerpt from <i>Fast Food Nation</i> (or other book/article categorized as investigative journalism) to help students define the genre. Shares teaching point: <i>Investigative journalism is a genre in which writers deeply investigate a single topic, often with the goal of uncovering or exposing important information.</i> Page 10—<i>Fast Food Nation</i>, the author explains: “Hundreds of millions of people buy fast food every day without giving it much thought, unaware of the subtle and not so subtle ramifications of their purchases. They rarely consider where this food came from, how it was made, what it is doing to the community around them. They just grab their tray off the counter, find a table, take a seat, unwrap the paper, and dig in. The whole experience is transitory and soon forgotten. I’ve written this book out of a belief that people should know what lies behind the shiny, happy surface of every fast food transaction. They should know what really lurks between those sesame-seed buns. As the old saying goes: You are what you eat.” Teacher facilitates a class discussion around what students are curious about, angry about, or passionate about and charts student responses. Students then work with partners to create a list of problems or issues that are of concern as teacher confers. <p>Note: <i>Students with similar concerns can be paired, or students can choose their partners, or they can choose to work alone.</i></p> <p>HW: Students read article “Dad Seeks Justice for Slain Son in Broken Honduras”; students use their issues of concern to craft questions.</p>	<p>One pager on the watchdog role of journalists http://www2.uncp.edu/home/acurtis/Courses/ResourcesForCourses/Journalism/TheInvestigativeJournalist.html</p> <p>Pulitzer Prizes for Investigative Reporting http://www.pulitzer.org/bycat/Investigative-Reporting</p> <p>PDF of entire book <i>Fast Food Nation</i> by Eric Schlosser available at http://jhampton.pbworks.com/w/file/attach/51769044/Fast%20Food%20Nation.pdf</p> <p>Read “Dad Seeks Justice for Slain Son in Broken Honduras” http://news.yahoo.com/dad-seeks-justice-slain-son-broken-honduras-172140625.html</p>

WEEK 1: Students read and analyze a short investigative journalism piece, select a partner, brainstorm issues of concern, and begin to research.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Becoming an Expert</p>	<ul style="list-style-type: none"> ■ Teacher facilitates a discussion of the article read for homework and shares the teaching point: <i>Investigative journalists are seeking answers, so they need to conduct research. What kind of research did the writer of the article engage in?</i> ■ Students respond as teacher charts. ■ Students work with partners and use their questions to begin to research as teacher confers. 	<p>“Dad Seeks Justice for Slain Son in Broken Honduras” http://news.yahoo.com/dad-seeks-justice-slain-son-broken-honduras-172140625.html</p> <p>Sample Chart for article</p> <ul style="list-style-type: none"> ■ Interview family members ■ Interview witnesses ■ Check police records ■ Research the politics of the country <p>Story-Based Inquiry: A Manual for Investigative Journalists http://markleehunter.free.fr/documents/SBI_english.pdf</p> <p>Chart that shows the differences between Conventional Journalism and Investigative Journalism (Chapter 1)</p>
<p>3</p> <p>Gathering Evidence</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates a note-taking strategy, using the teaching point: <i>When researching I write out exact words only when the ideas are needed that way; otherwise, I paraphrase the ideas in my own words.</i> ■ Teacher models putting notes on separate cards or sheets or models use of the Cornell Note-Taking method. ■ Students work on own or with a partner to research their topics/questions. 	<p>Cornell Note-Taking System http://lsc.cornell.edu/LSC_Resources/cornellsystem.pdf https://shp.utmb.edu/asa/Forms/cornell%20note%20taking%20system.pdf</p>
<p>4</p> <p>A Hypothesis Takes Shape</p>	<ul style="list-style-type: none"> ■ Teacher uses the article “Dad Seeks Justice for Slain Son in Broken Honduras” to model how an author’s hypothesis shapes the writing, using the teaching point: <i>As the author engaged in research, he likely started to believe that the bigger problem was the very group that should have been protecting citizens—the army.</i> ■ Students work with their partners to respond to the question “After some initial research, what do you think is happening?” Students then use the answer to develop a hypothesis while teacher confers. ■ Students consider audience and purpose for writing. <p>HW: Students continue to research and take notes focused on their hypothesis.</p>	<p>“Dad Seeks Justice for Slain Son in Broken Honduras” http://news.yahoo.com/dad-seeks-justice-slain-son-broken-honduras-172140625.html</p>

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WEEK 1: Students read and analyze a short investigative journalism piece, select a partner, brainstorm issues of concern, and begin to research.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>5</p> <p>Using Data Sources</p>	<ul style="list-style-type: none"> Teacher models using data sources and conducting an interview with the teaching point: <i>Writers get information from open sources and conducting interviews.</i> Teacher uses the article to show students how the writer used data sources to find out that Honduran soldiers were trained by U.S. soldiers and that the writer interviewed the boy’s father, neighbors, and soldiers to get his direct quotes and other information. Students work in partnership to consider data sources and people to interview that are connected to their investigations. <p>Note: <i>Interviews do not have to be in person; students can email questions to experts or witnesses.</i></p> <p>HW: Students continue to research and take notes focused on their hypotheses.</p>	<p>“Dad Seeks Justice for Slain Son in Broken Honduras” http://news.yahoo.com/dad-seeks-justice-slain-son-broken-honduras-172140625.html</p>

WEEK 2: Students work with a more complex model of investigative journalism (“Water’s Edge”), begin to compile their research into a working draft, and learn how to embed narrative elements.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Drafting and Confering</p>	<ul style="list-style-type: none"> Teacher models how to organize notes from research about the hypothesis to begin drafting the investigative journalism piece. Students work to organize the research they have compiled and information from their research into drafts while teacher confers. 	<p>“Dad Seeks Justice for Slain Son in Broken Honduras” http://news.yahoo.com/dad-seeks-justice-slain-son-broken-honduras-172140625.html</p>
<p>7</p> <p>Telling the Story-Embedding Narrative Elements</p>	<ul style="list-style-type: none"> Teacher models how an author embeds narrative, using the article “Dad Seeks Justice for Slain Son in Broken Honduras.” Students begin drafting and work to embed narrative elements in their writing. <p>HW: Students begin to read the Reuter’s series–“Water’s Edge: The Crisis of Rising Sea Levels.”</p>	<p>“Dad Seeks Justice for Slain Son in Broken Honduras” http://news.yahoo.com/dad-seeks-justice-slain-son-broken-honduras-172140625.html</p> <p>The Reuter’s series “Water’s Edge: The crisis of rising sea levels” http://www.reuters.com/investigates/special-report/waters-edge-the-crisis-of-rising-sea-levels/</p>
<p>8</p> <p>Telling the Story-Embedding Quotes</p>	<ul style="list-style-type: none"> Teacher models how and when to use quotes, using the Reuter’s article “Water’s Edge” and the teaching point: <i>Writers sometimes give a string of statistics and then add a quote/narrative to show how those statistics affect people.</i> Students continue drafting their investigative reports and look for places to add quotes or narrative elements. 	<p>The Reuter’s series “Water’s Edge: The crisis of rising sea levels” http://www.reuters.com/investigates/special-report/waters-edge-the-crisis-of-rising-sea-levels/</p>

WEEK 2: Students work with a more complex model of investigative journalism (“Water’s Edge”), begin to compile their research into a working draft, and learn how to embed narrative elements.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>9</p> <p>Telling the Story—Using Data and Sidebars</p>	<ul style="list-style-type: none"> Teacher models how journalists embed data, statistics, etc., into the story, using the article “Water’s Edge,” and how tide gauges were used (see sidebar—Sounding the Depths). Students continue drafting their investigative reports and consider use of data and statistics in sidebars. 	<p>The Reuter’s series “Water’s Edge: The crisis of rising sea levels” http://www.reuters.com/investigates/special-report/waters-edge-the-crisis-of-rising-sea-levels/</p>
<p>10</p> <p>Telling the Story—Consulting Experts</p>	<ul style="list-style-type: none"> Teacher models how journalists consult experts in the field they are writing about, using “Water’s Edge.” (See section of the article where NASA scientists are quoted, climate experts, etc.) Students continue drafting their investigative reports and look for places where their writing can be enhanced through use of expert quotes. 	<p>The Reuter’s series “The Water’s Edge: The crisis of rising sea levels” http://www.reuters.com/investigates/special-report/waters-edge-the-crisis-of-rising-sea-levels/</p>

WEEK 3: Students spend the week sharing drafts, revising and polishing their work.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Telling the Story—Looking for Conflict</p>	<ul style="list-style-type: none"> Teacher models ways that writers show conflicting views of an issue, using “Water’s Edge” (people of Chincoteague’s views on seashore erosion). Students continue drafting and research to identify opposing views while teacher confers. 	<p>The Reuter’s series “Water’s Edge: The crisis of rising sea levels” http://www.reuters.com/investigates/special-report/waters-edge-the-crisis-of-rising-sea-levels/</p>
<p>12</p> <p>Tell the Story—Using Images</p>	<ul style="list-style-type: none"> Teacher models ways that journalists select and place images into their investigative reports, using “Water’s Edge, Part 2, Coastal Protection, True Grit.” Students continue drafting their stories, with a focus on integrating important images/photos, while teacher confers. <p>HW: Students complete drafts over the weekend.</p>	<p>The Reuter’s series “Water’s Edge: The crisis of rising sea levels” http://www.reuters.com/investigates/special-report/waters-edge-the-crisis-of-rising-sea-levels/</p>

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WEEK 3: Students spend the week sharing drafts, revising and polishing their work.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>13</p> <p>Revision Decisions</p>	<ul style="list-style-type: none"> Teacher uses a student’s work to model reading a draft aloud to catch parts that don’t sound right. Students work with partners and take turns reading drafts aloud. Teacher models reverse outlining of a draft, using student writing to check organization and main points. Students use strategy of creating a reverse outline and continue revising their drafts. 	<p>Reverse Outline: Reverse outlining is a process of bullet-pointing/ outlining a written draft to look at structure, main points, logical sequence, and it allows writers to read a condensed version of their writing to examine and then revise efficiently.</p> <ul style="list-style-type: none"> Step 1: Start with a complete draft. Step 2: List main idea in each paragraph. Step 3: List and number for easy reference. <p>Ask questions:</p> <ul style="list-style-type: none"> Does every paragraph connect to your main point? Are there too many ideas within one paragraph? Where might a reader get lost? Does the order of ideas feel right? Are paragraphs too long? Too short? <p>http://writingcenter.unc.edu/handouts/reverse-outline/ https://twp.duke.edu/uploads/assets/reverse_outline.pdf</p>
<p>14</p> <p>Revision Decisions</p>	<ul style="list-style-type: none"> Teacher models the use of the DRAFT strategy. Students reread their pieces with a focus on revising paragraphs and sentences, using DRAFT. <p>DRAFT strategy</p> <ul style="list-style-type: none"> D delete R rearrange sentences/chunks A add connectors F form new verb endings T talk it out <ul style="list-style-type: none"> Teacher establishes <i>Editing Inquiry Centers</i>. 	<p>DRAFT Strategy from <i>Revision Decisions</i> by Jeff Anderson & Deborah Dean (Stenhouse, 2014)</p> <p><i>A Guide to Using Editing Inquiry Centers</i>, page 161</p>

WEEK 3: Students spend the week sharing drafts, revising and polishing their work.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>15</p> <p>Revision Decisions– Audience and Purpose</p>	<ul style="list-style-type: none"> Students share working drafts with their peers, with a focus on audience. Questions to consider: <ul style="list-style-type: none"> Who are my readers? Why are they going to read my writing? What will they expect? What do I want readers to know or do after reading my work? Have I made that clear to them? Students make revisions/edits and complete final pieces. Students cycle through <i>Editing Inquiry Centers</i>. <p>HW: Students continue revising.</p>	<p>“Purpose and Audience Analysis” http://www.readwritethink.org/files/resources/lesson_images/lesson948/purpose-audience.pdf</p>

WEEK 4: Students work on publishing, celebration, and reflection.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>16</p> <p>Publish</p>	<ul style="list-style-type: none"> Teacher models how to give parenthetical author-page references (MLA) and reference works cited, including Internet sources. Students work on final pieces, visiting <i>Editing Inquiry Centers</i> while teacher confers. <p>HW: Students continue working on final pieces.</p>	<p>Standard Documentation Formats http://www.writing.utoronto.ca/images/stories/Documents/documentation.pdf</p> <p>“Tips on Grammar, Punctuation and Style” http://writingcenter.fas.harvard.edu/pages/tips-grammar-punctuation-and-style</p> <p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p>
<p>17</p> <p>Publish</p>	<ul style="list-style-type: none"> Students continue working on final pieces and cycle through <i>Editing Inquiry Centers</i> while teacher confers. Students think of a title for a class exposé magazine and include all their reports. <p>HW: Students complete final pieces over the weekend.</p>	<p>See <i>A Guide to Using Editing Inquiry Centers</i>, page 161</p>

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WEEK 4: Students work on publishing, celebration, and reflection.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>18</p> <p>Publish and Celebrate</p>	<ul style="list-style-type: none"> Students share their investigative reports with other classes, school library, online publications. 	
<p>19</p> <p>Reflect</p>	<ul style="list-style-type: none"> Teacher models and reflects on own writing by using the teaching point: <i>Writers think about their writing and ask...</i> <ul style="list-style-type: none"> What did I learn about myself as a writer? What part of the writing process was the most difficult? Most rewarding? What did I do well? What do I still need to work on? What advice would I give to a friend who had to complete the same assignment? What readings or lessons most helped my writing? If I received feedback on my writing, did that help me and how? <p>HW: Students select two reflection questions to answer.</p>	

Additional Resources

David Barstow's *Message Machine* <http://www.nytimes.com/2008/04/20/us/20generals.html>

Cappon, Rene. *The Associated Press Guide to News Writing*. 3rd ed. Forest City, CA: IDG Books Worldwide, 2000.

Clark, Roy Peter. *Writing Tools: 50 Essential Strategies for Every Writer*. New York: Little, Brown and Company, 2013.

Knight, Robert M. *Journalistic Writing: Building the Skills, Honing the Craft*. 3rd ed. Portland, Or.: Marion Street Press, 2010.

Kovach, Bill, and Tom Rosenstiel. *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect*. New York: Three Rivers Press, 2007.

Pilger, John, ed. *Tell Me No Lies: Investigative Journalism That Changed the World*. New York: Thunder's Mouth Press, 2005.

More investigative journalists to read about and study: Bob Woodward and Carl Bernstein, Walt Bogdanich, David Barstow, Gary Webb, Jane Mayer

Upton Sinclair's letter to President Theodore Roosevelt: www.archives.gov/exhibits/american_originals/meat-and and discuss how investigative journalism can lead to major changes in law, society, etc.

Books that are considered investigative journalism: *Fast Food Nation*; *Prophet's Prey*; *Immortal Life of Henrietta Lacks*; *Into the Wild*, *Columbine*, etc.

Grade 12 Unit 2 Key Standards:

Reading Standards for Informational Text

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
 - a. Develop factual, interpretive, and evaluative questions for further exploration of the topic.
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
 - c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
 - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - 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).
3. Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

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- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
 - f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
 7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
 8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

Language Standards

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Grade 12 | Unit 3 Companion Books for Classics

“When you reread a classic, you do not see more in the book than you did before; you see more in you than there was before.” ~ Clifton Fadiman

Introduction: In this unit students engage in literary analysis by exploring the world of companion guides and creating their own unique guide for a favorite classical novel they have read. They understand how the function of companion guides is to analyze specific elements of other books. Teacher should have available a selection of companion guides to use as models and share with students. Students read excerpts from published companion guides to learn about what a companion guide tries to explain or add to a published work. Students identify and use important features of literary analysis to create a companion guide to uncover the deeper meaning of a classic book or story.

WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Inquiry and Immersion</p>	<ul style="list-style-type: none"> ■ Quick Write: Students answer the question: Why do writers create companion guides? What are the benefits of having a companion guide for a work of classical literature? ■ Students share their responses. If necessary, teacher offers a definition and shows examples of companion guides. ■ Students read excerpts of published companion guides (see excerpt in Resources) to identify what they do and don't do. ■ Teacher facilitates a discussion and creates a class T-chart <i>Companion Guides: What They Do and Don't Do</i>. ■ Questions for discussion: <ul style="list-style-type: none"> – Why does the author stress that in a companion guide you do not read about what you already know? – What does this mean? ■ Students end the class free-writing some possible ideas for a companion guide, based on a work of classical literature that they have read and know well. <p>HW: Students visit the webpage <i>The Elements of Literary Analysis</i> and outline the elements they need to address in their companion guides. Students also indicate where they need to do additional research (e.g., context, genre, etc.).</p>	<p>Introduction to <i>The Divergent Companion Guide</i> by Lois Gresh:</p> <p>“In this book... I don't tell you what you already know: the chronology of events, what characters explicitly say and do, and so forth. Instead, I fill in all the gaps and answer your questions about how this world might work and why things might happen as they do. You'll learn answers to burning questions, such as:</p> <ul style="list-style-type: none"> ■ Are we all more divergent than we think? ■ How far away are we in the real world to the genetic manipulations in <i>Allegiant</i>? ■ Is it possible to change an entire population and alter the way everybody thinks by toying with genes?” <p>Published companion guides to use as models:</p> <ul style="list-style-type: none"> ■ <i>The Cambridge Companion to Pride and Prejudice</i> ■ <i>Ralph Ellison's Invisible Man: A Reference Guide</i> ■ <i>Macbeth Companion</i> ■ <i>A Companion to Chaucer's Canterbury Tales</i> <p><i>T-Chart for Companion Guides</i></p> <p>HW: <i>The Elements of Literary Analysis</i> https://myweb.rollins.edu/sphelan/litana1.htm</p>

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WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>2</p> <p>Companion Guides– Literary Analysis</p>	<ul style="list-style-type: none"> ■ Teacher connects ideas about literary analysis with companion guides, using the teaching point: <i>When writers analyze stories to write companion guides they try to answer questions that are important to the story and that could shed light on specific interpretations.</i> ■ Students discuss the connections between literary analysis and the <i>Companion Guide Dos and Don'ts Chart</i> and share their companion guide ideas with a partner. ■ Teacher engages in class discussion and adds new ideas to the class chart. ■ Questions for discussion: <ul style="list-style-type: none"> – How does a companion guide integrate analysis and interpretation? – How does a companion guide use textual evidence, quotations, and research to support the analysis and interpretation? How might a companion guide for a work of classical literature differ from companion guides for more contemporary texts? What research needs to be done to address this? ■ Students draft and try to flesh out their writing ideas while teacher confers. <p>HW: Students begin to think about the work of classical literature for which they will create a companion guide. (Teacher can decide if students write a companion guide for a class novel or for a book they have read independently.)</p>	<p>A short PowerPoint on Literary Analysis as Argument is available at Purdue Online Writing Lab https://owl.english.purdue.edu/owl/resource/697/1/</p>
<p>3</p> <p>Selecting a Book to Analyze</p>	<ul style="list-style-type: none"> ■ Teacher models strategies for selecting a book for the companion guides by discussing how to identify a book that raises questions by using the teaching point: <i>Writers of companion guides write about books that they love and want to understand on a deeper level.</i> ■ Sample questions to think about: <ul style="list-style-type: none"> – Is there something interesting or unusual about the background of the story? – Is there something ambiguous or left unanswered in the story? – What is the author's inspiration? – Does the book share a literary tradition? (For example, the book <i>Divergent</i> is a about a dystopian society after some kind of apocalypse; it's part of a genre of that includes <i>1984</i>, <i>Fahrenheit 451</i>, <i>Brave New World</i>, <i>The Giver</i>, <i>The Hunger Games</i>, etc.). – Does the book serve as social commentary for something that was happening at the time in which it was written? 	<p>Author's three questions from <i>Divergent Companion Guide</i>:</p> <ul style="list-style-type: none"> ■ Are we all more divergent than we think? ■ How far away are we in the real world to the genetic manipulations in <i>Allegiant</i>? ■ Is it possible to change an entire population and alter the way everybody thinks by toying with genes?

WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<ul style="list-style-type: none"> Students work with a partner to discuss possible book choices for a companion guide and brainstorm answers to the questions above or other questions that their book raises. <p>HW: Students write one paragraph summarizing the “new information” they plan to feature or the ambiguous ideas they will explore in their companion guide. Students then write three questions that the book inspires (see sample in Resources). Students bring questions and books to class for reference.</p>	
<p>4</p> <p>Drafting</p>	<ul style="list-style-type: none"> Teacher demonstrates planning the content for a companion guide by anticipating a reader’s questions about a text, using the teaching point: <i>Writers of companion guides imagine what a loyal reader would want to know about the book, and they organize their writing around big questions (such as author’s motivations/ideas, The Big Theme/s, The Characters and What They Represent, Style and Craft, Literary and/or Historical/Scientific Influences, etc.).</i> Students assess their HW questions by asking: <ul style="list-style-type: none"> How does this question enrich and deepen a reader’s understanding of the book? Once students can answer this question about their three questions, they can plan the important points they want to raise while teacher confers. Students end class by drafting and sharing their three questions and plans for interpretations with a partner. <p>HW: Students draft thinking about powerful ways to introduce their writing.</p>	
<p>5</p> <p>Great Beginnings– Using Mentor Texts to Set Goals for Writing</p>	<ul style="list-style-type: none"> Teacher demonstrates and writes an introduction by using the teaching point: <i>Writers of companion books craft introductions that hint at key interpretations.</i> An option is to use an introduction from one of the published companion guides as a model and discuss. Using the preface to the <i>Cambridge Companion Guide to Pride and Prejudice</i>, teacher points out how the author gets the reader interested and wondering by asking a <i>Did You Know</i> question so that the reader is expecting to gain some valuable knowledge about the popularity of the novel and its characters. Students work on drafting an engaging introduction to their companion guides that establishes a focus for their interpretations as teacher confers. <p>HW: Students continue drafting introductions over the weekend. Students read “Literary Analysis vs. Plot Summary vs. Plot Interpretation” and “Tips for writing a literary analysis.”</p>	<p>Excerpt from the Preface to the <i>Cambridge Companion Guide to Pride and Prejudice</i>. Preface by Janet Todd. http://universitypublishingonline.org/cambridge/companions/chapter.jsf?bid=CCO9780511844591&cid=CCO9780511844591A007</p> <p>“<i>Pride and Prejudice</i> is the Austen title everyone knows. Its opening sentence is one of the most exploited in the language. In some surveys the nation’s best-loved novel, it is now a global brand and, mainly through film and television versions, the central lovers Elizabeth and Darcy have become household names.</p> <p>“For this extraordinary reason the chapters in this <i>Companion</i> are both about the book itself and about its immense fame, influence, and legacy. They explore the critical response, the adaptations and spin-offs as well as the style and themes of the original novel and its literary</p>

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WEEK 1: Students explore companion guides, identify features of literacy analysis/companion guides, and begin drafting.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
5		<p>and historical context. <i>Pride and Prejudice</i>, Jane Austen’s second published work, is not usually selected by contemporary academic critics as her greatest achievement, but it is the book she and her friends most valued and, very early on, it became her most loved and celebrated work. Created to mark the bicentenary of the first publication of <i>Pride and Prejudice</i>, the companion investigates some of the sources of the novel’s power through the ages and the reason why so many readers have felt it to be true about human relations and about romance.”</p> <p>Literary Analysis vs. Plot Summary vs. Plot Interpretation http://www.syracusecityschools.com/tfiles/folder718/Unit%2003%20Literary_Analysis_vs_Plot_Summary_vs_Plot_Interpretation.pdf</p> <p>Tips for Writing a Literary Analysis: http://writingcenter.appstate.edu/sites/writingcenter.appstate.edu/files/Tips%20for%20Writing%20a%20Lit%20Analysis.pdf</p>

WEEK 2: Students work on writing strong interpretations, elaboration, and revision.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
6 Interpretation	<ul style="list-style-type: none"> ■ Students share their introductions with a peer to elicit feedback and then make revisions. ■ Teacher engages students in a class discussion, using the following question: <ul style="list-style-type: none"> – What does it mean to interpret? (Literature presents the reader with more than one possible meaning; therefore, interpreting literature requires care and attention to the text.) ■ Students draft a plan for their companion guides, identifying areas where they could summarize, interpret, and analyze. They highlight points where they must conduct additional research. ■ Students begin writing their companion guides, focusing on plot interpretation. <p>HW: Students conduct any necessary research for their companion guides.</p>	<p>Literary Analysis vs. Plot Summary vs. Plot Interpretation http://www.syracusecityschools.com/tfiles/folder718/Unit%2003%20Literary_Analysis_vs_Plot_Summary_vs_Plot_Interpretation.pdf</p> <p>“Tips for Writing a Literary Analysis” http://writingcenter.appstate.edu/sites/writingcenter.appstate.edu/files/Tips%20for%20Writing%20a%20Lit%20Analysis.pdf</p> <p>“Literary Analysis: Using Elements of Literature” http://www.roanestate.edu/owl/elementslit.html</p>

WEEK 2: Students work on writing strong interpretations, elaboration, and revision.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>7</p> <p>Making Valid and Reasonable Interpretations</p>	<ul style="list-style-type: none"> ■ Teacher models making valid and reasonable analysis and interpretation, using the teaching point: <i>Good writers of companion books tell the reader their interpretations and provide evidence and support for these interpretations. One strategy is to use quotes from the book as evidence to support those interpretations.</i> ■ Students draft and practice enhancing their interpretations by identifying and adding quotes to their writing. ■ Teacher provides students with a sample of literary criticism for one of the class novels they have read. ■ Students read and annotate the critique to identify where the author summarizes and where the author interprets and analyzes. Students look for ways that the author uses quotations to support the analysis. ■ Students continue drafting their companion guides, focusing on the areas where they need to interpret information, such as use of literary techniques, symbols, vague or ambiguous phrases or character actions, etc. <p>HW: Students continue drafting their interpretations and conducting research on their books, including finding samples of literary criticism. Students bring their annotated research to class.</p>	<p>“A Criticism of Macbeth by William Shakespeare” http://www.essortment.com/criticism-macbeth-william-shakespeare-61259.html</p> <p>“An Essay by Harold Bloom” (page 212 in the pdf document) http://schutzlibrary.weebly.com/uploads/5/8/8/6/5886210/macbeth_the_annotated_shakespeare.pdf</p> <p>If necessary, teacher can model for students how to search for literary criticism journal articles through the NYC DOE Library Link.</p>
<p>8</p> <p>Using Secondary Sources</p>	<ul style="list-style-type: none"> ■ Teacher models using secondary sources by sharing the teaching point: <i>A person’s ideas about the text are enhanced when informed by an awareness of what others have thought and written about the texts or ideas.</i> ■ Students share their sources with a partner and brainstorm ways to include information from secondary sources in their companion guides. ■ Teacher confers and meets with students in small groups on summary vs. interpretation, writing an effective analysis, and citing information from secondary sources to support interpretation and analysis. <p>HW: Students work on their drafts.</p>	

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WEEK 2: Students work on writing strong interpretations, elaboration, and revision.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>9</p> <p>Focus</p>	<ul style="list-style-type: none"> Teacher demonstrates how interpretation and analysis can be strengthened by focusing on one or more of the following: examining structure, author’s word choice, characters’ motivations, plot, use of language, literary devices, etc. Students continue drafting their paragraphs that interpret the text, are focused, and respond to the questions posed. Teacher confers and meets with students in small groups on strengthening interpretation and analysis, citing information from secondary sources to support interpretation and analysis. <p>HW: Students work on their drafts.</p>	
<p>10</p> <p>Elaborate and Explain</p>	<ul style="list-style-type: none"> Teacher demonstrates how to stretch important ideas and elaborate. Students continue to draft and revise their work, meeting with teacher and/or with a partner as needed to elicit feedback. <p>HW: Students complete a coherent first draft.</p>	<p>ICED Strategy http://www.readwritethink.org/files/resources/lesson-docs/Key_Elaboration.pdf</p>

WEEK 3: Students share drafts, self-assess, and continue to revise while learning to be a better writer.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>11</p> <p>Reading for Clarity</p>	<ul style="list-style-type: none"> Teacher models how to do multiple readings or “pass-throughs” to revise and edit a piece of writing. Teacher can model the first pass-through, where they read through the work once and only revise it for word choice and clarity. Then, teacher can model a second pass-through where they only edit for grammar conventions, etc. Students read first drafts to a partner to check that ideas are communicated clearly and effectively. Students use feedback from peers and teacher to revise their writing. Teacher continues to confer and meet with students in small groups on clear and precise diction and organizing information for the companion guides. <p>HW: Students complete their first and second pass-throughs, revising for word choice, clarity, and grammar conventions.</p>	

WEEK 3: Students share drafts, self-assess, and continue to revise while learning to be a better writer.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p align="center">12</p> <p>Strategies for Sentence Structure</p>	<ul style="list-style-type: none"> ■ Teacher models a variety of sentence forms, including: complex, complex-compound, periodic, cumulative, and inverted. Teacher then models how to do another pass-through where students revise for sentence structure. ■ Students review their writing to look for places where they can include a variety of these sentence types and practice rewriting sentences in these ways. <p>HW: Students continue making revisions for sentence structure.</p>	
<p align="center">13</p> <p>Self-Assessment</p>	<ul style="list-style-type: none"> ■ Students self-assess their writing using the <i>Literary Analysis Checklist</i> and make revisions. <p>HW: Students continue making revisions</p>	<p>See <i>Literary Analysis Checklist</i>, page 175</p>
<p align="center">14</p> <p>What's In a Name?</p>	<ul style="list-style-type: none"> ■ Teacher shares titles of published companion guides, using the teaching point: <i>Writers think about their story's title because the title is a first impression for the reader and is important. A good title creates eagerness, expectation, and a desire to read.</i> ■ Teacher shares tips from <i>NY Times</i> article: <ul style="list-style-type: none"> – Short and simple: <i>Jaws</i> – Unusual: <i>Snakes on a Plane</i> – Memorable; stimulating: <i>Titanic</i>, <i>Jurassic Park</i> – Avoid confusion (too similar to a published work) – Connected to the book's content ■ Students work on draft titles for their companion guides while teacher confers. ■ Students share titles with a partner for feedback (the same partner who has read and is familiar with the student's writing) 	<p><i>New York Times</i> article "Titles That Didn't Smell as Sweet" http://www.nytimes.com/2006/08/13/weekinreview/13basic.html?_r=0</p>
<p align="center">15</p> <p>Integrating, Charts, Tables, and Illustrations</p>	<ul style="list-style-type: none"> ■ Teacher demonstrates adding relevant charts, tables, and illustrations by sharing the teaching point: <i>Writers of companion books add charts, tables, and illustrations if they are relevant and important to their interpretations. For example, the Harry Potter companion book contains many images of wizards and magic because the focus of the guide is on magic.</i> ■ Students work with a partner to add relevant charts, graphs, or illustrations to their drafts while teacher confers. <p>HW: Students complete final drafts.</p>	<p>MLA Tables, Figures, and Examples at Purdue Online Writing Lab https://owl.english.purdue.edu/owl/resource/747/14/</p>

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WEEK 4: Students share their writing with a critical friend, prepare final drafts, complete companion books.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>16</p> <p>Critical Friends</p>	<ul style="list-style-type: none"> Teacher models critical friend’s feedback, using the teaching point: <i>Readers offer unique understandings when writers share their writing with their peers in a respectful classroom atmosphere.</i> Teacher uses student writing to demonstrate the behavior of a critical friend by reading a section and asking questions or offering helpful feedback—something that the writer can do or try (focus is not on evaluating the writing). Students work in partnerships, read each other’s writing, and give critical feedback by asking questions or offering suggestions on content or structure (while teacher confers). Students can repeat this process with another partner/critical friend. <p>HW: Students make decisions and revisions based on feedback suggested by critical friends.</p>	<p>“Critical Friends: Collaborating as Writers” https://www.teachingchannel.org/videos/student-writing-peer-review-nea</p> <p>“Through the Lens of a Critical Friend” by Arthur Costa & Bena Kallick (ASCD article) http://www.ascd.org/publications/educational-leadership/oct93/vol51/num02/Through-the-Lens-of-a-Critical-Friend.aspx</p>
<p>17</p> <p>Preparing to Publish</p>	<ul style="list-style-type: none"> Students complete their companion books while teacher confers. <p>HW: Students work on completing their companion books.</p>	
<p>18</p> <p>Publish and Celebrate</p>	<ul style="list-style-type: none"> Students complete their companion books while teacher confers. 	
<p>19</p> <p>Publish and Celebrate</p>	<ul style="list-style-type: none"> Students celebrate their completed companion books by sharing them with their class and other classes or displaying them in the school library. Students read each other’s books and leave sticky notes as comments or questions to the writer. 	
<p>20</p> <p>Reflection</p>	<ul style="list-style-type: none"> Teacher models how to reflect on writing by sharing the following questions: <ul style="list-style-type: none"> – What did I learn about myself as a writer? – What part of the writing process was the most difficult? Most rewarding? – What strategies and skills did I learn that can help my writing in college? Students reflect quietly and answer the questions in their notebooks. 	

Grade 12 Unit 3 Key Standards:

Reading Standards for Literature

- Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Writing Standards

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
 - Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
 - Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - Provide a concluding statement or section that follows from and supports the argument presented.
- 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 so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - 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).
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
 - Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
 - Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
 - Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - Apply Grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
 - Create interpretive and responsive texts to demonstrate knowledge and a sophisticated understanding of the connections between life and the literary work.
 - Engage in using a wide range of prewriting strategies, such as visual representations and the creation of factual and interpretive questions, to express personal, social and cultural connections and insights.
 - Identify, analyze, and use elements and techniques of various genres of literature, such as allegory, stream of consciousness, irony, and ambiguity, to affect meaning.
 - Develop innovative perspectives on texts, including historical, cultural, sociological, and psychological contexts.

Language Standards

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Spell correctly.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
 - Analyze nuances in the meaning of words with similar denotations.

Grade 12 | Unit 4 This I Believe

“How do I know what I think until I see what I say?” ~ E.M. Forster

“If you want to change the world, pick up your pen and write.” ~ Martin Luther

Introduction: In this final unit of the year, students reflect on all of the content that they have learned and all of the various writing strategies that they have practiced during their high school career. They select one “belief” that they have acquired as a result of their high school learning and write one final *This I Believe* essay as their capstone project.

Note: For additional resources on the craft of writing, students can refer to the resources in 12th Grade Unit 1: The Personal Essay.

WEEK 1: Students analyze sample *This I Believe* essays and practice strategies for selecting and building ideas. Students end the week by drafting a *This I Believe* essay.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>1</p> <p>Inquiry and Immersion</p>	<ul style="list-style-type: none"> Teacher reintroduces the <i>This I Believe</i> essay. Students listen to “Edward R. Murrow’s introduction to the original <i>This I Believe</i>.” Teacher models collecting ideas for a final <i>This I Believe</i> essay by considering the answer to the question: <ul style="list-style-type: none"> What is the most important thing that you learned in high school? It could be about you, about the world, or about something you studied in one of your classes that really resonated. Students take time to think and reflect and then engage in partner discussion. Students begin drafting and collect several ideas for their capstone <i>This I Believe</i> essay. <p>HW: Students continue collecting ideas for their essays. They read “Distinguishing Fact, Opinion, Belief, and Prejudice.”</p> <ul style="list-style-type: none"> Students visit the <i>This I Believe</i> website and read the guidelines. They select any essay to read and analyze (noting the title, the author, where he/she is from, the date it was posted, and a breakdown of the argument for the essay). 	<p>Edward R. Murrow’s introduction to the original <i>This I Believe</i> http://thisibelieve.org/essay/16844/</p> <p>Distinguishing Between Fact, Opinion, Belief, and Prejudice http://writing.colostate.edu/guides/teaching/co300man/pop12d.cfm</p> <p>http://thisibelieve.org/</p> <p>http://thisibelieve.org/guidelines/</p>

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WEEK 1: Students analyze sample *This I Believe* essays and practice strategies for selecting and building ideas. Students end the week by drafting a *This I Believe* essay.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p align="center">2</p> <p>Developing Ideas and Structure</p>	<ul style="list-style-type: none"> ■ Teacher engages students in a class discussion based on the essays read for homework, using the following questions: <ul style="list-style-type: none"> – What strategies did the author use to share their belief with the audience? – Is this a strategy you could try in your writing? ■ Students read “The original invitation from <i>This I Believe</i>.” Students revisit their draft ideas for essays and select one belief/idea to develop further that speaks to the original invitation. ■ Teacher models outlining an essay. Students develop their idea for the first belief they have chosen by outlining how their essay will be structured. <p>HW: Students read and analyze <i>This I Believe</i> by Will Thomas. Students answer the question: How does Thomas structure his essay?</p>	<p>“The Original Invitation from <i>This I Believe</i>” http://thisibelieve.org/history/invitation/</p> <p>Will Thomas: http://thisibelieve.org/essay/17047/</p>
<p align="center">3</p> <p>Building from Free-Writing and Considering Tone</p>	<ul style="list-style-type: none"> ■ Students begin class by sharing their ideas on structure with a partner. Students find/share one thing that jumps out at them and one thing they would like to hear more about. ■ Teacher engages students in a class discussion, using the following questions: <ul style="list-style-type: none"> – How does Will Thomas develop his argument, tone, and purpose? – What strategies does he use? – Teacher models the importance of tone and how writers must consider the tone that best matches their piece. ■ Students revisit notes for their essay and practice starting their essay with specific tones in mind. Students share their drafts with a partner and then choose which tone best fits their writing style and piece. <p>HW: Students read “Patterns of Organization” and the <i>This I Believe</i> essay “Learning to Listen.”</p> <ul style="list-style-type: none"> ■ Students note the organizational pattern in “Learning to Listen” and identify a pattern that they would like to test out in their <i>This I Believe</i> essay. 	<p>“Patterns of Organization” http://faculty.washington.edu/ezent/impo.htm</p> <p>“Learning to Listen” http://thisibelieve.org/essay/97111/</p>

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WEEK 1: Students analyze sample <i>This I Believe</i> essays and practice strategies for selecting and building ideas. Students end the week by drafting a <i>This I Believe</i> essay.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>4</p> <p>Planning and Drafting</p>	<ul style="list-style-type: none"> Teacher engages students in a class discussion, using the following questions: <ul style="list-style-type: none"> How did the structure of “Learning to Listen” connect to the tone of the essay? How did the structure help develop the central idea? Teacher models planning an essay with a structure that matches the tone of the piece. Students share plans for their essays with a partner and discuss how they plan to structure their essays. Students draft their essays with structure and tone in mind. <p>HW: Students read “Understanding Voice and Tone in Writing” and create a checklist to refer to when writing their own essay. Students continue drafting their essay.</p>	<p>“Learning to Listen” http://thisibelieve.org/essay/97111/</p> <p>“Understanding Voice and Tone in Writing” http://www.quickanddirtytips.com/education/grammar/understanding-voice-and-tone-in-writing</p>
<p>5</p> <p>Writing</p>	<ul style="list-style-type: none"> Students complete drafting their essays while teacher confers. Teacher confers and meets with students in small groups on creating tone, developing theme, and structure. <p>HW: Students revise essays.</p> <ul style="list-style-type: none"> Students read tips on writing <i>Narrative and Descriptive Essays</i> and <i>The Personal Essay</i> and identify strategies to use in their second <i>This I Believe</i> essay. 	<p>“Narrative and Descriptive Essays” http://grammar.ccc.commnet.edu/grammar/composition/narrative.htm</p> <p>“The Personal Essay” http://grammar.ccc.commnet.edu/grammar/composition/personal.htm</p>

WEEK 2: Students write a second <i>This I Believe</i> with more independence and select one of their two essays to revise for publication. Students create a plan for revision by the end of the week.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
<p>6</p> <p>Planning a Second Essay</p>	<ul style="list-style-type: none"> Students share their essays with a peer to elicit feedback. These discussions focus on: clear claim/belief, a theme or central idea, tone, and the effectiveness of the essay structure. Students select a second belief to develop into another <i>This I Believe</i> essay. Students create a plan for the second essay that includes testing out a different structure and tone than was used in their first essay. Teacher models a plan that includes: claim/belief, theme, a different structure to test, and different tone. 	<p>Thisibelieve.org</p>

WEEK 2: Students write a second *This I Believe* with more independence and select one of their two essays to revise for publication. Students create a plan for revision by the end of the week.

DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
	<p>HW: Students search for one to three <i>This I Believe</i> essays that employ the same strategies they plan to use in their second essay.</p> <ul style="list-style-type: none"> Students list the strategies and bring annotated copies to class or note how strategies are used. 	
<p align="center">7</p> <p align="center">Drafting</p>	<ul style="list-style-type: none"> Students draft their second <i>This I Believe</i> essay. Teacher confers and meets with students in small groups on developing theme, tone and structure. <p>HW: Students read and annotate “Returning to What’s Natural” to identify strategies they would like to use in their own writing.</p>	<p>“Returning to What’s Natural” http://thisibelieve.org/essay/13023/</p>
<p align="center">8</p> <p align="center">Drafting and Conferring</p>	<ul style="list-style-type: none"> Students continue drafting their second <i>This I Believe</i> essay, meeting with peers and teacher to elicit feedback. Teacher confers with students and organizes centers focused on developing theme and structure and creating tone. 	
<p align="center">9</p> <p align="center">Selecting for Publication</p>	<ul style="list-style-type: none"> Students meet with a partner and share their drafts of both <i>This I Believe</i> essays. Students read both essays and provide feedback on: <ul style="list-style-type: none"> what each essay does well where each essay needs further development how the structure of each essay helps to create the tone (do the two work together?) Students select one essay to revise for publication and make a plan/checklist for their revisions. Students begin drafting their essays. <p>HW: Students read “The Place I Call Home” and “Being Content with Myself” and analyze how the author uses figurative language and other techniques to create tone. Students select one technique and try it out in their own writing.</p>	<p>See <i>Argument Checklist</i>, page 169</p> <p>The Place I Call Home: http://thisibelieve.org/essay/35837/</p> <p>Being Content with Myself: http://thisibelieve.org/essay/10490/</p>
<p align="center">10</p> <p align="center">Revising</p>	<ul style="list-style-type: none"> Students revise one of the essays they drafted while teacher confers. <p>HW: Student read “10 Steps for Editing Your Own Writing” and use strategies from the article to continue to revise their essays.</p>	<p>“10 Steps for Editing Your Own Writing” http://www.dailywritingtips.com/10-steps-for-editing-your-own-writing/</p> <p>“Steps for Revising Your Paper” https://owl.english.purdue.edu/owl/resource/561/05/</p>

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WEEK 3: Students revise and refine one of the personal essays that they have written. Their revised essay is then prepared for publication, published, and then shared with the class.		
DAY	SUGGESTED LESSONS/ACTIVITIES	RESOURCES
11 Conferring and Revising	<ul style="list-style-type: none"> Students confer with their peers and their teacher to elicit feedback. Students revise their essays according to the areas identified for improvement and incorporate feedback from their peers and teacher. Teacher confers and meets with students in small groups on selected revision techniques (such as varying syntax), refining language, and using figurative language. 	
12 Revising	<ul style="list-style-type: none"> Students continue to revise their essays and elicit feedback. Teacher confers and meets with students in small groups on selected revision techniques (such as varying syntax for effect), refining language, and using figurative language. 	
13 Adding Finishing Touches	<ul style="list-style-type: none"> Students complete any final revisions to their personal essays, meeting with peers and teacher to elicit feedback as needed. Students work in groups to decide how to organize the class anthology of essays. Students rehearse the reading of their essays for the following day's radio broadcast. 	
14 Publishing and Sharing	<ul style="list-style-type: none"> Students submit their essays to <i>This I Believe</i> website and publish them to a class anthology. Students hold a “radio broadcast” and read their essays to each other. Teacher or a selected student serves as the moderator. 	
15 Reflecting	<ul style="list-style-type: none"> Students write one final brief <i>This I Believe</i> mini-essay or concluding statement in which they discuss their beliefs about the power of writing and their identity as a writer or reflect on how they have grown as a writer throughout their high school career. Students share their responses with the class. 	

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Additional Resources

Audio versions of *This I Believe* featured on NPR: <http://www.npr.org/series/4538138/this-i-believe>

Grade 12 Unit 4 Key Standards:

Reading Standards for Informational Text

5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

Writing Standards

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
 - a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
 - c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Language Standards

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Observe hyphenation conventions.
 - b. Spell correctly.
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
 - a. Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
 - b. Analyze nuances in the meaning of words with similar denotations.



Resources



A Guide to Inquiry Lessons

This guide is designed to help teachers design effective inquiry lessons. Teaching students to study a text in order to better understand their goals as writers and the genre they are about to explore is an engaging and practical way to begin any writing unit of study. Inquiry helps students know where they are headed when beginning a journey—even a writing journey.

What to prepare in advance for an inquiry lesson:

1. **The model text students study.** The model text selected should be a great example of the genre being taught. It should also be somewhat within the zone of proximal development for your students. That is, it should not be so advanced that students get overwhelmed and turned off, nor should it be so simple that it fails to inspire young writers.
2. **Ideas about what students notice.** While students engage in the work of naming what makes this piece a good example of the genre, a richer discussion can be facilitated if teacher has an idea of the intended results.
3. **A record of what students notice.** Usually this is chart paper and markers so that it can be displayed in the room for easy reference as the unit progresses. With multiple classes, teacher can first make a list with each class and then compile these lists into one that can be displayed.

The Inquiry Lesson Process:

Step One: Name the goal of the inquiry with the class and read through the text once. Usually the goal of inquiry work is to get to know a genre better, to name the qualities of a good example of a genre, to identify things students already know about a genre, to learn new ideas, or to set goals for writing. It could sound like this:

“Today we are going to study an example of a flash fiction short story, which is what you are going to be writing for the next few weeks.

As we study this text, we want to answer the question: Is this a good example of flash fiction, and what are the elements that make it good flash fiction?”

Step Two: Demonstrate what it looks like to read a part of the text, stop, and name what is happening in the writing. For example, read the beginning few lines (if a narrative), pause and say:

“One thing I notice in this piece is that when a writer begins a story, s/he wants to hook the reader quickly. The way this author does that is to start right in the action so you want to keep reading.”

Step Three: Students work with a partner reading the rest of the text, naming as much as they can about the genre or writing. You might say:

“Now you are going to continue reading with your partner, seeing what you can name as good qualities of this genre.”

Step Four: Gather the class to share their thinking and create a class list of qualities that can be referred to as the unit progresses. Note to teacher: There are many variations on inquiry lessons. This is a suggested guide to help you get started on planning your own inquiry lessons to launch a writing unit.

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This is a suggested guide to help you get started on planning your own inquiry lessons to launch a writing unit.

A Guide to Demonstrating Writing

This guide is designed to help teachers effectively demonstrate using their own writing when teaching. Demonstration is a powerful tool for teaching writing—it allows students to see the moves that writers make to write powerfully. Demonstration demystifies writing and brings it within reach of students’ grasp.

What to prepare in advance of a demonstration lesson:

1. **An idea about how the writing will go.** While the writing most often happens in real time—that is, in front of students—it helps if teacher has a strong sense of what to write. Sometimes teachers choose to plan ahead of time what they write in front of students to be sure they feel confident.

TIP: Keep demonstrations brief—a few lines if possible, even if it means that the demonstration only gets students started. Long demonstrations can cause students to lose focus and engagement.

2. **The strategies to be highlighted.** Often this is the teaching point for that day—the strategy that students can use to make their writing more powerful. Sometimes these strategies are also the solutions to common problems students face as they work.

The Demonstration Writing Process:

Step One: Explicitly name the goal of the demonstration.

“Today I’m going to show you the steps writers take to analyze and explain evidence presented in their essays.”

Step Two: Begin writing in front of students, being sure to stop and name the strategies employed to improve the writing.

“So as I add my evidence here...I stop and ask myself, ‘How does this fact support my claim? Perhaps I can use a phrase like ‘Consequently...’ or ‘This is significant primarily because...’”

Step Three: End with a clear sense of how this demonstration can help with their writing today and every time they are doing the work represented that day.

“So today as you are writing try this same work—look for places where you named evidence and make sure you have explained exactly how that evidence supports your claim.”

Note to teacher: There are many variations on demonstration lessons.

This is a suggested guide to help you get started on planning your own demonstration lessons.

A Guide to Conferencing with Writers

This guide is designed to help teachers better confer with their writers. Conferencing—working one on one—is one of the most powerful tools at a teacher’s disposal. Conferencing can change the course of a student’s relationship with writing, can dramatically improve the piece of writing the student is working on, and effectively differentiates the work of the class.

What to prepare before a conference:

1. **Some background on the student.** This might take the form of notes from prior conferences, data, or examples of student work that give a sense of the student writer’s strengths and struggles.
2. **The demonstration writing.** Using teacher’s models for demonstration can help conferences become more concrete and less abstract. Also, referring to the models during a conference offers additional opportunities for demonstration.

The Process of a Writing Conference:

Step One: Research the writer. Ask open-ended questions like “*What are you trying to get better at as a writer today?*” or “*How is your writing going lately?*” Ask students to show something specific in their writing that makes them proud or causes frustration. When researching, listen to student responses with the goal of identifying an area of strength or where the writer needs help.

Step Two: Name a strength. Recognizing a student’s writing efforts in authentic ways validates the student and increases engagement. Additionally, the teacher should also praise what a writer is just starting to do well and use it as a springboard for future writing goals, as in “*You added details so powerfully here, I’m wondering if there are others places in your piece where you could do that beautiful work.*”

Step Three: Decide what to teach, and teach it. Consider what might help this writer in general, as opposed to just addressing the current piece. For example, a writer may not be helped long term by being told, “*You should say more about the tree there.*” but may be helped by being told, “*Writers pick the important images to stretch out and describe in detail. Usually these are images that go with the emotion or message they are trying to send. Let me show you how to do that.*”

Note to teacher: There are many variations on conferences.

This is a suggested guide to help you get started on planning your own writing conferences.

A Guide to Using Editing Inquiry Centers

Teaching students to edit their writing for publication at times feels tense and unsatisfying. Somehow, the work never feels good enough. There is so much to teach, it seems, and then what is taught doesn't seem to stick. Many believe that students learn conventions best by being immersed in reading and writing, and many educators also think that students need help to notice the conventions in the text they are immersed in, or else it all just washes over them. It can feel like a losing battle, but one that the teacher is destined to march towards nevertheless. It may be your Waterloo, your Antietam.

But it does not have to be. Here, we encourage you to think outside of the box when considering how to teach your students to edit their pieces. We encourage you to consider what may not have worked so far—editing checklists and direct instruction and to shift your focus. Instead, you may want to consider some new teaching methods that might be more suited to help students learn better control of conventions.

Drawing from the ideas and lessons discussed in Mary Ehrenworth and Vicki Vinton's *The Power of Grammar*, the authors argue that students need more than direct instruction in order to get new convention moves into their natural writing style—they need to be pushed to pay attention to how the conventions work, say, in inquiry, and then they need a chance to apprentice themselves to that convention in their own writing.

Editing Inquiry Centers attempt to address both needs—inquiry and apprenticeship—by setting students up to work in centers where they look at a snippet of text that exemplifies a certain convention they need to pay close attention to and then try that work in their own writing. This is a high-energy day, with students moving from one center to another, working with partners to name what they see and then quick as they can, editing their own pieces to reflect what they noticed.

Sample Mini-Lesson: Editing Inquiry Centers in Context

Highlight the importance of having control over conventions.

“When I was in college, I went on a job interview. It was a job I really wanted —great work, a lot of money. But I didn’t really know how to, um, dress for success. So I showed up for the interview with a wrinkled shirt. I didn’t get the job. Now, I don’t know for sure that I didn’t get my shot because of a few wrinkles, but I know it didn’t help.”

“The fact is that when you put yourself out there into the world, people are going to judge you based on how you present yourself. When we are talking about writing, how you present yourself means how strongly you control the conventions of grammar—how well your piece is edited.”

You could also show photos of people dressed for an important meeting versus dressed for Sunday football on the couch and then show them two paragraphs—one with flawless conventions and one with many obvious and careless errors. Whatever story you tell, make the point that the care we writers put into the conventions of our writing shows how seriously we take both the piece and the reader, and that today you are going to give your class a few ways to be sure their conventions are on point.

Name the teaching point.

“Today you are going to focus on doing some editing work in your essays. But we’re taking a different approach from what we’ve done before—your essay in one hand, pen and editing checklist in the other. Just like you have learned how to improve the quality of your essays by studying the writing of other essayists, you can learn about editing and conventions by studying mentor essays, too.”

Because today is focused on centers, most of your work is behind the scenes. You first need to have assessed which conventions are of the utmost importance for your students to focus on. Most likely you know this already from your conferences and small groups. If you do not have a firm grasp on what your students need, you might consider collecting a few of their drafts to look over. Remember that you are on the lookout first for the conventions issues that interfere with meaning. While “it’s” versus “its” might be your pet peeve, if your students are struggling with verb tense, focus on that much more important issue first. Often in essays, students struggle with the punctuation in direct quotes, with the flexibility of verb tense demanded in essay writing, and as always, with commas in complex sentences.

To set up your centers, you need examples of each of these conventions in action in an essay; it can be the mentor essay, the essay you have been writing, or really any literary essay, so long as it illustrates the conventions you are focusing on. You also need a brief description of the “rules” those examples highlight.

For instance, to set up your “punctuation in direct quotes” center, you need copies of the example from your essay which contains this convention along with a brief description of the convention that you want students to focus on:

Punctuating Quotations

1. Only the portion that comes directly from the text goes inside the quotation marks.
2. If the quote comes in the middle of a sentence, set it up with a comma.
3. If the sentence continues after the quote, set up the rest of the sentence with a comma inside the quote
4. If the sentence ends after the quote, end it with a period inside the quotation mark.

You need these two supports at every center. Next, divide your class into groups that travel through the centers together. At each center, students look at the mentor text and annotate the places where they see the rules happening. Then, they look to their essays and either mark the places where they correctly use the conventions they are studying or edit their piece to try and get a better grasp on the convention.

Teaching and Active Engagement

Demonstrate getting started with editing centers.

“So I am going to show you how this works on a convention that I know is tough for me to always get right—mastering verb tense in essays. So when I go to that center, I can take a look at the mentor text first and read it thinking about verb tenses. Here is one part of the mentor text:

“Trust is a major issue in The Knife of Never Letting Go. Todd and Viola go back and forth trusting each other and then doubting whether or not they can truly count on the other. Meanwhile, the only character who truly trusts anyone is Manchee, Todd’s sweet dog. But we also see Manchee, this one character, open enough to trust someone, be mistreated, neglected, used, and ultimately abandoned.”

“Ok, so to be honest I am not totally sure what I am looking at. I see the verbs, but I’m not immediately noticing any patterns. Let me check the center card...”

Verb Tense in Essays

1. When retelling a part of the story, usually essayists use the past tense.
2. When analyzing the text, usually essayists use the present tense.
3. When quoting the text, essayists stick with whatever the original text’s tense is and work to introduce the quote in a way that makes sense.

“So one thing I totally saw in the mentor is that when you are retelling from the text, you usually try to use the past tense of the verbs, the action words. Like when the mentor retells the scene with Manchee, the author uses ‘mistreated,’ not ‘mistreats.’”

“So let me see in my piece if I kept to that rule, if when I retell I stick with the past tense...”

Here, you look at your own piece, one that you have been modelling for students. Of course for this demonstration to work, this portion of your essay needs a few well planted errors. This demonstration work is effective, as it serves to model how you notice the convention in the mentor text, and then look at your own writing to see what you can improve based on your inquiry.

“Hmmm... Here is a place where I am retelling—oh wait, I see some present tense verbs here. Let me fix that now.”

Have students practice finding another place in your model essay where you could improve your control of verb tense.

“So now can you take a shot at this? Take a look at my piece again, and, using the center card, see if there are any other places where my verb tense is a little wobbly.”

Having students use your draft for practice relieves some of the pressure they might feel about beginning the work on their piece first, and it allows you a chance to quickly assess how comfortable your class is with the strategy you are teaching.

Link

Set up students to begin their center work.

“Now you’ll do some research into the conventions that you are editing for, studying them in context and then applying what you are learning to your own essay. In your small groups, essay and pen in hand, you’ll go from table to table, using the mentor text and the rules list at each center to study and understand the highlighted convention.”

“After you have a handle on the rules associated with the convention, turn to your own essay. Are you applying this convention and using it properly and powerfully in your own essays? If you are, fantastic! And if you are not, make that edit. Each group will go to each center today, and you will not leave your center until everyone in your group has edited their essay for that center’s ‘theme.’ You are going to help each other.”

You want to get the kids right to work. Have the groups begin working in their centers and coach the groups to get started. Typically, students have a tough time getting into this work and may need you to cheerlead them through each step the first time, saying things like “Look to the mentor to see if you can find any examples of these rules, and circle or underline where you do!” and “Now quick, go to your essays. Where is a place you can look for this editing move in your work?”

A Guide to Conferencing and Small Group Work

There are students who struggle to put all of the pieces together. For instance, you have writers who have a hard time “seeing” the conventions in the model, while others are able to identify the rules in another text but struggle to transfer that knowledge into their own writing.

These are the two camps of your conferencing and small-group work. Your conferencing work is on the fly although you should feel empowered to take a student aside for a longer, more in-depth conference if need be. Mostly, though, you move about the room, coaching students with prompts and suggestions like “*Can you point to where you see this rule?*” and “*Where in your piece do you think you could practice this?*” Then, too, you might encourage students to help each other. Once a group has finished with their inquiry and is ready to transfer what they noticed into their own writing, you might have them take a moment to rehearse with a partner, even encouraging your students to help each other practice a few edits that give them trouble.

A Guide to Using Checklists

Teach students that experienced writers set ambitious goals and use tools such as checklists to help measure their progress and achievements.

Getting ready.

- An enlarged copy of the appropriate *Writing Checklist*. The checklists were built around the Common Core grade-level expectations for narrative writing.
- Individual copies of the same checklists, one per student
- Think about how you want to publish the students' work. Website? Printed Newspaper? Simple printouts? Bulletin board? The hallway as a virtual paper? Email blast?

Important reminders:

- The first is to publish. Put some thought into how students publish. Choose a publishing method that will be quick and visible. Writers, especially adolescent writers, need to see that their writing reaches an audience. When student writing disappears into a teacher folder or lingers in a pile gathering dust, writers lose energy. When students see their peers read their writing, when adults stop them in the hall to say, "I like that piece you wrote about," they gain energy.

Create a way for the school community to see student writing. Consider an email blast or printing students' pieces on half sheets of paper, giving five students 20 minutes to sort them into broad topics and another five students half an hour to post them up on the walls, in the hallways, or in the windows of the local coffee shop.

- The second is to reflect, which for students means self-assessing, setting goals, thinking about what they can work on in the short term, and what's next for them as writers over time. This is when students use a checklist—a student-facing rubric that illustrates, in very concrete terms, the ingredients of good writing. Students have spent time getting to the who, what, when, where, and why of their stories. They also spend time looking over their stories and polishing them, using narrative techniques that they learned from reading and writing stories previously. The expectation is that students bring their understanding of these techniques into the reflection experience.

Using the checklist.

If students are missing important features or conventions of a form of writing—such as leads, transitions, evidence, or endings—add a day where this craft element is taught before students publish. There is an expectation that students will carry forward what they've learned in prior years, and the checklists reinforce that. Sometimes quick reminder teaching or revisiting an essential element with a new lens will help students dust off their skills.

In John Hattie's work in *Visible Learning for Teachers*, he argues that students do better when they have a crystal-clear vision of what they're trying to achieve. Atul Gawande, author of *The Checklist Manifesto*, shows that checklists help simplify this vision and make it easily attainable. Also materials matters—so keep at the ready fancy-colored highlighters, fine colored markers or pencils, which are only used for this work. Even high school students are drawn to annotating when they have good materials to work with.

9/10

Grade 9/10: Narrative Checklist

Name: _____ Date: _____

STRUCTURE		YES!	STARTING TO	NOT YET
Overall	I created a narrative with characters, tension, change, and an idea/lesson.			
	I made the character complex.			
Lead	I developed particular perspectives, or points of view.			
	I created a beginning that defines a situation, place, atmosphere, sets it within some kind of context, foreshadows the problem(s), and raises questions about issues, ideas, morals, lessons, and themes.			
Transitions	The beginning introduces a particular narrative voice and point of view.			
	I used transitional phrases to alert my reader to the passage of time, to connect parts of the story, to imply cause and effect, to raise questions and doubts, and to make allusions (<i>as when, just as, whereby, without realizing, ever afterward</i>).			
Ending	I wrote an ending that develops the meaning and may act as social commentary.			
	I gave the reader a sense of closure by showing character change, multiple perspectives, or if problems are not resolved, a sense of bearing witness.			
Organization	I used narrative paragraphs and font changes to clarify dialogue, time change, shifts in the setting or mood, interior dialogue, and for dramatic impact.			
	I may have included nonlinear parts in my narrative structure, including shifts in time, parallel narratives, dream sequences, multiple perspectives—but these are clear to the reader.			
DEVELOPMENT				
Elaboration	I developed the action, dialogue, details, and inner thinking to explain the issue, idea, moral, lesson, or theme.			
	I included details that clearly relate to and suggest meaning or may foreshadow and hint at symbolism.			
Description	I developed minor as well as central characters.			
	I developed a sense of place.			
LANGUAGE CONVENTIONS	I developed characters across scenes, letting the reader get to know their tendencies and emotions, their hopes, their troubles.			
	I showed how characters respond to trouble and created characters that are complicated, changing, and compelling			
Spelling	I created a mood as well as a physical setting and showed how the place changed or its relationships to the characters changed.			
	I varied the pace to increase tension, develop meaning, and manage time.			
Punctuation	I matched my language and sentence structure to the tone of parts of the story, to convey time and place, and to develop different characters.			
	I checked my spelling for accuracy, including double-checking homonyms and technological mishaps.			
Punctuation	I controlled conventions and used them accurately and artfully to enhance meaning.			

11/12

GRADE 11/12: Narrative Checklist

Name: _____

Date: _____

STRUCTURE		YES!	STARTING TO	NOT YET
Overall	I created a narrative with complex characters and developed tension, change, and themes.			
	I also developed particular perspectives, or points of view, across the story.			
Lead	I created a beginning that defines a situation, place, atmosphere, sets it within some kind of context, foreshadows the problem(s), and defines the significance of issues, ideas, morals, lessons, and themes.			
	The beginning also introduces a particular narrative voice and develops a point of view linked to that voice.			
Transitions	I used transitional phrases to alert my reader to the passage of time, to connect parts of the story, to imply cause and effect, to raise questions and doubts, to make allusions, and sometimes to foreshadow (<i>as when, just as, whereby, without realizing, ever afterward, even before, later it would be clear...</i>).			
	I wrote an ending that develops the meaning (a stance on a social issue, a theme) and may act as social commentary.			
Ending	I gave the reader a sense of closure by showing explicit and subtle character change, multiple perspectives; or if problems are not solved, there is a sense of resolution, small shifts in perspective, or a significant illumination of an issue.			
	I used narrative paragraphs, transitional phrases, font changes, and spacing to clarify dialogue, times change, shifts in the setting or mood, interior dialogue, and for dramatic impact.			
Organization	I may have included nonlinear parts in my narrative structure, including shifts in time, parallel narratives, dream sequences, shifts in perspectives or voice—but these are clear to the reader.			
DEVELOPMENT				
Elaboration	I developed the action, dialogue, details, and inner thinking to develop the issue, idea, moral, lesson, or theme as well as the characters.			
	I included details that clearly relate to and suggest meaning, including small and subtle details, or may foreshadow and hint at symbolism.			
	I developed minor as well as central characters.			
	I developed a sense of place in terms of its mood as well as physicality.			
Description	I developed characters over scenes, letting the reader get to know their strengths and flaws, their hopes, their troubles, their uncertainties.			
	I showed how characters respond to trouble and created characters that are complicated, changing, and compelling.			
	I may have shown what characters don't know, that the reader does.			
	I varied the pace to increase tension, develop meaning, and manage time.			
LANGUAGE CONVENTIONS				
Spelling	I checked my language and sentence structure to the tone of parts of the story to convey time and place and to develop different characters' voices as well as traits.			
	I checked my spelling for accuracy, including double-checking homonyms and technological mishaps.			
Punctuation	I controlled conventions and used them accurately and artfully to enhance meaning.			

9/10

GRADE 9/10: Argument Checklist

Name: _____

Date: _____

STRUCTURE		YES!	STARTING TO	NOT YET
Overall	I presented different aspects of an argument, and I was fair to different positions, showing gaps or limitations of each, including my own.			
	I defined my position and developed it with compelling reasoning and evidence.			
Lead	I made deliberate decisions about how to provide information in my introduction that orients and engages the reader and gets the reader ready to follow my line of thinking.			
	I provided context for the argument to help my reader understand its significance and relevance.			
	I may raise questions in my introduction or introduce a sense of urgency or tension around an issue.			
Transitions	I used transitions to connect examples to reasons and evidence and help the reader follow my lines of thinking.			
	I used transitions which make clear the relationship of these sources to each other and to my own claim.			
Ending	I used phrases such as <i>in accordance with</i> , <i>in conjunction with</i> , <i>similar to</i> , <i>by contrast</i> .			
Organization	In the conclusion, I acknowledge the complexity of the argument and argue for the significance, impact, or potential of my claim.			
DEVELOPMENT	I have a purpose for how I chose to organize each part of my piece, what I chose to include, exclude (including citations and acknowledgment of other views), and where I chose to include each detail in my piece.			
	I supported each of my claims, stating the reasons clearly and supporting these reasons with cited evidence and convincing analysis.			
Elaboration	I evaluated my sources' reasoning, authenticity, and rhetoric. I explained when a source seemed problematic, such as when examples suggested as generalizable are actually specific.			
	I related evidence back to my claim, situated it contextually, and explained its relevance and significance. The content is persuasive for my audience.			
	I acknowledged complexity, describing various sides, stances, and perspectives and elaborating on the strengths, assumptions, and limitations in all positions, including my own. I contextualized my claim within these various perspectives.			
Description	I used analogies, comparisons, symbolism, and allusions to make my points and considered how word choice and the content of my piece will have an effect on my reader.			
	I also considered how the tone might affect the reader.			
	I used words precisely and/or figuratively and/or symbolically to strengthen a particular tone or meaning.			
	I angled evidence and represented various perspectives to support and situate my claim.			
LANGUAGE CONVENTIONS	I used an appropriate tone for the purposes of each part of my piece and in keeping with the discipline within which I am writing and the audience I am trying to reach.			
Spelling	My spelling was accurate throughout, including cited text and citations.			
	I double-checked for technological mishaps.			
Punctuation	I used punctuation to emphasize connections, strengthen tone, and clarify relationships and meaning.			

11/12

GRADE 11/12: Argument Checklist

Name: _____ Date: _____

STRUCTURE		YES!	STARTING TO	NOT YET
Overall	I presented different aspects of an argument, and I also was fair to different positions, showing gaps or limitations of each, including my own.			
	I defined my position and developed it with compelling reasoning and evidence.			
	I also clarified limitations of my argument or the conditions under which it holds true.			
Lead	I made deliberate decisions about how to provide information in my introduction that orients and engages the reader and gets the reader ready to follow my line of thinking.			
	I provided context for the argument to help my reader understand its significance and relevance.			
	I may have raised questions in my introduction or introduced a sense of urgency or tension around an issue.			
Transitions	I considered technique in my lead, using language, metaphor, comparisons, or other techniques to particularly reach a specific audience.			
	I used transitions to connect examples to reasons and evidence and help the reader follow my lines of thinking.			
	I also used transitions which allow for complexity.			
Ending	I used phrases such as <i>it may seem surprising</i> , <i>while it's true that</i> , <i>it turns out that</i> , <i>under certain conditions</i> .			
	In the conclusion, I acknowledge the complexity of the argument and argue for the significance, impact, or potential of my claim.			
Organization	I allow for limitations as a way to increase my validity.			
	I have a purpose for how I chose to organize each part of my piece, what I chose to include, exclude (including citations and acknowledgment of other views), and where I chose to include each detail in my piece.			
	I used an organizational structure that shows an awareness of genre and craft.			

11/12

GRADE 11/12: Argument Checklist

continued

Name: _____ Date: _____

DEVELOPMENT		YES!	STARTING TO	NOT YET
Elaboration	I supported each of my claims or parts of my arguments, stating the reasons clearly and supporting these reasons with cited evidence and convincing analysis. The sequence of reasoning and evidence adds to the development of the argument.			
	I evaluated my sources' reasoning, authenticity, and rhetoric.			
	I explained when a source seemed problematic, with an awareness of logical fallacies.			
	I related evidence back to my claim, situated it contextually, and explained its relevance and significance. The content is persuasive and specifically relevant for my audience.			
	I acknowledged complexity, describing various sides, stances, perspectives, and contexts and elaborating on the strengths, assumptions, and limitations in all positions.			
Description	I contextualized my claim within these various perspectives.			
	I used analogies, comparisons, symbolism, and/or allusions to make my points and considered how word choice and the content of my piece will have an effect on my reader.			
	I also considered how shifts in tone might affect the reader.			
	I used words precisely and/or figuratively, and/or symbolically, to strengthen a particular tone or meaning.			
	I angled evidence and represented various perspectives to support and situate my claim and acknowledged gaps in my argument.			
LANGUAGE CONVENTIONS				
Spelling	I used accurate spelling throughout, including cited text and citations.			
	I double-checked for technological mishaps.			
Punctuation	I used punctuation to emphasize connections, strengthen tone, and clarify relationships and meaning.			

9/10

Grade 9/10: Information Checklist

Name: _____ Date: _____

STRUCTURE		YES!	STARTING TO	NOT YET!
Overall	I matched my publishing mode to my purpose and audience.			
	Within my chosen format and genre, I adapted text structures to convey concepts and link information to these as examples.			
Lead	I established the significance of the topic by explaining its social, cultural, scientific, or political relevance or by introducing a provocative stance.			
	I spoke directly to the question of audience, making it clear if this text is an introductory text or one for more expert readers, and laying out an organizational structure for the reader.			
Transitions	I used transitions that make clear the relationship between parts of the text and also between cited information and original ideas.			
	These transitions might include <i>adapted from</i> , <i>excepted from</i> , <i>according to</i> , <i>building from</i> , <i>revealed in</i> , <i>suggested by</i> , <i>illustrated by</i> , <i>demonstrated in</i> .			
Ending	In my conclusion, I strengthened implications, suggested applications, and alluded to multiple perspectives or potential challenges.			
Organization	I used an organizational structure that introduces and layers concepts and information, and my publishing platform is appropriate for the discipline and intended audience.			
	I developed sections that build upon each other so that the reader builds knowledge and is led to more sophisticated understandings.			
DEVELOPMENT				
Elaboration	I introduced and developed some key concepts, giving some context and background and making it clear why these concepts are important.			
	I used examples to clarify, explain, and interest. I chose examples that would be relevant to and accessible to my audience.			
	I made choices about what kind of data to include and when (e.g. qualitative vs. quantitative), according to my knowledge of my audience, my purpose, and the potential application of my topic.			
	I provided citations and also digital links to helpful sources when appropriate.			
	I analyzed the relevance and significance of each source and, if appropriate, its connection to the development of understandings in the topic.			
Description	I considered how to help my reader gain a thorough understanding of the significance, complexity, and implications of the topic by layering text features.			
	I used comparisons, analogies, vivid examples, historical anecdotes, multimedia links, and/or allusions to give information and develop concepts			
	I considered how word choice and the content of my piece will have an effect on my reader. I also considered how tone might affect the reader.			
	I angled my presentation of information not only to develop complex concepts but also to give the reader a thorough understanding of the topic			
	I used words precisely and/or figuratively and/or symbolically to strengthen a particular tone or meaning. I angled the presentation of my information.			
LANGUAGE CONVENTIONS	I used a tone and media platform that are appropriate for the purposes of each part of my piece and in keeping with the discipline within which I am writing and the audience I am trying to reach.			
Spelling				
I spelled accurately throughout, including citations, vocabulary, statistics, allusions, and quotations.				
Punctuation				
I used punctuation to enhance meaning and marks shifts in style, tone, or sections of my text.				

11/12

Grade 11/12: Information Checklist

Name: _____ Date: _____

STRUCTURE		YES!	STARTING TO	NOT YET
Overall	I matched my publishing mode to my purpose and audience, including considering the expertise of my audience.			
	Within my chosen format and genre, I adapted text structures and features to convey concepts and link information to these as examples.			
Lead	I established the significance of the topic by explaining its social, cultural, scientific, or political relevance or by introducing a provocative stance, question, or theory.			
	I spoke directly to the question of audience, making it clear if this text is an introductory text or one for more expert readers and laying out an organizational structure and context for the reader.			
Transitions	I used transitions that make clear the relationship between parts of the text and also between cited information and original ideas, and these transitions might reflect the overall tone.			
	I used transitions that might include <i>adapted from</i> , <i>excerpted from</i> , <i>according to</i> , <i>building from</i> , <i>revealed in</i> , <i>suggested by</i> , <i>illustrated by</i> , <i>demonstrated in</i> , or more writerly ones such as <i>returning to</i> , <i>it turns out</i> , <i>let's go back to</i> , <i>when you look closely</i> .			
Ending	In my conclusion, I strengthened implications, suggested applications, and alluded to multiple perspectives or potential challenges.			
	I situated my piece in terms of its current relevance and addressed my audience directly.			
Organization	I used an organizational structure that introduces and layers concepts and information, and my publishing platform is appropriate for the discipline and intended audience and helps me add complexity to the content.			
	I developed sections that build upon each other so that the reader builds knowledge and is led to more sophisticated understandings. There is internal organization to the parts.			

11/12

GRADE 11/12: Information Checklist

continued

Name: _____ Date: _____

DEVELOPMENT		YES!	STARTING TO	NOT YET
Elaboration	I introduced and developed some key concepts, giving some context and background and making it clear why these concepts are important.			
	I used examples to clarify, explain, and interest. I chose examples that would be relevant to and accessible to my audience, and I introduced and explained technical vocabulary.			
	I made choices about what kind of data and features to include and when (e.g., qualitative vs. quantitative, imagery, charts), according to my knowledge of my audience, my purpose, and the potential application of my topic.			
Description	I provided citations and also digital links to helpful sources when appropriate, and I commented on these sources.			
	I analyzed the relevance and significance of each source and, if appropriate, its connection to the development of understandings in the topic.			
	I considered how to help my reader gain a thorough understanding of the significance, complexity, and implications of the topic by leading my reader through layers of information and using text features to extend meaning.			
	I used comparisons, analogies, vivid examples, historical anecdotes, multimedia links, and/or allusions to give information and develop concepts and considered how word choice and the content of my piece will have an effect on my reader.			
	I also considered how shifts in tone might affect the reader.			
LANGUAGE CONVENTIONS	I angled my presentation of information not only to develop complex concepts but also to give the reader a thorough understanding of the topic across the parts of the piece.			
	I used words precisely and/or figuratively and/or symbolically to strengthen a particular tone or meaning. I angled the presentation of my information with an awareness of audience and intent.			
Spelling	I used a tone and media platform that are appropriate for the purposes of each part of my piece and in keeping with the discipline within which I am writing and the specific audience I want to reach.			
	I may have purposefully shifted tones across the piece.			
Punctuation	I spelled accurately throughout, including citations, vocabulary, statistics, allusions, and quotations.			
	I used punctuation to enhance meaning and marks shifts in style, tone, or sections of my text.			

9/10

Grade 9/10: Literary Analysis Checklist

Name: _____ Date: _____

STRUCTURE		YES!	STARTING TO	NOT YET
Overall	I presented a nuanced analysis of the text(s) by developing a thesis, theory, or claim that highlights complexity in the text; I clarified my argument and developed it with compelling reasoning and evidence; I may have illuminated the significance of the text and/or my argument in terms of its social relevance.			
	I made deliberate decisions about how to provide information in my introduction that orients and engages the reader to the text and to my thesis, theory, or claim.			
	I provided context to help my reader understand either the whole text and its significance or the part of it which I mostly closely explore.			
Lead	I may raise questions in my introduction or introduce a sense of urgency or tension around an issue, question, claim, or theory.			
	My transitions connected examples to reasons and evidence and help the reader follow my lines of thinking.			
Transitions	I also used transitions which make clear the relationship of these sources to each other and to my own claim or theory.			
	I used phrases such as <i>In accordance with</i> , <i>In conjunction with</i> , <i>similar to</i> , <i>by contrast</i> .			
Ending	In the conclusion, I acknowledged the complexity of the argument and either argued for the significance, impact, or potential of my claim or considered additional insights gathered through this exploration.			
	I have a purpose for how I chose to organize each part of my piece, what I chose to include, exclude (including citations and acknowledgement of other views), and where I chose to include each detail in my piece.			
DEVELOPMENT				
Elaboration	I supported my theories and ideas by delving deeply into parts of the text, attending to subtle details as well as significant quotes, excerpts, and scenes.			
	I attended not only to plot but also to dialogue, actions, and details when developing my thinking.			
	I related evidence back to my claim, situated it contextually, and explained its relevance and significance. The content is appropriate for the expertise of my audience.			
Description	I highlighted complexity, acknowledging the possibility of multiple themes, issues, and character complexity.			
	I considered the author's craft when relevant to my thesis, theory, or claim.			
	Not only did I use analogies, comparisons, symbolism, and allusions to make my points and considered how word choice and the content of my piece will have an effect on my reader, I also considered how the tone might affect the reader.			
LANGUAGE CONVENTIONS				
Spelling	I used words precisely and/or figuratively and/or symbolically to strengthen a particular tone or meaning.			
	I angled evidence and represented precise perspectives to support and situate my claim or theory.			
Punctuation	My tone is appropriate for the purposes of each part of my piece and in keeping with the discipline within which I am writing and the audience I am trying to reach.			
	My spelling was accurate throughout, including cited text and citations. I double-checked for technological mishaps.			
	I used punctuation to emphasize connections, strengthen tone, and clarify relationships and meaning.			

11/12

GRADE 11/12: Literary Analysis Checklist

Name: _____ Date: _____

STRUCTURE		YES!	STARTING TO	NOT YET
Overall	I presented a nuanced analysis of the text(s) by developing a thesis, theory, or claim that illuminates complexity in the text.			
	I developed my argument across my piece, not only with compelling reasoning and evidence but also by considering pacing and tone.			
Lead	I have illuminated the significance of the text and/or my argument in terms of its social and/or historical and/or literary relevance.			
	I made deliberate decisions about how to provide information in my introduction that orients the reader and interests the reader in the text and in my thesis, theory, or claim.			
Transitions	I provided context to help my reader understand either the whole text and its significance or the part of it which I mostly closely explore, as well as how the text is situated historically or in a literary or social context.			
	I may raise questions in my introduction or introduce a sense of urgency or tension around an issue, question, claim, or theory.			
Ending	My transitions connected examples to reasons and evidence and help the reader follow my lines of thinking.			
	I used phrases such as in <i>accordance with</i> , <i>in conjunction with</i> , <i>similar to</i> , <i>by contrast</i> .			
Organization	In the conclusion, I acknowledged the complexity of the argument and either argued for the significance, impact, or potential of my claim or considered additional insights gathered through this exploration.			
	I was careful to balance my introduction and conclusion so they are not repetitive but they are related.			
DEVELOPMENT	I have a purpose for how I chose to organize each part of my piece, what I chose to include, exclude (including citations and acknowledgement of other views), and where I chose to include each detail in my piece.			
	I supported my theories and ideas by delving deeply into parts of the text, attending to subtle details as well as significant quotes, excerpts, and scenes.			
Elaboration	I connected parts of the text to each other and/or to the text as a whole.			
	I attended to plot, dialogue, actions, and details when developing my thinking, theory, thesis, or claim.			
	I related evidence back to my claim, situated it contextually, and explained its relevance and significance.			
	The content is appropriate for the expertise of my audience.			
	I highlighted complexity, acknowledging the possibility of multiple themes, issues, and character complexity.			
	I considered the author's craft, attending to literary language, metaphor, symbolism, repetition, structure, and so on when relevant to my overall argument.			

11/12

Name: _____ Date: _____

GRADE 11/12: Literary Analysis Checklist

continued

DEVELOPMENT		YES!	STARTING TO	NOT YET
Description	I used analogies, comparisons, symbolism, and allusions to make my points and considered how word choice and the content of my piece will have an effect on my reader.			
	I considered how the tone might affect the reader. I may have mirrored the tone of the text in my own writing.			
	I used words precisely and/or figuratively and/or symbolically to strengthen a particular tone or meaning.			
	I angled evidence and represented precise perspectives to support and situate my claim or theory.			
My tone is appropriate for the purposes of each part of my piece and in keeping with the discipline within which I am writing and the audience I am trying to reach.				
LANGUAGE CONVENTIONS				
Spelling	My spelling was accurate throughout, including cited text and citations.			
	I double-checked for technological mishaps.			
Punctuation	I used punctuation to emphasize connections, strengthen tone, and clarify relationships and meaning.			

The Art of Writing Argument: Increasing Skills & Learning to Trust the Writing Process of Discipline & Struggle

Process

Volume: words in, words out (You have to read a lot to write well. There is no substitute. Also, the more you write, the better you write.)

What writers need: time (use it wisely), choice, response (learning to set direction in a conference, collaboration, self-reflection)

Conditions of a writing workshop: independence & deadlines, resources, and respect for our writing community.
How writers find ideas: daily notebook writing beside ideas crafted precisely + rereading our writing to listen to it & finely tune it for clarity and voice.

Study models of writing: read like a writer; study author's craft moves; emulate the moves of other writers; write (& punctuate) with intention.

Study models of process: class feedback conferences, multiple drafts, writing groups, analyzing your process over time

Imagine readers: analyze your audience; revise structure, tone & craft to engage readers; read your work aloud to others; listen to response.

Skills

- precise writing from charts/tables/graphs/primary sources
- read like a writer: text study & annotation of organization
- skillful introduction of claim (blending genre: story, information)
- use of evidence to develop clarity & urgency of claim
- use of formal style & objective tone
- sentence structure is fluid & rhythmic
- smooth transitions between claims & counterclaims
- concluding statement or action supports the argument
- skillful, fluid blending of quotations w/text
- organize strengths & limitations of ideas in a logical, coherent structure
- reread your work like a reader, anticipating Qs & responses of readers
- develop claim & counterclaims fairly, supplying evidence for each
- organize to establish relationships among claim & counterclaims
- anticipate audiences' knowledge level & concerns
- use words, phrases & clauses to link major sections of text
- annotated bibliography to demonstrate credibility or research

Products

- evidence writing from timeline/events
- letters to editor: claim + evidence
- Q1: reading ladder portfolio reflection
- extended argument of 10-20 pages revision unit of study
- Q2: reading ladder: digital argument/advertisement

The Art of Writing Research: Increasing Skills & Learning to Trust the Writing Process of Discipline & Struggle

Process

Volume: words in, words out (You have to read a lot to know enough about your topic to write well. There is no substitute.)

What writers need: time (use it wisely), choice, response (learning to set direction in a conference, collaboration, self-reflection)

Conditions of a writing workshop: independence & deadlines; resources, and respect for our writing community

How writers find ideas: daily notebook writing beside ideas crafted precisely + rereading our writing to listen to it & finely tune it for clarity.

Study models of writing: read like a writer; study author's craft moves; emulate the moves of other writers; write (& punctuate) with intention.

Study models of process: how/where to find info, class feedback conferences, multiple drafts, writing groups, analyzing your process over time

Imagine readers: analyze your audience; revise structure, tone & craft to engage readers; read your work aloud to others, listen to response.

Skills

- precise writing from charts/tables/graphs/primary sources
- read like a writer: text study & annotation of organization
- skillful introduction of claim (blending genre: story, information)
- find well-chosen, relevant, and sufficient facts & details
- use of formal style & objective tone
- sentence structure is fluid & rhythmic
- smooth transitions to clarify relationships among complex ideas
- concluding statement or action motivates/inspires readers
- skillful, fluid blending of well-chosen quotations or facts w/researcher's voice
- organize complex ideas & concepts
- reread your work like a reader, anticipating Qs & responses of readers
- develop sub-topics with clear relationship to central idea
- use varied transitions to link sections of the text, clarify relationships
- anticipate audience's lack of knowledge & provide appropriate info/examples
- use precise language & topic-specific vocabulary
- annotated bibliography to demonstrate credibility of research

Products

- evidence writing from timeline/events
- feature article: multimedia
- Q1: reading ladder portfolio reflection
- extended argument of 10-20 pages revision unit of study
- Q2: reading ladder: digital information/advertisement

The Art of Writing Story: Increasing Skills & Learning to Trust the Writing Process of Discipline & Struggle

Process

Volume: words in, words out (You have to read a lot to write well. There is no substitute. Also, the more you write, the better you write.)

What writers need: time (use it wisely), choice, response (learning to set direction in a conference, collaboration, self-reflection)

Conditions of a writing workshop: independence & deadlines, resources, and respect for our writing community

How writers find ideas: Daily notebook writing beside beautiful words + rereading our writing to listen to it & finely tune it for clarity and voice.

Study models of writing: read like a writer; study author's craft moves; emulate the moves of other writers; write (& punctuate) with intention.

Study models of process: how/where to find info, class feedback conferences, multiple drafts, writing groups, analyzing your process over time

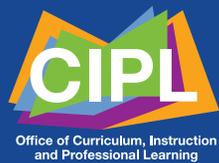
Imagine readers: analyze your audience; revise structure, tone & craft to engage readers; read your work aloud to others, listen to response.

Skills

- effective voice(s), point of view/multiple narrators
- sensory details which add clarity & precision
- skillful, fluid dialogue/what is & isn't said
- show and tell/when to show, when to tell
- scenes work together within a logical, coherent structure
- sentence structure is fluid, rhythmic
- smooth transitions between scenes
- controlling time in a story: zoom in/zoom past
- read like a writer
- text study & annotation of pace
- story + "so what"? resolution in conclusion
- subtlety & clarity with language
- reread your work like a reader, anticipating Qs & respond
- use flashbacks in a smooth progression of events
- character development through experiences, dialogue & reflection
- developing theme: interpretation & elaboration of big ideas
- analysis of growth in reading & writing
- evidence of proficiency with skills
- FX: memorization, pacing, performance

Products

- scenes/moments
- narrative: fiction or memoir
- Q1: reading ladder portfolio reflection
- storyboarding ideas revision of unit of study
- extended, annotated narrative + digital story
- Q2: reading ladder portfolio/class book
- FX storytelling



New York City
9-12

Educating Powerful Writers:
An Integrated Scope & Sequence
for High School Writing