MAISA

**Oakland Schools**

**Curriculum Unit**

**ELA Ninth Grade**

**Writing the Argument:**

**Personal Essay**

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| **Module Title:** Writing the Argument: Personal Essay |

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| **Module Description (overview):** This module extends students’ knowledge of argument through immersion and study of two related genres: personal narrative and personal essay. Students will write a comparative study of the power of story and the variation of the structural decisions in each genre. Mentor texts and habits of mind utilized by essayists will enable students to explore ideas and beliefs that drive the planning and decision-making process of the personal essayist. The mentor texts will also prepare students to write personal essays that develop a line of reasoning to support claims on personal beliefs and utilize story as evidence. Additionally, they will collaborate with classmates by engaging in critical listening and writer responses, and celebrate taking a personal essay through the writing process. |

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| **Unit Assessment Task** |
| What do you believe? After reading personal narratives and personal essays on important stories, ideas and beliefs that individuals hold, write a personal essay that argues the causes of your personal belief or idea and explains the effects of that belief or idea on your life. What implications can you draw? Support your discussion with personal stories that serve as evidence. |

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| **Formative Assessment Tasks** |

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| **Reading Immersion** | **Annotation Self-Assessment Task:** What combination of strategies or habits of mind help you be a critical reader? Identify the combination of 2-3 strategies or habits of mind you used to successfully map the line of reasoning used by an essayist. As if you are talking to a friend who needs help with finding a line of reasoning, explain how this combination of strategies is effective for you and might also be for the friend. Explicitly name and explain the strategies. |
| **Exploration of Ideas—**  **Claims and Evidence** | **Writer’s Notebook Self-Assessment Task** Reread your writer’s notebook and identify one entry that explores a belief that matters to you. Select one story in the entry that most effectively serves as evidence to support your belief (claim). What strategy or habit of mind are you using to identify this story to effectively argue your belief/claim? How will you use this strategy as you prepare to draft, revise, edit and publish a personal essay? |
| **Development**  **of Ideas—Planning and Drafting** | **Project Folder Self-Assessment Task:** After writing the first draft of your personal essay, map your line of reasoning. In a brief reflection, state how the ideas and stories connect to support your claim about this belief. Review the rubric and consider three areas in your reflection: 1) Focus; 2) Controlling Idea; and 3) Development. |

# Standards

# *Common Core Standards: Narrative*: The following College and Career Readiness (CCR) anchor standards apply to reading and writing in narrative template tasks. Refer to the 6-12 standards for grade-appropriate specifics that fit each task and the module being developed. The standards, numbers, and general content remain the same across all grades, but details vary.

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| **Number** | **CCR Anchor Standards for Reading (Argumentation)** |
| **1** | Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| **3** | Analyze how and why individuals, events, and ideas develop and interact over the course of a text. |
| **8** | Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence. |
| **9** | Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. |
| **10** | Read and comprehend complex literary and information texts independently and proficiently. |
|  | **CCR Anchor Standards for Writing (Argumentation)** |
| **1** | Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence. |
| **4** | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **9** | Draw evidence from literary or information texts to support analysis, reflection, and research. |
| **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 audience. |

**Instructional Ladder and Pacing Guide:**

**Instructional Ladder and Pacing Guide:**

\*Daily pacing of the modules sessions is based on a 50 minute class period. Individual teacher pacing will change based on duration of the class period, student population, familiarity with content, process, and/or instructional practices.

**Instructional Sequence/ Scaffolding**

Instruction scaffolds students through a four-tiered process.

1. **Teaching Point:** Teacher models the strategy, process, skill, or habit of mind using a mentor text written by the teacher, students, and/or published writers or other materials.
2. **Active Engagement:** Students rehearse the writing, thinking and/or critical reading or viewing just modeled by the teacher.
3. **Independent Practice:** Students complete a mini-task independently or in small collaborative groups. During independent practice, the teacher confers with individuals or small groups to assess student performance to differentiate the lesson and task. Teacher may stop the independent practice to adjust the mini-task and/or session teaching point or for planned teaching points that extend or deepen student performance.
4. **Share:** Students read, examine, analyze and/or reflect on the range of responses created by other students. Sharing also enables students to self-monitor effective strategy use. The teacher may also share an exemplar to reinforce or enhance the session’s teaching point(s) and student enactment.

**Teaching Points**

**READING IMMERSION**

1. 1.1: Critical readers of personal narrative use the sequence of the story line to understand the plot; this helps them collect key details and make inferences in order to understand the story’s central idea and meaning. Understanding the power of a story helps a reader shift from personal narrative to personal essay.

1.2: Critical readers use a second draft reading to question the text and to make connections and inferences in order to identify the central idea.

2. 2.1: Personal essays share some of the characteristics of personal narrative; however, unlike

personal narratives, personal essays argue an idea or belief. Writers use their personal experiences as

evidence to support their claims.

2.2: Critical readers trace the line of reasoning to connect the claim, evidence (stories), comments

(explanation or warrant) and counterclaim. They also evaluate the validity of the author’s argument.

1. Readers and writers notice the power of stories and the ways authors focus their stories to connect with their audiences and use stories as evidence to support an idea.

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| **Formative Assessment Tasks** |

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| **Reading Immersion** | **Annotation Self-Assessment Task:** What combination of strategies or habits of mind help you be a critical reader? Identify the combination of 2-3 strategies or habits of mind you used to successfully map the line of reasoning used by an essayist. As if you are talking to a friend who needs help with finding a line of reasoning, explain how this combination of strategies is effective for you and might also be for the friend. Explicitly name and explain the strategies. |

**WRITER’S NOTEBOOK**

1. Personal essayists write about the positive and negative aspects of a topic or idea to explore their emotional reactions to a belief.
2. Writers of personal essay create a dialogue with themselves to explore various views of a belief.
3. Writers of personal essay collect stories that illustrate beliefs.
4. Exploring the multiple angles of an idea leads to discoveries and new thinking about a belief.
5. Personal essayists read critically to understand how writers connect evidence and add comments and explanation to develop a line of reasoning.

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| **Formative Assessment Tasks** |

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| **Exploration of Ideas—**  **Claims and Evidence** | **Writer’s Notebook Self-Assessment Task** Reread your writer’s notebook and identify one entry that explores a belief that matters to you. Select one story in the entry that most effectively serves as evidence to support your belief (claim). What strategy or habit of mind are you using to identify this story to effectively argue your belief/claim? How will you use this strategy as you prepare to draft, revise, edit and publish a personal essay? |

**PROJECT FOLDER**

**Pre-write and Draft**

1. 9.1: Essayists brainstorm evidence for a belief that matters to them prior to drafting.

9.2: Essayists use a variety of elements to structure and develop a line of reasoning. Experimenting with the structure of an essayist can serve as “one way” to write an essay.

1. Essayists make choices using elements of personal essays to design the structure of their essay. The combination and order of elements enables the essayists to write a first draft of a convincing essay that establishes a line of reasoning.

**Revise**

1. Essayists create a line of reasoning as they order the elements in their essay. This order creates the logical relationship of the stories, comments, claims, counterclaims, and insights.

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| **Formative Assessment Tasks** |

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| **Development**  **of Ideas—Planning and Drafting** | **Project Folder Self-Assessment Task:** After writing the first draft of your personal essay, map your line of reasoning. In a brief reflection, state how the ideas and stories connect to support your claim about this belief. Review the rubric and consider three areas in your reflection: 1) Focus; 2) Controlling Idea; and 3) Development. |

1. Stories that serve as evidence have common characteristics. Essayists use a few elements of good story telling to write a concise story that makes a point. These concise stories both illustrate and support the claim.

**Edit**

1. Editing accomplishes more than correcting spelling and inserting punctuation. Writers carefully review their writing at the sentence level to determine if the sentences are clear and complete and/or to ensure they have a variety of sentences to engage a reader.

**READING IMMERSION**

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|  | **Session 1**  **Refreshing Prior Knowledge of Personal Narrative** |
| **Preparation** | * Identify short narratives in your text or grade level materials that have the following characteristics: 1-2 pages, first person point of view, sequential story line, and a central idea that requires inferential thinking. * Examples: “Salvation” by Langston Hughes or “Champion of the World” by Maya Angelou * Copy one for daily lesson and one for annotation homework. |
| **Teaching**  **Point**  **1.1** | **Critical readers use the sequence of the story line to understand the plot of a personal narrative; this helps them collect key details and make inferences in order to understand the story’s central idea and meaning.** Writers and readers use prior knowledge to understand different genres. Personal narratives are familiar because they are structured with a sequential story line. Readers who recognize a narrative will not be confused when they shift to personal essay.  **Teacher Model and Think-aloud: FIRST DRAFT READ**  Read aloud stopping after each paragraph to annotate the narrative elements students have previously studied. Demonstrate the application of prior knowledge when reading personal narrative. |
| **Active Engagement** | **Preparation Task:** Read and annotate the rest of the narrative. Identify the event sequence and settings of each event, the final scene, and setting.  **Turn, Talk, and Write:** Compare your annotations then collaboratively write a brief (3-sentence) summary of the narrative.  **Report out** student findings. Collaboratively write a 3-5 sentence summary of the event sequence. |
| **Teaching Point**  **1.2** | **Critical readers use a second draft reading to question the text and to make connections and inferences in order to identify the central idea.**  **Teacher Model and Think-aloud—Second Draft Read**   * Read and annotate the shifts in the story. Also notice thoughts and internal commentary of the narrator.Build prior knowledge using author notes under title to establish hypothesis for rereading and tracking twists. * Set-up the habit of questioning the text: Where and how does Hughes insert narrative comments in the story? What do they suggest about the character(s) and/or the events? |
| **Independent**  **Practice** | **Mini-Task:** Complete a second draft reading. Identify and connect the details to interpret and state the central idea of narrative. Trace the details and comments/thoughts that aid a reader.  **Intervening to Differentiate Instruction**  Confer to facilitate student thinking and theory making. |
| **Share** | **Preparation Task**: Write several sentences that states the central idea. Include 1-2 specific lines from the narrative that support your theory about the author’s purpose.  **Turn, Read, and Talk:** Read your statements and support to your partner. Compare your thinking and come to consensus on the central idea and places in the text that support your answer.  **Report Out:** Listen to several partnerships then facilitate a conversation if there is a range of theories. Collaboratively write the central idea of the narrative. |
| **Assessment** | **Exit Slip Task:** What were the most effective strategies or process you used to focus your first draft reading or second draft reading of the narrative? Explain how and why these strategies and/or process were effective. [Date exit slip. Include title of reading.] |

**SET A PURPOSE FOR TWO-DRAFT READING**

**Directions:** *Read the narrative twice focusing each reading on a specific purpose.*

**First Draft Read**: **Identify the storyline of the narrative to summarize the event sequence.**

* Identify the back story (introductory paragraph) and use it to establish prior knowledge about the story Hughes is about to tell.
* Number the event sequence of the story’s main scene—setting: revival in a hot and crowded church.
* Identify the final scene—setting: home in bed.
* **Write a summary of the narrative’s storyline in 3-5 sentences.**

**Second Draft Read: Identify and connect the details, comments, and thoughts to interpret and state the central idea of narrative.**

* Highlight and label lines that contain the narrator’s thoughts or commentary.
* Identify the moment of deceit and the moment of the narrator is disillusioned.
* Trace backwards the details that help a reader understand this moment of deceit and disillusionment. Underline details that seem important.
* Ask yourself: What is not stated in the narrative? What has to be inferred to understand his disillusionment?
* **Write a statement of the narrative’s central idea in 2-3 sentences.**

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| **Salvation**  Langston Hughes  *A chapter in Hughes’s autobiography, The Big Sea (1940) “Salvation” is a simple yet compelling narrative about a moment of deceit and disillusionment for a boy of twelve.* | | | |
| **First Draft Read** | **Second Draft Read** |  | Para  # |
|  |  | I was saved from sin when I was going on thirteen. But not really saved. It happened like this. There was a big revival at my Auntie Reed's church. Every night for weeks there had been much preaching, singing, praying, and shouting, and some very hardened sinners had been brought to Christ, and the membership of the church had grown by leaps and bounds. Then just before the revival ended, they held a special meeting for children, "to bring the young lambs to the fold." My aunt spoke of it for days ahead. That night I was escorted to the front row and placed on the mourners' bench with all the other young sinners, who had not yet been brought to Jesus.  My aunt told me that when you were saved you saw a light, and something happened to you inside! And Jesus came into your life! And God was with you from then on! She said you could see and hear and feel Jesus in your soul. I believed her. I had heard a great many old people say the same thing and it seemed to me they ought to know. So I sat there calmly in the hot, crowded church, waiting for Jesus to come to me.  The preacher preached a wonderful rhythmical sermon, all moans and shouts and lonely cries and dire pictures of hell, and then he sang a song about the ninety and nine safe in the fold, but one little lamb was left out in the cold. Then he said: "Won't you come? Won't you come to Jesus? Young lambs, won't you come?" And he held out his arms to all us young sinners there on the mourners' bench. And the little girls cried. And some of them jumped up and went to Jesus right away. But most of us just sat there. | 1  2  3 |

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| **First Draft Read** | **Second Draft Read** |  | Para  # |
|  |  | A great many old people came and knelt around us and prayed, old women with jet-black faces and braided hair, old men with work-gnarled hands. And the church sang a song about the lower lights are burning, some poor sinners to be saved. And the whole building rocked with prayer and song.  Still I kept waiting to *see* Jesus.  Finally all the young people had gone to the altar and were saved, but one boy and me. He was a rounder's son named Westley. Westley and I were surrounded by sisters and deacons praying. It was very hot in the church, and getting late now. Finally Westley said to me in a whisper: "God damn! I'm tired o' sitting here. Let's get up and be saved." So he got up and was saved.  Then I was left all alone on the mourners' bench. My aunt came and knelt at my knees and cried, while prayers and song swirled all around me in the little church. The whole congregation prayed for me alone, in a mighty wail of moans and voices. And I kept waiting serenely for Jesus, waiting, waiting - but he didn't come. I wanted to see him, but nothing happened to me. Nothing! I wanted something to happen to me, but nothing happened.  I heard the songs and the minister saying: "Why don't you come? My dear child, why don't you come to Jesus? Jesus is waiting for you. He wants you. Why don't you come? Sister Reed, what is this child's name?"  "Langston," my aunt sobbed.  "Langston, why don't you come? Why don't you come and be saved? Oh, Lamb of God! Why don't you come?"  Now it was really getting late. I began to be ashamed of myself, holding everything up so long. I began to wonder what God thought about Westley, who certainly hadn't seen Jesus either, but who was now sitting proudly on the platform, swinging his knickerbockered legs and grinning down at me, surrounded by deacons and old women on their knees praying. God had not struck Westley dead for taking his name in vain or for lying in the temple. So I decided that maybe to save further trouble, I'd better lie, too, and say that Jesus had come, and get up and be saved.  So I got up.  Suddenly the whole room broke into a sea of shouting, as they saw me rise. Waves of rejoicing swept the place. Women leaped in the air. My aunt threw her arms around me. The minister took me by the hand and led me to the platform.  When things quieted down, in a hushed silence, punctuated by a few ecstatic "Amens," all the new young lambs were blessed in the name of God. Then joyous singing filled the room.  That night, for the first time in my life but one for I was a big boy twelve years old - I cried. I cried, in bed alone, and couldn't stop. I buried my head under the quilts, but my aunt heard me. She woke up and told my uncle I was crying because the Holy Ghost had come into my life, and because I had seen Jesus. But I was really crying because I couldn't bear to tell her that I had lied, that I had deceived everybody in the church, that I hadn't seen Jesus, and that now I didn't believe there was a Jesus anymore, since he didn't come to help me. | 4  5  6  7  8  9  10  11  12  13  14  15 |

**SET A PURPOSE FOR TWO-DRAFT READING**

**Directions:** *Read the narrative twice focusing each reading on a specific purpose.*

**First Draft Read**: **Identify the storyline of the narrative to summarize the event sequence.**

* Identify the back story (introductory paragraph) and use it to establish prior knowledge about the story Hughes is about to tell.
* Number the event sequence of the story’s main scene—Setting: revival in a hot and crowded church.
* Identify the final scene—Setting: home in bed.
* **Write a summary of the narrative’s storyline in 3-5 sentences.**

**Second Draft Read: Identify and connect the details, comments and thoughts to interpret and state the central idea of narrative.**

* Highlight and label lines that contain the narrator’s thoughts or commentary.
* Identify the moment of deceit and the moment of the narrator is disillusioned.
* Trace backwards the details that help a reader understand this moment of deceit and disillusionment. Underline details that seem important.
* Ask yourself: What is not stated in the narrative? What has to be inferred to understand his disillusionment?
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| **Salvation**  Langston Hughes  *A chapter in Hughes’s autobiography, The Big Sea (1940) “Salvation” is a simple yet compelling narrative about a moment of deceit and disillusionment for a boy of twelve.* | | | |
| First Draft Read | Second Draft Read |  | Para  # |
| Back Story  **Main Scene**  Setting—Revival Church  Event #1 | Comment  Comment | I was saved from sin when I was going on thirteen. But not really saved. It happened like this. There was a big revival at my Auntie Reed's church. Every night for weeks there had been much preaching, singing, praying, and shouting, and some very hardened sinners had been brought to Christ, and the membership of the church had grown by leaps and bounds. Then just before the revival ended, they held a special meeting for children, "to bring the young lambs to the fold." My aunt spoke of it for days ahead. That night I was escorted to the front row and placed on the mourners' bench with all the other young sinners, who had not yet been brought to Jesus.  My aunt told me that when you were saved you saw a light, and something happened to you inside! And Jesus came into your life! And God was with you from then on! She said you could see and hear and feel Jesus in your soul. I believed her. I had heard a great many old people say the same thing and it seemed to me they ought to know. So I sat there calmly in the hot, crowded church, waiting for Jesus to come to me.  The preacher preached a wonderful rhythmical sermon, all moans and shouts and lonely cries and dire pictures of hell, and then he sang a song about the ninety and nine safe in the fold, but one little lamb was left out in the cold. Then he said: "Won't you come? Won't you come to Jesus? Young lambs, won't you come?" And he held out his arms to all us young sinners there on the mourners' bench. And the little girls cried. And some of them jumped up and went to Jesus right away. But most of us just sat there. | 1  2  3 |

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| First Draft Read | Second Draft Read |  | Para  # |
| Event #2  Event #3  Event #4  Event #5  Event #6  Event #7  **Final Scene**  Aunt’s Home | Comment  Comment  Thoughts  Comment  Moment of Deceit  Moment of Disillusion  Comment | A great many old people came and knelt around us and prayed, old women with jet-black faces and braided hair, old men with work-gnarled hands. And the church sang a song about the lower lights are burning, some poor sinners to be saved. And the whole building rocked with prayer and song.  Still I kept waiting to *see* Jesus.  Finally all the young people had gone to the altar and were saved, but one boy and me. He was a rounder's son named Westley. Westley and I were surrounded by sisters and deacons praying. It was very hot in the church, and getting late now. Finally Westley said to me in a whisper: "God damn! I'm tired o' sitting here. Let's get up and be saved." So he got up and was saved.  Then I was left all alone on the mourners' bench. My aunt came and knelt at my knees and cried, while prayers and song swirled all around me in the little church. The whole congregation prayed for me alone, in a mighty wail of moans and voices. And I kept waiting serenely for Jesus, waiting, waiting - but he didn't come. I wanted to see him, but nothing happened to me. Nothing! I wanted something to happen to me, but nothing happened.  I heard the songs and the minister saying: "Why don't you come? My dear child, why don't you come to Jesus? Jesus is waiting for you. He wants you. Why don't you come? Sister Reed, what is this child's name?"  "Langston," my aunt sobbed.  "Langston, why don't you come? Why don't you come and be saved? Oh, Lamb of God! Why don't you come?"  Now it was really getting late. I began to be ashamed of myself, holding everything up so long. I began to wonder what God thought about Westley, who certainly hadn't seen Jesus either, but who was now sitting proudly on the platform, swinging his knickerbockered legs and grinning down at me, surrounded by deacons and old women on their knees praying. God had not struck Westley dead for taking his name in vain or for lying in the temple. So I decided that maybe to save further trouble, I'd better lie, too, and say that Jesus had come, and get up and be saved.  So I got up.  Suddenly the whole room broke into a sea of shouting, as they saw me rise. Waves of rejoicing swept the place. Women leaped in the air. My aunt threw her arms around me. The minister took me by the hand and led me to the platform.  When things quieted down, in a hushed silence, punctuated by a few ecstatic "Amens," all the new young lambs were blessed in the name of God. Then joyous singing filled the room.  That night, for the first time in my life but one for I was a big boy twelve years old - I cried. I cried, in bed alone, and couldn't stop. I buried my head under the quilts, but my aunt heard me. She woke up and told my uncle I was crying because the Holy Ghost had come into my life, and because I had seen Jesus. But I was really crying because I couldn't bear to tell her that I had lied, that I had deceived everybody in the church, that I hadn't seen Jesus, and that now I didn't believe there was a Jesus anymore, since he didn't come to help me. | 4  5  6  7  8  9  10  11  12  13  14  15 |

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|  | **Session 2**  **Studying Personal Essay and Comparing It to Personal Narrative** |
| **Preparation** | * Copy one *This I Believe* Personal Essays from NPR.org for daily lesson. Copy an additional essay for annotation homework. Select essays that are different in structure and contain a different # of stories used as evidence. |
| **Teaching**  **Point 2.1** | **Personal essays share some of the characteristics of personal narrative; however, unlike personal narratives, personal essays argue an idea or belief.** **They use their personal experiences as evidence to support their claims.**  **Teacher Model and Think-aloud: FIRST DRAFT READ**   * Read aloud 2-3 paragraphs stopping after each paragraph to annotate the stories the writer uses. Label each story. |
| **Active Engagement** | **Preparation Task:** Read and annotate the rest of the essay looking for paragraphs/sentences that tell a story.  **Turn, Talk, and Write:** Compare the stories you identified and labeled with your partner. Answer the following questions:   1. How many stories did you find? 2. Are they about the same event? Same person? 3. How is a personal essay different from a narrative?   **Report out** student findings and summaries. Identify the claim in the essay and notice the location. |
| **Teaching Point 2.2** | *Personal essayists use stories as evidence. Therefore, instead of a story line, personal essays have a line of reasoning.* **Critical readers trace the line of reasoning to connect the claim, evidence (stories), comments (explanation or warrant) and counterclaim. They also evaluate the validity of the author’s argument.**  **Teacher Model and Think-aloud: Second Draft Read**   * Remind students of the claim. * Read aloud to identify the comments the writer inserts to explain the meaning or purpose for telling the story. These comments are the connections that create the line of reasoning and warrant the claim. Sometimes the comments show a new angle of the belief and help the reader understand it in a new way that adds more support. * Comments can be used for one or more purpose: 1) explain story; 2) show thoughts or feelings; 3) connect story to the claim or other stories in essay; 4) show a new angle of claim. |
| **Independent Practice** | **Mini-Task:** Complete a second draft reading. Look for comments and identify how the writer uses the comments: 1) explain the story; 2) show thoughts or feelings; 3) connect the story to the claim or other stories in the essay; 4) show a new angle of the claim.  **Intervening to Differentiate Instruction**   * Confer to facilitate student thinking and analysis of the comments in the essay. |
| **Share** | **Preparation Task**: Reread the annotations. Create a list of decisions or “moves” you think the author purposefully created to encourage a reader to accept his/her belief. Number the spots the writer seems to be purposefully making a shift or a connection to argue his/her belief.  **Turn, Read, and Talk:** Compare your numbered decisions or “moves.”  **Report Out:** Listen to several partnerships then facilitate a conversation to notice and name the decision points in the essay. Compare how a personal narrative and personal essay are alike and different. |
| **Assessment** | **Exit Slip Task:** What did you learn about the decisions that writers make to connect to a reader? How did using a first and second draft approach to reading help you see those decisions? Explain how this reading process was effective. [Date exit slip. Include title of reading.] |

**SET A PURPOSE FOR TWO-DRAFT READING**

**Directions:** *Read the personal essay twice focusing each reading on a specific purpose.*

**First Draft Read**: **Identify the stories the writer uses in the essay.**

* Identify, number, and label each story the writer uses in the essay.
* **Write the sentence(s) that state the author’s claim.**

**Second Draft Read: Identify and connect to interpret and state the central idea of narrative.**

* Underline and label the claim of the essay.
* Highlight and label lines that contain comments
* Label the purpose of the comment: 1) explain the story; 2) show thoughts or feelings; 3) connect the story to the claim or other stories in the essay; 4) show a new angle of the claim.

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| **Failure Is a Good Thing**  Jon Carroll - San Francisco, California  As heard on NPR’s Morning Edition, October 9, 2006 | | | |
| First  Draft Read | Second Draft Read |  | Para # |
|  |  | Last week, my granddaughter started kindergarten, and, as is conventional, I wished her success. I was lying. What I actually wish for her is failure. I believe in the power of failure.  Success is boring. Success is proving that you can do something that you already know you can do, or doing something correctly the first time, which can often be a problematical victory. First-time success is usually a fluke. First-time failure, by contrast, is expected; it is the natural order of things.  Failure is how we learn. I have been told of an African phrase describing a good cook as “she who has broken many pots.” If you’ve spent enough time in the kitchen to have broken a lot of pots, probably you know a fair amount about cooking. I once had a late dinner with a group of chefs, and they spent time comparing knife wounds and burn scars. They knew how much credibility their failures gave them.  I earn my living by writing a daily newspaper column. Each week I am aware that one column is going to be the worst column of the week. I don’t set out to write it; I try my best every day. Still, every week, one column is inferior to the others, sometimes spectacularly so.  I have learned to cherish that column. A successful column usually means that I am treading on familiar ground, going with the tricks that work, preaching to the choir or dressing up popular sentiments in fancy words. Often in my inferior columns, I am trying to pull off something I’ve never done before, something I’m not even sure can be done.  My younger daughter is a trapeze artist. She spent three years putting together an act. She did it successfully for years with the Cirque du Soleil. There was no reason for her to change the act — but she did anyway. She said she was no longer learning anything new and she was bored; and if she was bored, there was no point in subjecting her body to all that stress. So she changed the act. She risked failure and profound public embarrassment in order to feed her soul. And if she can do that 15 feet in the air, we all should be able to do it.  My granddaughter is a perfectionist, probably too much of one. She will feel her failures, and I will want to comfort her. But I will also, I hope, remind her of what she learned, and how she can do whatever it is better next time. I probably won’t tell her that failure is a good thing, because that’s not a lesson you can learn when you’re five. I hope I can tell her, though, that it’s not the end of the world. Indeed, with luck, it is the beginning. | 1  2  3  4  5  6  7 |

**SET A PURPOSE FOR TWO-DRAFT READING**

**Directions:** *Read the personal essay twice focusing each reading on a specific purpose.*

**First Draft Read**: **Identify the stories the writer uses in the essay.**

* Identify, number, and label each story the writer uses in the essay.
* **Write the sentence(s) that state the author’s claim.**

**Second Draft Read: Identify and connect to interpret and state the central idea of narrative.**

* Underline and label the claim of the essay. If there is a counter-claim, underline and label it as well.
* Highlight and label lines that contain comments
* Label the purpose of the comment: 1) explain the story; 2) show thoughts or feelings; 3) connect the story to the claim or other stories in the essay; 4) show a new angle of the claim.

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| **Failure Is a Good Thing**  Jon Carroll - San Francisco, California  As heard on NPR’s Morning Edition, October 9, 2006 | | | |
| First Draft Read | Second Draft Read |  | Para # |
| Story #1  Dinner with chefs  Story #2  Writing a Weekly Column  Story #3  Younger daughter | Claim: Failure is powerful.  Counter-claim  Comment  (1 & 3)  Comment  (1,3, & 4)    Comment  (1 & 3)  Comment  (2& 3)  New Angle of Claim:  Failure can be a lucky beginning. | Last week, my granddaughter started kindergarten, and, as is conventional, I wished her success. I was lying. What I actually wish for her is failure. I believe in the power of failure.  Success is boring. Success is proving that you can do something that you already know you can do, or doing something correctly the first time, which can often be a problematical victory. First-time success is usually a fluke. First-time failure, by contrast, is expected; it is the natural order of things.  Failure is how we learn. I have been told of an African phrase describing a good cook as “she who has broken many pots.” If you’ve spent enough time in the kitchen to have broken a lot of pots, probably you know a fair amount about cooking. I once had a late dinner with a group of chefs, and they spent time comparing knife wounds and burn scars. They knew how much credibility their failures gave them.  I earn my living by writing a daily newspaper column. Each week I am aware that one column is going to be the worst column of the week. I don’t set out to write it; I try my best every day. Still, every week, one column is inferior to the others, sometimes spectacularly so.  I have learned to cherish that column. A successful column usually means that I am treading on familiar ground, going with the tricks that work, preaching to the choir or dressing up popular sentiments in fancy words. Often in my inferior columns, I am trying to pull off something I’ve never done before, something I’m not even sure can be done.  My younger daughter is a trapeze artist. She spent three years putting together an act. She did it successfully for years with the Cirque du Soleil. There was no reason for her to change the act — but she did anyway. She said she was no longer learning anything new and she was bored; and if she was bored, there was no point in subjecting her body to all that stress. So she changed the act. She risked failure and profound public embarrassment in order to feed her soul. And if she can do that 15 feet in the air, we all should be able to do it.  My granddaughter is a perfectionist, probably too much of one. She will feel her failures, and I will want to comfort her. But I will also, I hope, remind her of what she learned, and how she can do whatever it is better next time. I probably won’t tell her that failure is a good thing, because that’s not a lesson you can learn when you’re five. I hope I can tell her, though, that it’s not the end of the world. Indeed, with luck, it is the beginning. | 1  2  3  4  5  6  7 |

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|  | **Session 3** |
| There’s a treasure to be discovered, and it’s inside you. Built into your DNA is humanity’s ten-thousand-plus years of telling and listening to oral stories. This [honoring] of story is a force so powerful and enduring that it has shaped cultures, religions, whole civilizations.  Stories are not lists, decks, PowerPoints, flip charts, lectures, pleas, instructions, regulations, manifestos, calculations, lesson plans, threats, statistics, evidence, orders, or raw facts. While virtually every form of human communication can contain stories, most conversations and speeches are not, in and of themselves, stories.  What’s the essential difference? Non-stories may provide information, but stories have a unique power to move people’s hearts, minds, feet, and wallets in the story teller’s intended direction.  **Peter Guber**  *Tell to Win: Connect, Persuade, and Triumph with the Hidden Power of Story* | |
| **Preparation** | * Copy two essays of your choice that match the readability and interest of your students. * Select an audio version of the same *This I Believe* essay to allow students to hear the voices of the student writers. If you Google “This I Believe,” the link will take you directly to the website and you can find the audio and essay by searching on that website. |
| **Teaching**  **Point** | Readers and writers notice the power of stories and the ways authors focus their stories to connect with their audiences and use stories as evidence to support an idea.  **Think-Aloud/Model:** Distribute the Guber quote and then read the This I Believe essays written by high school students (and listen to the audio of these essays). Do a 1st draft annotation modeling a small portion of the essay to think-aloud the stories the writer selects and how they connect to the reader. Emphasize the power of a story to create a visual or an emotional connection. |
| **Active Engagement** | **Preparation Task:** With your partner, continue reading the essay to identify another story.  **Turn & Talk:** Discuss how the second story connects to the first story. Discuss how the story connects to you. |
| **Independent Practice** | **Mini-Task:** Finish reading the essay and identify the stories and comments/claim and other structural decisions the writer uses to support the “This I Believe” claim. You may decide to discuss why the story and the line of reasoning are powerful and engaging. Or you may decide to do a 2nd draft read and identify the language or connections that create the line of reasoning.  **Mid-Workshop Mini-Task:** Read the second essay using the same process. |
| **Share** | **Preparing to Share Task: What essay and story seems most powerful to you? Explain your answer.** Review the essay annotations and evaluate the essay by selecting the most engaging story in an essay. Identify the details in the story that make it effective.  **Turn and Talk:** Read the part of the essay that seems most powerful. Explain how you are connected to this part of the essay. |
| **Exit Slip** | What strategies or habits are you using to be a critical reader of personal essay?  Name a strategy or habit and explain how you use it and how it helps you understand the essay. Provide a specific example from one essay. |

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| **FORMATIVE ASSESSMENT TASK #1** | |
| **READING IMMERSION** | **Annotation Self-Assessment Task:** Reread your annotated essays and reflective exit slips. Identify the combination of 2-3 strategies or habits of mind you used to successfully map the line of reasoning used by an essayist. As if you are talking to a friend who needs help with finding a line of reasoning, explain how this combination of strategies is effective for you and might also be for the friend. Explicitly name and explain the strategies. |

**WRITER’S NOTEBOOK: Exploring Beliefs and Stories that Serve as Evidence**

For additional lessons for teaching *This I Believe* personal essays, go to NPR.org. The *This I Believe* website has resources and specific lessons for teaching the personal essay.

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|  | **Session 4**  **Exploring a Belief with Emotions** |
| **Preparation** | * Copy the belief statements you want to ask students to write from. Devise the plan you will use to engage students in reading multiple belief statements before they select the one they believe. * Create a Sentence Stems for Idea Exploration Chart. |
| **Teaching**  **Point** | **Personal essayists write about the positive and negative aspects of a topic or idea to explore their emotional reactions to a belief.** *They write from both sides of a belief to find the ideas they have about the belief and the stories they have to tell about the belief. This writing is intended to generate as much thinking on a belief as possible and to explore both positive and negative feelings. Often writers will set a word or page goal to encourage themselves to keep writing beyond what seems comfortable. Writers know that repeating a Prompt-phrase (sentence stem) encourages them to move on to a next-idea or next-story. This kind of writing requires flexibility and persistence.*  **Think-Aloud/Model:** Model the process of reading and selecting a belief explaining why you selected the belief and explaining a personal connection. |
| **Active Engagement** | **Preparation Task:** Read 5-6 belief statements. Then select one that connects to you.  **Turn & Talk:** Use the pause and paraphrase series to do the following:   1. Partner 1: Reads the belief statement and explain a personal connection 2. Partner 2: Paraphrases using one of the following stems:  * You’re thinking… * You’re wondering… * You’re valuing…  1. Partner 1: Talks back to the paraphrase. 2. Switch to Partner 2. |
| **Independent Practice** | **Mini-Task:** Commit to writing 2 pages to explore a belief using Natalie Goldberg’s strategy to write from both sides. Select one of the pairs and write until you run out of words on an idea about the belief or a story about the belief using one sentence starter. Then flip to the other side using the second sentence starter. Write again until you run out of words. Repeat this back and forth process until you fill the 2 or more pages.  **Think-Aloud/Model:** Model the process for writing by showing students your notebook write and reading one of each sentence starter-writes.   |  |  | | --- | --- | | **Sentence Stems for Idea Exploration** | | | **Positive** | **Negative** | | I like  I want  I see  I wish  I feel  I remember | I don’t like  I don’t want  I don’t see  I don’t wish  I don’t feel  I don’t remember |   **Active Engagement:** Which sentence starter pair do you want to use for your exploration write? Decide and share your pair with your partner.  **Intervene to Create a Metacognitive Habit:** Ask two questions to encourage students to explain their decisions and their process for using the strategy. This explanation is oral rehearsal for the exit slip at the end of the hour.   1. **Initial Questions:** What sentence starter pair did you decide to use? 2. **Follow-up Question:** How is it going? |
| **Share** | **Preparing to Share Task:** Reread your writing. Highlight the new ideas that emerged on the belief as you wrote. Write the word “story” in the margin to indicate you can think of a story to illustrate this belief. Find 2-3 spots that you have stories that illustrate or explain the belief.  **Turn and Read:** Read the highlighted writing and tell the story that connects to the writing. |
| **Exit Slip** | **What strategy or habit that you used today helped you explore this belief? Why was this strategy or habit effective?**  Remind students (or chart) of the multiple strategies and habits they used to think and write.   1. Natalie Goldberg’s—writing from both sides to get loose and explore what one has to say 2. Peer Response to Push Thinking: Talk, Paraphrase, Talk 3. Committing to write 2 pages and starting over and over using the sentence starters 4. Rereading 5. Highlighting new thinking that emerged in the writing 6. Noticing and labeling 1-2 stories that seem to illustrate the belief. |

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|  | **Session 5**  **Exploring a Belief in a Dialogue with Self** |
| **Preparation** | * Copy the belief statements you want to ask students to write from. Devise the plan you will use to engage students in reading multiple belief statements before they select the one they believe. * Create a Sentence Stems for a Dialogue with Self |
| **Teaching**  **Point** | **Writers of personal essay create a dialogue with themselves to explore various views of a belief.** *They use this dialogue to identify stories, new thinking, as they push toward an insight on this belief. Writers commit to several pages to push the dialogue into new thinking rather than stopping too soon. Ask questions can also help initiate and/or deepen thinking.*  **Think-Aloud/Model:** Model the process of transferring the knowledge and process they used yesterday to go deeper and reach for insight.Show them how you will select a second belief (different from yesterday and how you will use the stems and questions menu to keep the dialogue going and well as pushing your thinking deeper and closer to insight.)   |  |  | | --- | --- | | **Sentence Stems for Dialogue with Self** | | | **Writing Forward on a Belief** | **Writing to Rethink a Belief** | | * **It seems to me** * **Now,** * **In any case** * **This is especially true** * **Yes, but** * **Maybe the most important** * **Let me explain** | * **But** * **However** * **Still, this could be viewed in another way** * **What’s worse/better** * **Completely unrelated but** * **That view misses** |   **QUESTIONS TO PUSH DEEPER OR KEEP GOING**   * Open-ended questions that can’t be answered with a “yes” or “no.” * What, How, Why, Where questions. * What if… * What would my mother (father, sister, brother, teacher, friend, minister, grandmother) say? |
| **Active Engagement** | **Preparation Task:** Read 5-6 belief statements. Then select one that connects to you.  **Turn and Talk:** Read the belief statement to a partner and state the stems you plan to use to get started. |
| **Independent Practice** | **Mini-Task:** Commit to writing 2 pages to explore a belief in a dialogue with yourself. Use the stems to create the dialogue that encourages a writer to explore multiple views on a belief and push deeper into understanding the belief and finding a personal insight.  **Intervene to Create a Metacognitive Habit:** Ask two questions to encourage students to explain their decisions and their process for using the strategy. This explanation is oral rehearsal for the exit slip at the end of the hour.   1. **Initial Questions:** What sentence stems or questions did you decide to use? 2. **Follow-up Question:** How is it going? **OR** What are you finding? |
| **Share** | **Preparing to Share Task:** Reread your writing. Highlight the new ideas that emerged on the belief as you wrote. Write story in the margin to indicate 1-2 stories that illustrate or explain the belief and seem powerful.  **Turn & Talk:** Use the pause and paraphrase series to do the following:   1. Partner 1: Reads part or all of the dialogue with self. Includes the “insight.” 2. Partner 2: Paraphrases using one of the following stems:  * You’re thinking… * You’re wondering… * You’re valuing…  1. Partner 1: Talks back to the paraphrase. 2. Partner 2: Asks a question. 3. Partner 1: Talks back to the question.   Switch to Partner 2. |
| **Exit Slip** | **What strategy or habit that you used today helped you explore this belief? Why was this habit or strategy effective?**  Remind students (or chart) of the multiple strategies and habits they used to think and write.   1. Dialogue with Self to push to an insight 2. Peer Response to Push Thinking: Talk, Paraphrase, Talk, Question, Talk 3. Committing to write 2 pages 4. Rereading 5. Highlighting new thinking that emerged in the writing 6. Noticing and labeling 1-2 stories that seem to illustrate the belief. |

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|  | **Session 6**  **Exploring a Belief by Finding and Sharing Stories** |
| **Preparation** | * Copy a set of beliefs that students have not seen in Sessions 4 or 5. * Copy Group Story Collector Handout |
| **Teaching**  **Point** | **Writers of personal essay collect stories that illustrate beliefs.** *They push to remember what might seem like unrelated stories that might help a reader see the various angles of the belief. Listening to the stories of others on the same belief can prompt memories of other stories that illustrate the belief.*  **Think-Aloud/Model:** Model the process of remembering a story and pushing for a memory of a related story as well as a seemingly unrelated story. Explain how each story is connected and serves as evidence for the belief. Explain how a loosely connected story might create a new angle on an essay’s claim. |
| **Active Engagement** | **Preparation Task:** Read 5-6 belief statements. Then select one that connects to you.  **Turn and Talk:** Share a story that seems to have an obvious connection to the belief and a story that seems loosely connected or unrelated. |
| **Independent Practice** | **Mini-Task:** As a group, select a belief. Individually complete the Show Me the Money worksheet. Try to identify stories that seem to have an obvious connection to the idea and stories that seem loosely connected or unrelated.  **Intervene to Create a Metacognitive Habit:** Ask two questions to encourage students to explain their decisions and their process for using the strategy. This explanation is oral rehearsal for the exit slip at the end of the hour.   1. **Initial Questions:** What strategies did you decide to use to remember a story? 2. **Follow-up Question:** How is it going? **OR** What are you finding? |
| **Share** | **Preparing to Share Task:** Reread and select two stories to share with the group.  **Turn and Read:** Share your stories with the group. Collaboratively select the most effective story from each group member to complete the brainstormed list of stories that might serve as evidence and illustrate the belief. |
| **Exit Slip** | What challenge did you face trying to remember both obviously and loosely connected stories? How did the strategies or habits you have been using help you face this challenge? Explain how it was effective for you. |

**Adapted From NPR.org.**

**Show Me the Money…or at Least the Story that Makes It Real**

Choose a belief that is common to all group members. Record your common belief in the space

below. Then each member of the group should tell a story that either shows the belief in action or

explains why the storyteller believes what (s)he does.

Belief Statement: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**3-Sentence Summary of Story from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***Group member name***

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

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**3-Sentence Summary of Story from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***Group member name***

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

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**3-Sentence Summary of Story from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***Group member name***

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

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**3-Sentence Summary of Story from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***Group member name***

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

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|  | **Session 7**  **Exploring Beliefs with Idea Maker** |
| **Preparation** | * Copy a set of beliefs that students have not seen in previous sessions. * Copy Idea Maker |
| **Teaching**  **Point** | **Exploring the multiple angles of an idea leads to discoveries and new thinking about a belief.** *They push to remember what might seem like unrelated stories that might help a reader see the various angles of the belief. Listening to the stories of others on the same belief can prompt memories of other stories that illustrate the belief.*  **Think-Aloud/Model:** Model the process of remembering a story and pushing for a memory of a seemingly unrelated story. Use a belief and write that your students encountered in previous sessions. Think how this story might seem loosely connected. Then think-aloud and model how this story is connected by also adds a new angle to the belief. |
| **Active Engagement** | **Preparation Task:** Read 5-6 belief statements. Then select one that connects to you.  **Turn and Talk:** Share your belief and how it connects to you. It is obvious or loosely connected to the belief. |
| **Independent Practice** | **Mini-Task:** Select a belief and use Idea Maker to explore the belief from several angles**.** |
| **Share** | **Preparing to Share Task:** Reread your writing. Highlight new thinking or insights.  **Turn & Read:** Partner 1 reads. Partner 2 listens for new thinking or insights. After reading, partner 2 points to the insight and repeats the exact words from the text. |
| **Exit Slip** | How did Idea Maker support you as you wrote your way to new thinking or insights? How can you use this strategy in other reading or writing experiences in school? |

Description: Description: Description: Description: Description: Description: Description: C:\Users\Linda Denstaedt\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\6U37MSNO\MC900287000[1].wmf **Idea-maker Exploration Exercise**

**Directions:** Date and title (Idea-maker Exploration) this entry in writer’s notebook.

1. Select an idea that you have considered this morning or yesterday. Something simple. It might feel more like a topic of interest than an idea. For example, speeding: you may have an idea about speeding or speeders. Write Use the sentence stems to prompt your thinking about an idea. **Write the idea at the top of the page.**
2. Use the sentence stems to prompt your exploration and encourage you to shift back and forth between making statements and telling stories that illustrate your points about this idea. Commit to stopping and starting by letting the sentence stems shift your thinking as you write and explore your idea. Be open to new thinking.

* **I admit…** (Make a statement that has a degree of honesty to it. This is not a deep confession.)
* **So…** (Tell a story that shows how this honest statement works in your life.)
* **Now I know you might disagree…** (State a different view that someone you know might say about this idea.)
* **But let me…** (Use another story to explain your view more. Or now that you think about it, there is also this new angle on the idea so tell a story that shows how this angle of the idea might work in your life.)
* **As a result…** (Quickly reread/review your writing so far and then write another honest statement about your idea. Don’t be surprised if your idea is shifting. In fact, try not to write exactly the same thing that you said in your first *I admit* statement.)
* **Just the other day…** (Tell another story about your life or someone else’s life. Or insert some facts from something you recently read. Whatever you decide to add now seems to really show a reader how you came to think about your idea in this specific way.)
* **However, it is also true…** (Extend your thinking about this idea by adding onto your thoughts about it. You may think you have nothing more to say, but try to say something to make the idea clearer or more specific. If you like, add on the quick summary of a story or some facts that just now come to mind.)
* **But let me get back to…** (Return and reread your *I admit* statement and close your exploration with a comment on that original thought.

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|  | **Session 8**  **Writing Under the Influence of a Mentor Text** |
| **Preparation** | * Copy a personal essay students have already read and studied to model and scaffold students as they annotate for a line of reasoning. * Copy two student-written personal essays from NPR.org that students have not seen before that has a different arrangement of elements and a different number of stories used as evidence than the essay used for modeling. Possible choices: This I Believe by Jasmine - Boise, Idaho Age Group: Under 18; Helping Hands by Kyle - Wheaton, Illinois Age Group: Under 18 |
| **Teaching**  **Point** | **Personal essayists read critically to understand how writers connect evidence and add comments and explanation to develop a line of reasoning.**  **Think-Aloud/Model:** Reread the first half of an essay students have studied. Think-aloud to show them how the writer angles the claim and connects the different stories developing a line of reasoning that supports the claim and argues the validity of the belief. |
| **Active Engagement** | **Preparation Task:** Reread the second half of the essay and highlight/underline sentences that create a new angle and eventually an insight on the belief/claim.  **Turn and Talk:** Share your findings to see if you found the same or different example of a “loosely” connected story. |
| **Independent Practice** | **Mini-Task:** Read and annotate the second essay using the same process. Write 1-2 paragraphs that compare and contrast the structure and decisions of the two essays.  **Intervene to Create a Metacognitive Habit:** Ask two questions to encourage students to explain their decisions and their process for using the strategy. This explanation is oral rehearsal for the exit slip at the end of the hour.   1. **Initial Questions:** How is annotating helping you identify your line of reasoning? 2. **Follow-up Question:** What decisions are you making as you create your line of reasoning? |
| **Share** | **Preparing to Share Task:** Reread your writing. Highlight the insight.  **Turn & Read:** Partner 1 reads. Partner 2 listens for the insight. After reading, partner 2 points to the insight and repeats from memory the words in the text or reads the exact words from the text.  As students tell you the # of stories, comments, or quotes. Ask the following questions to encourage students to see the differences and the purpose for these elements in the essays. These questions explore the larger question: Why might the writer make this choice?   1. Stories  * How many stories does a writer use? * Are the stories about his/her life or the life of someone they know or someone famous or in the news?  1. Comments/Thoughts  * Does the writer show his thinking that occurred in the action of the story? * Do the comments explain and/or warrant the story?  1. Claim  * Does the writer use the words “I believe?” * Where is the claim placed?  1. Quotes 2. Insights  * How is an insight create a new angle on the belief?  1. Strong Statements  * Do these statements state the claim? * Do these statements clarify the claim?  1. Questions  * How many questions does the writer use? * What effect does the question have on the line of reasoning? |
| **Exit Slip** | How has annotating changed during this unit? What seems to be challenging about this change? How are you dealing with this challenge? |

**Tracing a Line of Reasoning**

**Directions:** *Identify the claim, examples and shifts in the claim to notice and analyze how a writer connects the ideas and evidence to build a clear argument.*

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|  | **Failure Is a Good Thing**  Jon Carroll - San Francisco, California  As heard on NPR’s *Morning Edition*, October 9, 2006  Last week, my granddaughter started kindergarten, and, as is conventional, I wished her success. I was lying. What I actually wish for her is failure. **I believe in the power of failure.**  Success is boring. Success is proving that you can do something that you already know you can do, or doing something correctly the first time, which can often be a problematical victory. First-time success is usually a fluke**. First-time failure, by contrast, is expected; it is the natural order of things.**  **Failure is how we learn.** I have been told of an African phrase describing a good cook as “she who has broken many pots.” If you’ve spent enough time in the kitchen to have broken a lot of pots, probably you know a fair amount about cooking. I once had a late dinner with a group of chefs, and they spent time comparing knife wounds and burn scars. They knew how much credibility their failures gave them.  I earn my living by writing a daily newspaper column. Each week I am aware that one column is going to be the worst column of the week. I don’t set out to write it; I try my best every day. Still, every week, one column is inferior to the others, sometimes spectacularly so.  I have learned to cherish that column. A successful column usually means that I am treading on familiar ground, going with the tricks that work, preaching to the choir or dressing up popular sentiments in fancy words. Often in my inferior columns, **I am trying to pull off something I’ve never done before, something I’m not even sure can be done.**  My younger daughter is a trapeze artist. She spent three years putting together an act. She did it successfully for years with the Cirque du Soleil. There was no reason for her to change the act — but she did anyway. She said she was no longer learning anything new and she was bored; and if she was bored, there was no point in subjecting her body to all that stress. So she changed the act. She risked failure and profound public embarrassment in order to feed her soul. And if she can do that 15 feet in the air, we all should be able to do it.  My granddaughter is a perfectionist, probably too much of one. She will feel her failures, and I will want to comfort her. But I will also, I hope, remind her of what she learned, and how she can do whatever it is better next time. I probably won’t tell her that failure is a good thing, because that’s not a lesson you can learn when you’re five. I hope I can tell her, though, **that it’s not the end of the world. Indeed, with luck, it is the beginning.** | **1**  **2**  **3**  **4**  **5**  **6**  **7** |

**Tracing a Line of Reasoning**

**Directions:** *Identify the claim, examples and shifts in the claim to notice and analyze how a writer connects the ideas and evidence to build a clear argument.*

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| **Belief/Claim**  **Angle 1**  **Counter-claim Angle 2**  **Example #1 of Angle 2**  **Example #2 of Angle 2**  **Angle 3**  **Example #1 of Angle 3**  **Insight** | **Failure Is a Good Thing**  Jon Carroll - San Francisco, California  As heard on NPR’s *Morning Edition*, October 9, 2006  Last week, my granddaughter started kindergarten, and, as is conventional, I wished her success. I was lying. What I actually wish for her is failure. **I believe in the power of failure.**  Success is boring. Success is proving that you can do something that you already know you can do, or doing something correctly the first time, which can often be a problematical victory. First-time success is usually a fluke**. First-time failure, by contrast, is expected; it is the natural order of things.**  **Failure is how we learn.** I have been told of an African phrase describing a good cook as “she who has broken many pots.” If you’ve spent enough time in the kitchen to have broken a lot of pots, probably you know a fair amount about cooking. I once had a late dinner with a group of chefs, and they spent time comparing knife wounds and burn scars. They knew how much credibility their failures gave them.  I earn my living by writing a daily newspaper column. Each week I am aware that one column is going to be the worst column of the week. I don’t set out to write it; I try my best every day. Still, every week, one column is inferior to the others, sometimes spectacularly so.  I have learned to cherish that column. A successful column usually means that I am treading on familiar ground, going with the tricks that work, preaching to the choir or dressing up popular sentiments in fancy words. Often in my inferior columns, **I am trying to pull off something I’ve never done before, something I’m not even sure can be done.**  My younger daughter is a trapeze artist. She spent three years putting together an act. She did it successfully for years with the Cirque du Soleil. There was no reason for her to change the act — but she did anyway. She said she was no longer learning anything new and she was bored; and if she was bored, there was no point in subjecting her body to all that stress. So she changed the act. She risked failure and profound public embarrassment in order to feed her soul. And if she can do that 15 feet in the air, we all should be able to do it.  My granddaughter is a perfectionist, probably too much of one. She will feel her failures, and I will want to comfort her. But I will also, I hope, remind her of what she learned, and how she can do whatever it is better next time. I probably won’t tell her that failure is a good thing, because that’s not a lesson you can learn when you’re five. I hope I can tell her, though, **that it’s not the end of the world. Indeed, with luck, it is the beginning.** | **1**  **2**  **3**  **4**  **5**  **6**  **7** |

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| **Formative Assessment Task** | |
| **EXPLORATION OF IDEAS** | **Writer’s Notebook Self-Assessment Task:** Reread your writer’s notebook and identify one entry that explores a belief that matters to you. Post-it this entry and identify one story in the entry that most effectively serves as evidence to support your belief (claim). What strategy or habit of mind are you using to identify and connect stories that effectively argue your belief/claim? How will you use this strategy as you prepare to draft, revise, edit and publish a personal essay? |

**PROJECT FOLDER: DRAFTING TO PUBLISHING**

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|  | **Session 9**  **Experimenting with the Decisions of Essayists to Draft** |
| **Preparation** | * Complete construction-paper posters of belief statements so students have beliefs and stories for these beliefs that might serve as prewriting/pre-thinking on a belief. * Copy Essay Maker * Create an sentence outline or write a full essay using Essay Maker |
| **Teaching Point**  **9.1** | **Essayists brainstorm evidence for a belief that matters to them prior to drafting.**  **Think-Aloud/Model:** Demonstrate the steps to make the belief statement posters. Make two copies of this poster: one to post on the bulletin board, and one to put into the writer’s notebook as a pre-writing activity.  Step 1: Rephrase a belief that matters in your own words. Avoid cliques.  Step 2: Write a 3-4 sentence summary of the 2-4 stories that might serve as evidence. |
| **Active Engagement** | **Turn and Talk:** Share your belief and stories. Post your poster on the wall. |
| **Teaching Point**  **9.2** | **Essayists use a variety of elements to structure and develop a line of reasoning. Experimenting with the structure of an essayist can serve as “one way” to write an essay.**  **Think-Aloud/Model:** Think aloud to explain the decision-making process you used to experiment with Essay Maker. Explain how one step in essay maker did any of the following that might also be the experience of your students: 1) propelled you forward and provided a logical next step; 2) caused you to pause and reread or rethink the essay because the next prompt seemed difficult or confusing or took you in a new direction; 3) invited you to play with the idea and just write something down to see what you might discover. |
| **Active Engagement** | **Preparation Task:** Review your belief statements and/or the belief statements of other students that are posted on the wall. Determine which belief statement most interests you for this drafting experiment. Why does it interest you?  **Turn & Talk:** Share the belief statement you plan to use for this drafting experiment. Explain why you are interested in this belief. |
| **Independent Practice** | **Mini-Task:** Use ***Essay Maker*** to draft a *This I Believe essay.*Adhere to the steps in essay maker using each next-element in your draft. Annotate the moves in ***Essay Maker*** on your draft as you write. |
| **Share** | **Preparing to Share Task:** Reread your essay, add missing words or details if you like.  **Turn, Read & Respond:** Partners take turns reading the draft to each other. The listener will state the claim and the element in the essay that most effectively illustrates the claim. |
| **Exit Slip** | How did Essay Maker impact your ability to write a first draft of an essay? Explain your answer with specifics from your draft. |

**Essay Maker**

*Essayists make a variety of decisions to plan, draft and revise an essay. Like poets and fiction writers, essayists have a menu of choices. Assembling an essay depends entirely on the line of thinking the writer creates for a reader. There is no “right” way to assemble an essay. Try this essay-making experiment to write a first draft of a personal essay.*

**DIRECTIONS:** Date and title this entry (*Essay-Maker Experiment*) in your writer’s notebook. Follow the suggested “moves” of essayists in the order they are listed below. Include details and specifics so that your draft ends up being about two pages in your notebook.

* Begin with a **STRONG STATEMENT**
  + Begin this essay with your claim, adage, or belief statement.
  + Add a sentence or two that explains the statement.
* Next, tell a **PERSONAL STORY**
  + Use a story to show the relevance of your claim, adage, or belief statement.
  + Add details so the reader understands the setting and conflict in this story.
* Now, ask a **QUESTION** (The question might extend or shift your thinking about your claim, adage, or belief. Or the question might introduce a counter-claim.)
* Now, write **COMMENTARY.**
  + Start by rereading your writing so far.
  + Reflect on one or both stories that you’ve shared. How are they connected?
  + What do you feel or wonder about now that you’ve reread them?
  + What do people need to understand about you and your claim, adage, or belief?
* Add a **QUOTE OR A BRIEF DIALOGUE.** (The words of someone you. What your mother, brother, sister, brother, friend might say.)
* Now, tell another **PERSONAL STORY**.
  + Tell a new story from your life/experience that addresses the claim, adage, or belief in a new way.
  + Be sure this story shows the conflict that caused you to see something in this new way.
* Finally, add another **STRONG STATEMENT** and **COMMENTARY**.
  + End by explaining the new insight you have on your claim, adage, or belief and any additional thoughts or feelings you have about it.
  + Try to push your thinking to a personal insight that you now live by.

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|  | **Session 10**  **Using Essay Maker Menu to Design an Essay** |
| **Preparation** | * Copy Essay Maker Menu for students to put in their notebooks, or create an anchor chart. |
| **Teaching**  **Point** | Essayists make choices using elements of personal essays to design the structure of their essay. The combination and order of elements enables the essayists to write a first draft of a convincing essay that establishes a line of reasoning.  **Think-Aloud/Model:** Model how you selected a series of elements connecting them to write an essay draft.Share the order and reasoning for your essay structure. If you like, also share your essay. Some possible approaches to designing an essay structure with Essay Maker Menu:   1. Design an order by imitating and essay the student has annotated and admires. 2. Design an order based on the number of viable stories a student has for evidence. 3. Design an order that will require the student to stretch themselves using commentary, counterclaims, thoughts, or insight. 4. Design an order as you write being open to new ideas after writing each element. |
| **Active Engagement** | **Focus Question/Task:** How do you want to start your essay? What are the next 2-3 elements that you will add to that beginning? Why do you think that order will be effective?  **Turn & Talk:** Share your order and your reasons for creating that order. Listeners suggest what you think might be a “next” element to add. Explain how this element will connect to the beginning and why you would use it. |
| **Independent Practice** | **Mini-Task:** Design an essay structure using Essay Maker Menu. Use the structure to write a first draft. Annotate the draft with the decisions/elements you have selected.   |  |  |  |  | | --- | --- | --- | --- | | **Elements** | **Used as a Lead** | **Used for Evidence** | **Used For**  **Line of Reasoning** | | Story |  | **X** |  | | Claim | **X** |  | **X** | | Counterclaim |  |  | **X** | | Comments |  |  | **X** | | Thoughts |  | **X** |  | | Quotation | **X** |  |  | | Insight |  |  | **X** | | Strong Statement | **X** |  | **X** | | Question |  | **X** | **X** | | Description | **X** | **X** |  | | Dialogue |  | **X** |  | | Metaphor | **X** |  |  | | Statistic |  | **X** |  |   **Mid-Workshop Lesson:** Point to elements that are key in an effective essay and also appear in the writing of their peers. Look for effective use of comments, thoughts, insights, strong statements. |
| **Share** | **Preparation Task:** Identify a section of your essay that seems most effective. What elements have you combined to make it effective?Why is this combination effective?  **Turn, Read and Respond:** Partners take turns reading their first drafts. Listeners point out the spot that seems most interesting. Try to repeat phrases or lines from the essay. Explain why it is effective. |
| **Exit Slip** | **Option A:** What decisions did you make during planning or writing that had a positive impact on your draft? Why were they effective? How might you use them again?  **Option B:** What challenge did you face during planning or writing that you resolved as you drafted. How did you resolve it? What did this challenge teach you about writing or being a writer? |

**Essay Maker Menu**

Essayists make many decisions while planning, drafting and revising an essay. These decisions create the structure and determine the best evidence to use and how to craft that evidence. In addition, these devices develop the line of reasoning and warrant the argument with explanation and comments. Below is a menu of elements that you can find in published essays and the ways the purpose the elements serve. Notice that many elements can be used for multiple purposes.

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| **Element** | **Used as a Lead** | **Used for Evidence** | **Used For**  **Line of Reasoning** |
| Story |  | **X** |  |
| Claim | **X** |  | **X** |
| Counterclaim | **X** |  | **X** |
| Comments |  |  | **X** |
| Thoughts |  | **X** |  |
| Quotation | **X** |  | **X** |
| Insight |  |  | **X** |
| Strong Statement | **X** |  | **X** |
| Question |  | **X** | **X** |
| Description | **X** | **X** |  |
| Dialogue |  | **X** |  |
| Metaphor | **X** |  | **X** |
| Statistic | **X** | **X** |  |

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|  | **Session 11**  **Revising the Line of Reasoning by Evaluating the Essay’s Order** |
| **Preparation** | * Make copies of a student essay that has not been studied or annotated. * Gather scissors for small group work or cut essays into paragraphs and provide a complete essay (cut into paragraphs) to each small group (3-5 students in each group). |
| **Teaching**  **Point** | **Essayists create a line of reasoning as they order the elements in their essay. This order creates the logical relationship of the stories, comments, claims, counterclaims, and insights.**  **Think-Aloud/Model:** Return to an essay that students have already annotated. Think-aloud the logical relationship of the essay’s order. Create a theory about why the author created this order and how the order connects the stories, comments, claims, counterclaims, and insights.Do this for one-half of the essay. |
| **Active Engagement** | **Preparation Task:** Read the rest of the essay. Notice the connections the writer makes with the order of the paragraphs. Create a theory about why the author would have used this order and how it creates a clear line of reasoning to support the essay’s claim.  **Turn & Talk:** Compare your theories with a partner. Come to agreement on your theories about the connections created by the order of the paragraphs and how these connections develop a logical line of reasoning. |
| **Independent Practice** | **Mini-Task:** Reread your essay. Consider if the order effectively creates a line of reasoning. Cut the essay and reorder it or insert additional comments, counterclaims, insights, or stories to increase the clarity of your line of reasoning. Tape or glue the final essay in order. Feel free to cut irrelevant stories or comments that do not make strong connects to support your claim. You may find that you alter your claim as a result of this work.  **Mid-Workshop Lesson:** Check for understanding as you confer around the room. As you find students who have made effective choices to cut and add or cut and reorder their essays, share this thoughtful work with the whole class. |
| **Share** | **Preparing to Share Task:** Count the number of changes that you made. Select a single change that seems most effective. Determine how these changes improved the logical connections that help a reader understand the line of reasoning you are using to support your claim.  **Turn and Talk:** Read the entire revised essay. Point to the section you saw as the most effective change. Explain how and why you made the change that seemed most effective to a partner. |
| **Exit Slip** | **Option A:** Making decisions requires that a reader develop a self-critical eye. What do you know that helps you notice the places your writing is effective or notice the places your writing needs revision? Explain your answer using evidence from your revised essay.  **Option B:** Students should write a reflection that explains their line of reasoning and defends their final order. It will sound like, “I wanted the reader to think about \_\_\_\_\_\_\_\_\_\_\_\_ and then see that there was another way to see it as well, so my second story is really a counterclaim that adds a new view (angle) on belief. The write that defends the line of reasoning needs to be modeled by you. |

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| **Formative Assessment Tasks** |

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| **Development**  **of Ideas—Planning and Drafting** | **Project Folder Self-Assessment Task:** After writing the first draft of your personal essay, map your line of reasoning. In a brief reflection, state how the ideas and stories connect to argue your claim about this belief. Review the rubric and consider three areas in your reflection: 1) Focus; 2) Controlling Idea; and 3) Development. |

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|  | **Session 12**  **Revising for Stories that Serve as Effective Evidence** |
| **Preparation** | * Identify a mentor text that has been previously read and annotated by students. Consider an essay that has 2 or more stories. * Identify the characteristics in each story in the essay that make it work as effective evidence * Create a chart with the characteristics of stories that serve as effective evidence |
| **Teaching**  **Point** | Stories that serve as evidence have common characteristics. Essayists use a few elements of good story telling to write a concise story that makes a point.These concise stories both illustrate and support the claim.  **Think-Aloud/Model:** Read and think-aloud one story in an essay previously read and annotated. Point out the characteristics that make it effective. Explain how and why the story is effective. Notice a few characteristics from the following list: 1) a powerful experience (even if it is about an ordinary event); 2) a conflict that impacted the person; 3) Focused on just the key details of an event or series of events; 4) what others think or said; 5) a person that mattered in a positive or negative way; 6) a new view. |
| **Active Engagement** | **Preparation Task:** Read the next story used as evidence. Identify two characteristics that make the story an effective bit of evidence to support the claim.  **Turn & Talk:** Compare your observations and notice the characteristics you share in common as well as differences in your view of the story. Explain how and why the characteristic makes the story an effective bit of evidence. Expand by discussing how it supports the claim. |
| **Independent Practice** | **Mini-Task:** Select the draft from your project folder that you are interested in revising, editing and publishing. Reread it and identify the stories you used as evidence. Look for the characteristics that make them effective. Add, cut or reorganized the story using one or more characteristics of effective stories used as evidence.  **Mid-Workshop Lesson:** Identify one student that revised the story. Explain what the student decided to do. Read the original and the revised story. Identify how and why the changes make the story more effective. |
| **Share** | **Turn, Read, and Respond:** Partners will look at the original and the revision side-by-side. The writer will read both versions. The listener will look for and point to ways the writer added, cut or reorganized the story. The listener will explain how the changes help a reader. |
| **Exit Slip** | What challenge did you face as you revised your stories today? How did you resolve this challenge? Why was this resolution successful? |

**Characteristics of Effective Stories Used for Evidence**

* a powerful experience (even if it is about an ordinary event)
* a conflict that impacted the person
* focused on just the key details of an event or series of events
* what others think or said
* a person that mattered in a positive or negative way
* a new view

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|  | **Session 13**  **Editing to Ensure Sentence Clarity and Sophistication** |
| **Preparation** | * Determine which sentence editing activity appropriate for you students. * Copy the step-by-step process for students to edit their work independently. |
| **Teaching**  **Point** | **Editing accomplishes more than correcting spelling and inserting punctuation. Writers carefully review their writing at the sentence level to determine if the sentences are clear and complete and/or to ensure they have a variety of sentences to engage a reader.** |
| **Independent Practice** | **Mini-Task:** Review your sentences for clarity and/or variety. |
| **Share** | **Preparing to Share Task:** |
| **Exit Slip** |  |

Menu of Editing Lessons

**Sentence Work I: Creating clear and specific sentences.**

1. Count sentences. Use capitals and periods to count sentences.
2. Count words in each sentence.
3. Read sentences aloud to determine if they are clear, specific, and the “right” length.
4. Add periods and capitals to clarify sentences.

**Sentence Work II: Creating sentence variety using a mentor text.**

1. Study the syntax of a mentor text
   * Look at the first words of every sentence in the 2nd paragraph.
   * Is there a pattern? Repetition?
   * How are the sentences connected to each other? Do they have transitions at the beginning?
2. Study the syntax of your draft
   * Look at the first words of every sentence in the 2nd paragraph.
   * Is there a pattern? Repetition?
   * How are the sentences connected to each other? Do they have transitions at the beginning?
3. Rewrite the sentences by making any of the following choices:
   * Reduce repetition by changing the first words in the sentence
   * Flip the order of the sentence
   * Add transitions that connect the sentences and create a relationship
   * Add repetition to create a pattern
   * Combine sentences to create longer connected sentences
   * De-combine sentences to create shorter sentences that have power and impact
4. Read another paragraph and decide what kinds of changes will improve the quality of the sentences. Make those changes.

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