**MAISA**

**Oakland Schools**

**Curriculum Unit**

**ELA Eleventh Grade**

**Writing the Argument:**

**Editorial**

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

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| **Module Description (overview):** This module engages students as both readers and writers. As readers, students will study the elements of an editorial by annotating published editorials for structure, tone, audience, claim, counterclaim, evidence, and warrant (reasons). Through strategies, such as talking to the text, students will personally respond to Editorials. They will be able to identify the elements of an editorial piece and how these elements work together to develop a line of reasoning. They will summarize and analyze the explicit and implicit details in the text thus evaluating the editorial’s validity. Through consideration of diction and bias, students will determine whether the warrant (reason) is assumed/implied or explicitly stated.  As writers, students will research issues of personal and community relevance to develop a stance and write an editorial. Through original inquiry, students will gather information from primary and secondary resources; they will analyze and synthesize to inform and support their claim(s) and counterclaim(s). They will craft and revise the Editorial with appropriate word choice, style, and voice for an authentic audience and purpose. |

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| **Unit Assessment Task** |
| After researching information texts and media as well as gathering information through primary research on an issue/problem/conflict of personal, community or societal concern, write an editorial that argues the causes of this issue/problem/conflict, explains the effects on society, and may offer a solution. What implications can you draw? Support your discussion with evidence from research. |

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| **Formative Assessment Tasks** |

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| **Reading Immersion** | **Annotation Self-Assessment Task:** What strategies or techniques do authors of editorial universally use? After studying a series of editorials, identify the common elements and evaluate which editorial most effectively combines these elements to create a valid line of reasoning. L2. Explain how the writer’s combination of elements is effective. Consider explicit and implied evidence, diction and bias, and audience awareness. L3. Identify and explain unique aspects of the writer’s craft and style that make it effective. |
| **Development**  **of Ideas—Planning and Drafting** | **Project Folder Self-Assessment Task:** After writing and revising your editorial, trace the diction to determine explicit and implied bias. Consider the effectiveness of this choice of diction and devise a revision plan to reduce bias and increase validity. In a brief reflection, state how the elements connect to argue your claim about this issue/problem/conflict in a logical way. Review the rubric and consider three areas in your reflection: 1) Focus; 2) Controlling Idea; and 3) Development. |

Grade(s)/Level: Grade 10 Discipline: ELA Module Focus: Writing the Argument

# 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 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 arguments 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 by 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 share to 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. Critical citizens read and write to engage in the world. They see problems that concern them and study the problem so they can voice their opinion in an evidence-based argument.
2. Writers of editorials study the genre in order to build a model and menu of the writing they wish to use to express their ideas about the world. Critical readers of editorials use a first, second, and third draft reading process to study the editorial genre.
3. Critical readers identify the audience and evaluate the bias and validity of the author’s argument.
4. Writers of editorials develop a habit of engaging with and responding to the world. Critical citizens engage in conversations and propose actions for the issues that matter to them.

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| **Formative Assessment Tasks** |

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| **Reading Immersion** | **Annotation Self-Assessment Task:** What strategies or techniques do editorial authors universally use? After studying a series of editorials, identify the common elements and evaluate which Editorial most effectively combines these elements to create a valid line of reasoning. L2. Explain how the writer’s combination of elements is effective. Consider explicit and implied evidence, diction and bias, and audience awareness. L3. Identify and explain unique aspects of the writer’s craft and style that make it effective. |

**WRITER’S NOTEBOOK**

1. 5.1 Writers of editorials develop a habit of engaging with and responding to the world.
   1. Writers of editorials ask: What do I do with this issue/problem/conflict? What does it do to me? They use these questions to develop an inquiry in which they research texts (print, digital, visual) to develop claims and counterclaims on the issue/problem/conflict of personal interest.
2. Exploring the multiple angles of an issue/problem/conflict leads to a personal inquiry.
3. Researching an idea/problem/conflict using both primary and secondary research.

**PROJECT FOLDER**

**Pre-write and Draft**

1. Editorial writers use a variety of elements to structure and develop a line of reasoning.
2. Experimenting with the structure of an Editorial can serve as “one way” to write the first draft of an essay.
3. Editorial writers identify an audience in order to make choices using common and unique elements to design the structure of their essay. The combination and order of elements enables the writers to draft a convincing Editorial that establishes a line of reasoning.

**Revise**

1. Editorial writers create a line of reasoning as they order the elements in their essay. This order creates the logical relationship of the primary and secondary evidence, claims, counterclaims, and warrants (reasons).

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| **Formative Assessment Tasks** |

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| **Development**  **of Ideas—Planning and Drafting** | **Project Folder Self-Assessment Task:** After writing and revising your editorial, examine the diction to determine explicit and implied bias. Consider the effectiveness of this choice of diction and devise a revision plan to reduce bias and increase validity. In a brief reflection, state how the elements connect to argue your claim about this issue/problem/conflict in a logical way. Review the rubric and consider three areas in your reflection: 1) Focus; 2) Controlling Idea; 3) Development. |

1. Editorial writers evaluate their essay for bias and validity. They trace the diction and methods of appeal to reduce or control emotional appeal and develop a logical argument.

**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—TEXT ANNOTATION AND READER’S NOTEBOOK**

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|  | **Session 1**  **Defining how reading and writing is living in the world as a critical citizen.** |
| **Preparation**  **Pre-Unit**  **1-2 weeks prior to Unit** | * Two weeks prior to starting the unit, create a News-of-the-Day Bulletin board. Create a collaborative collection and identification of hot-topics from the daily news. Students can use the local paper, online news sources, or news media to capture headlines and articles. Determine a method for sharing and selecting the news that the class decides is a hot-topic. Create 10 hot-topics the first week. * Watch clips from news agencies on the hot-topics. * Follow these hot-topics for the next week. Adding additional news articles and/or news clips. Identify and collect articles, news blogs, digital news sources, political cartoons on these hot-topics. * At the same time, collect editorials in the local paper and online sources for a week. |
| **Preparation** | Create text sets containing an editorial and a related news article: one for modeling, one for active engagement and one for independent practice.  **Possible Mentor Text Pairs**   * Google for the titles or find pairs that might interest your students and meet the readability ranges you have in your classroom.   + “Are the Learning” Related News Article: “Systematic Cheating Is Found in Atlanta’s School System” By [Kim Severson](http://topics.nytimes.com/top/reference/timestopics/people/s/kim_severson/index.html?inline=nyt-per) (both in New York Times)   + “Don't believe debt ceiling myths; pain will be real” (Detroit Free Press)Related New Analysis “We’re Spent” by David Leonhardt (New York Times)   + “A Bag Problem Blossoms” (New York Times) Related Information Website: “Paper is better than plastic ([www.reuseit.com](http://www.reuseit.com)) and <http://www.headwatersrecycle.com/why.html> and “Will My Plastic Bag Still Be Here in 2507?” [www.slate.com](http://www.slate.com) |
| **Teaching**  **Point** | **Critical citizens read and write to engage in the world.** They see problems that concern them and study the problem so they can voice their opinion in an evidence-based argument.  **Teacher Model and Think-aloud:** Define the birth of an editorial with the pairs of news articles and information websites and editorials written on the subjects that make news. Use a pair of articles/websites/news agencies. Share the news article or facts first. Model talking-back to an article. Then show students the editorial. |
| **Active Engagement** | **Preparation Task#1:** Read and highlight or annotate the details that propel you to talk back. Write a brief talk-back entry in your reader’s notebook.  **Turn, Read, and Talk:** Read the brief talk-back you wrote after reading the news article (information/facts). Compare your responses. How are the alike? How are they different? What facts or information propelled you to talk back.  **Preparation Task#2:** Read the editorial and talk back to it.  **Report-out** student opinions and reactions to the news article and editorial. |
| **Independent**  **Practice** | **Mini-Task:** Read and talk back to the text pair on another hot-topic. Use the Something-Happened—And—And—So.  **Intervening to Extend Instruction:** Ask: What details are you highlighting in the article? Why do they seem important and cause you to want to talk-back? |
| **Share** | **Preparation Task**: Select a bit of evidence or a line or passage that propels you to talk-back. What is the impact of reading this article on you and your life? Is there someone you would like to talk to about the idea in the reading? Is there a way of thinking or acting that you might consider for yourself or others? Write an claim or action statement in your reader’s notebook.  **Turn, Read, and Talk:** Read your statements to your partner. Compare your thinking and discuss the ways a reading could impact a person.  **Report Out:** Listen to several partnerships then facilitate a conversation that defines living as a critical citizen and engaging in the world of ideas and arguments by reading, responding, acting [in small ways]. |
| **Assessment** | **Exit Slip Task:**  What kind of reader are you? How often do you engage with the world by reading news, watching the news, or reading websites or blogs about the ideas and arguments of others? |

**Something-Happened—AND—AND—SO**

**Model Summary from “A Bag Problem Blossoms” New York Times**

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| **SOMETHING**  **HAPPENED**  **AND the author**  **studied the**  **problem**  **AND someone**  **saw it differently**  **SO the editorial writer made**  **a claim** | ***(Summarize an event that impacted the author.)***  Lawmakers are proposing bans on plastic bags or ordering studies on them.  ***(List the facts or information about the issue, problem, or conflict.)***   1. Plastic bags use natural resources and cause pollution. 2. 94.8% of plastic bags are not recycled. 3. Plastic bags have a 500-1000 year lifespan.   ***(Tell another way to look at it.)***   1. Paper bags take more energy, fresh water, and fossil fuels to produce than plastic bags. 2. The toxic chemicals that produce paper bags cause water and air pollution as well as acid rain. 3. 85-90% of paper bags are not recycled 4. Paper bags take longer to biodegrade than plastic.   ***(State a claim.)***  The Natural Resources Defense Council suggest we stop using plastic and paper bags and use reuseable bags instead or recyle the bags we do use. |

**Op-Ed Title\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Author: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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| **SOMETHING**  **HAPPENED** |  |
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| **AND the author studied the**  **problem** |  |
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| **AND someone saw it differently** |  |
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| **SO the editorial writer made a claim** |  |
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Adapted from ***Summarization in Any Subject*** by Rick Wormeli

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|  | **Session 2**  **Studying the Editorial as A Genre with a Three-Draft Reading Process** |
| **Preparation** | * Identify and copy 2-4 short editorials that will engage your students. * Identify an editorial that you admire and would like to return to multiple times. * Create an Argumentative Elements Chart |
| **Teaching**  **Point**  **1st Draft Read** | **Writers of Editorials study the genre in order to build a model and menu of the writing they wish to use to express their ideas about the world.** Critical readers of Editorials use a first, second, and third draft reading process to study the Editorial genre.  **Teacher Model and Think-aloud:** Model First Draft Read   * Highlight the claim(s) and/or sentences that seem to explain the purpose of the article. * Write a 3-5 sentence summary stating the claim and the gist of why the writer believes this claim is important to argue. * Then write a “Headline” that paraphrases the summary. [Sentence Headline for “A Simple Glass of Water” by Ted Fishman. *Inhumane Business Practice Uses Deprivation to Sell Water*] |
| **Active Engagement** | **Preparation Task:** Read and annotate the Editorial and write a summary.  **Turn and Talk:** Compare your annotations and summaries. Then collaboratively write a headline.  **Report out** student findings. Write several partnership headlines on the board. Compare various headlines and discuss how using language from the article affects the clarity of the headline. |
| **Teaching Point**  **2nd Draft Read** | **Critical readers use a second draft reading to identify the argumentative elements.**  **Teacher Model and Think-aloud:** Model Second Draft Read |
| **Independent**  **Practice** | **Mini-Task:** Complete a second draft reading. Annotate the argumentative elements. Talk-back to the argument in your reader’s notebook.  **Intervening to Differentiate Instruction**  Confer one-to-one or create a small group to facilitate identification of elements.  **Turn and Talk:** Compare annotations. Agree on claim, counterclaim, and pieces of effective evidence.  **Report Out:** Collaboratively identify the claim and counterclaim. |
| **Teaching Point**  **3rd Draft Read** | **Critical readers use a second draft reading to identify, analyze, and evaluate the line of reasoning.**  **Teacher Model and Think-aloud:** Model Third Draft Read   * Demonstrate how to complete an Analysis Matrix to track a line of reasoning in an Editorial. |
| **Independent**  **Practice** | **Mini-Task:** Complete a third draft reading. Use the Analysis Matrix to track the line of reasoning.  **Intervening to Differentiate Instruction**  Confer one-to-one or create a small group to facilitate identification of elements.  **Turn and Talk:** Compare Analysis Matrix. Name the shifts the writer chooses to persuade a reader. **Report Out:** Collaboratively name the way the writer angles and re-angles the supporting claims, counterclaim(s), and evidence to effectively argue his primary claim. |
| **Assessment** | **Exit Slip Task:**  What strategies that you have learned in previous units did you use to complete this rigorous three-draft reading process? How does this process develop your critical reading of an Editorial? |

**Analysis Matrix**

**DIRECTIONS:** Read and analyze an Editorial. 1) Identify an idea or position the writer states as they appear sequentially in the article. 2) Write the sentence or two that explains that idea or position in the text. 3) Write your thinking on this idea.

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| **Idea or Position** | **The Author’s Thinking** | **My Thinking** |
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Adapted from ***Summarization in Any Subject*** by Rick Wormeli

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|  | **Session 3**  **Tracing Diction Usage to Identify Bias** |
| **Preparation** | * Create a clean copy of the teacher-text and the student-text from Session 2. |
| **Teaching**  **Point 2.1** | **Critical readers identify the audience and evaluate the bias and validity of the author’s argument.**  **Teacher Model and Think-aloud: Model tracing language usage [diction] to identify bias.**   * Define bias using an advertisement. Identify the language and visual images/color/size that supports the bias that seems apparent in the ad. Identify the audience for the ad. * Think-aloud ½ of the article to identify the emotional, positive, and negative language that makes an explicit statement or implies a statement about the writer’s bias. * Explain how a single word or two suggests a bias. * Explain how a combination of words traced through the work support, extend, or clarify that bias. |
| **Active Engagement** | **Turn, Talk and Write:** Finish reading the teacher-text to identify additional words that both explicitly or implicitly reveal the author’s bias. Does the writer’s bias remain the same or change as the article progresses.  **Report out** student findings. Identify the audience based on a closer reading the article. |
| **Independent Practice** | **Mini-Task:** Reread the article you studied in Session 2. Track the language usage to identify the audience and bias of the writer.  **Intervening to Differentiate Instruction**   * Confer to facilitate student thinking and analysis of the biased language. |
| **Share** | T**urn and Talk:** Compare and come to consensus on the language usage, bias and audience.  **Report Out:** Discuss the range of the common observations. Determine the bias and the possible audience the writer has in mind. |
| **High Engagement Option** | Create a ***Wordle Cloud*** [www.wordle.net] using the entire text from the Editorial. Analyze the word-sizes that emerge. Compare this information with the bias identified with the class.  Assign a homework or extra credit *Wordle Cloud* for student essays. |
| **Assessment** | **Exit Slip Task:** What did you learn about the decisions that writers make to connect to a reader? How did this knowledge enable you to identify and evaluate the writer’s bias? |

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|  | **Session 4**  **Expanding Reading Attitudes, Habits, and Taste** |
| **Preparation** | * Identify materials and management of a mini-literature circle experience with Editorials. * Copy the “Making Meaning Protocol” from [www.nrsfharmony.org](http://www.nrsfharmony.org). |
| **Teaching**  **Point** | **Writers of Editorials develop a habit of engaging with and responding to the world.**  Critical citizens engage in conversations and propose actions for the issues that matter to them.  **Teacher Model and Think-aloud:** Model the process for collaboratively selecting a reading and choosing two strategies for independent reading prior to group conversations. [Annotation, Wordle, Something-Happened—And—And--So, or Analysis Matrix.] |
| **Independent Practice** | **Mini-Task:** Read 3-5 Editorials and discuss the issues, arguments, biases, and audiences. Talk-back to the Editorials in the reader’s notebook as well as use strategies and tools the group selects to delve deeper into the design of the arguments.  **Mid-Workshop Mini-Task:** Model “Making Meaning Protocol” to be used in literature circles after reading articles. |
| **Share** | **Preparing to Share Task:**   * Identify an idea or argument that connects to you personally. * Create an Author Claim Card: 1) on one side of a 3 x 5 card write author, title, and the claim; 2) on the other side, write your name. * On a separate 3x5 card, create a My View Card: 1) on one side write your name and your thinking about how this claim affects you and your community; 2) on the other side, imagine, then write, an action you might take to make a difference and have your voice be heard on the back side of the card.   **Agree—Disagree Search and Talk Rounds:** Collect and distribute the ½ of the 3x5 Author Claim cards to ½ of the class. [Students whose card you are distributing should not receive a card.] Students will read the author’s claim and determine if they agree or disagree with it. Then search for the individual who read this article and created the card. Students will talk about their views on the subject. The individual who has read the article will give evidence from the article on the author’s view, but they will both provide evidence from their own lives that agree or disagree with the author’s view. Do the same process with the 2nd half of the Author Claim cards. |
| **Exit Slip** | **Exit Slip Task:**  What ways can you imagine to express your opinions to your friends, family, or community? How has the reading, writing, and conversations you have had the last few days helped you imagine these possibilities? |

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| **FORMATIVE ASSESSMENT TASK #1** | |
| **READING IMMERSION** | **Annotation Self-Assessment Task:** What strategies or techniques do editorial authors universally use? After studying a series of Editorials, in your literature circle group, identify the common elements and evaluate which Editorial most effectively combines these elements to create a valid line of reasoning. L2. Explain how the writer’s combination of elements is effective. L.3 Consider explicit and implied evidence, diction and bias, and audience awareness. |

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| **WRITER’S NOTEBOOK** | |
|  | **Session 5**  **Exploring a Belief with Emotions** |
| **Preparation** | * **Assign homework for students to create a collection of news articles, cartoons, facts from online websites or Wikipedia on a topic of their personal interest.** * **Create your own collection to model for this unit.** |
| **Teaching**  **Point**  **5.1** | **Writers of editorials develop a habit of engaging with and responding to the world.**  **Teacher Model and Think-aloud:** Model the process students will use as they review a collection and respond in multiple ways to go deeper into a topic of personal interest. |
| **Active Engagement** | **Preparation Task:** Review your collection to determine if your collection will support deeper thinking. If so, which texts seem most important or interesting to begin responding to? If not, what kinds of texts will you begin searching for?  **Turn and Talk:** Share your findings with a student and develop a work plan. |
| **Teaching Point**  **5.2** | **Writers of editorials ask: What do I do with this issue/problem/conflict? What does it do to me?** They use these questions to develop an inquiry in which they research texts (print, digital, visual) to develop claims and counterclaims on the issue/problem/conflict of personal interest. |
| **Independent Practice** | **Mini-Task:** Students will study and integrate the knowledge they are learning through interacting with a range of texts on a topic of personal interest. The will write multiple entries in their writer’s notebook to go deeper and explore their own thinking on the topic as well as respond to the thinking of other writers.  **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 an oral rehearsal for the exit slip at the end of the hour.   1. **Initial Questions:** What texts seem interesting to you? Tell me about why they seem interesting. 2. **Follow-up Question:** What types of responses are you choosing to explore, integrate, or go deeper into the topic? |
| **Share** | **Preparing to Share Task:** Reread your writing. Select one to read to your partner.  **Turn and Read:** Read the entry without commentary. After each of you have read your work, talk about your reaction to topics you have selected. |
| **Exit Slip** | **Exit Slip Task:**  Are you more aware of your own ideas/problems/conflicts or the ideas/problems/conflicts that exist in your community?   * If so, what are you doing in class that helps you see the world in a different way? * If not, what do you already do that helps you see the world with a critical eye? |

**MULTIPLE WRITES TO**

**EXPLORE AND UNDERSTAND A PROBLEM, ISSUE OR CONFLICT**

**DIRECTIONS:**

**Step 1:** *Create a collection of readings (photos, readings, cartoons, website facts, audio/video documents, etc) to explore a problem, issue, and/or conflict that you find interesting and wish to explore to write an editorial.*

**Step 2:** *In your Writer’s Notebook, respond to the text collection in 4 different ways. You may choose the methods from the list below.*

1. **Summary of a reading**
   1. Summarize a reading.
   2. State the central idea (claim and counterclaim if in reading).
   3. Include important ideas.
2. **Response to a photograph or cartoon**
   1. Begin with description. Describe the action of the photograph.
   2. Zoom-in and describe a single participant.
   3. Write a reaction to the photograph or explain the meaning of the event. Does I represent a stereotype?
   4. Who does the text favor or represent? Who does it reject or silence?
3. **Response to reading**
   1. Begin with a line from the article. Write an emotional reaction or explain the meaning of the line.
   2. What is the author’s point/claim? Do you agree or disagree?
   3. How is this text similar or different from the other articles you have read on the subject?
   4. What language used in the text impact your view of the subject and/or the article and author?
4. **Opinion** 
   1. Begin with a belief you hold on the topic.
   2. Then write as an authority.
   3. Use facts from the readings to support your opinion.
   4. Explain your position.
5. **Overheard conversation** 
   1. Begin with a line you heard or overheard in a conversation.
   2. Take the opportunity to stray using this overheard line.
   3. What ideas do you think about? What feelings emerge?
   4. How does your life experience influence your view?

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|  | **Session 6**  **Exploring a Idea/Problem/Conflict in a Dialogue with Self** |
| **Preparation** | * Create a Chart of the Sentence Stems for a Dialogue with Self . * Assess student readiness to research a claim that will develop by personally engaging Editorial. * Consider doing this session or researching and/or designing additional exploration sessions before moving on to drafting an Editorial. |
| **Teaching**  **Point** | **Exploring the multiple angles of an issue/problem/conflict leads to a personal inquiry.**  **Think-Aloud/Model:** Model the process of creating a dialogue with self to explore the angles of a claim. Also, model the attitude for deeper thinking.   |  |  | | --- | --- | | **Sentence Stems for Dialogue with Self** | | | **Writing Forward** | **Writing to Rethink** | | * **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:** Reread the claims from yesterday and select one claim that seems to be most interesting.  **Turn and Talk:** Read the claim 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 an idea/problem/conflict 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 an 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 idea/problem/conflict as you wrote. Write evidence in the margin if you know you have facts, opinions of authorities, or personal experience that will support your thinking.  **Turn & Talk:** Use the pause and paraphrase series to do the following:   1. **Partner 1 reads the original claim and the new idea that emerged.** 2. **Partner 2 asks a question** 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 your claim? Why was this habit or strategy effective?** |

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|  | **Session 7**  **Researching a Claim using Primary and Secondary Research Techniques** |
| **Teaching Point** | Researching an idea/problem/conflict using both primary and secondary research.  Provide time and resources for students to plan a primary research study and do secondary research online. |
| **Active Engagement** | **Turn and Talk:** What primary research can you use or seek to support your claim about a problem, issue, or idea that matters to you? |
| **Independent Practice** | **Mini-Task:** Students will do online research to gather information to support their claims. They will also devise a plan for collecting primary research.  **Intervene to Create a Metacognitive Habit:** Ask open-ended questions to encourage students to explain their decisions and their process for researching their problem/issue/idea. This explanation is an oral rehearsal for the exit slip at the end of the hour. To encourage students, talk to them about the information they are finding in secondary or primary research. |
| **Share** | **Turn and Talk:** What have you found? What seems to be most important?  Partners take turns reading a few findings they have collected in their primary and secondary research efforts. The listener will extend the information by adding knowledge they have to the findings being shared. |
| **Exit Slip** | Which type of evidence seems most convincing? Primary or Secondary? What criteria are you using to identify a strong piece of research that you know will support your claim? How did you come to these criteria? |

**PROJECT FOLDER**

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|  | **Session 8**  **Writing Under the Influence of a Mentor Text—Close Reading** |
| **Preparation** | * Copy two editorials student have already studied and valued as effective. Select essays that have two different structures and include the argumentative elements in different orders. |
| **Teaching**  **Point** | **Editorial writers use a variety of elements to structure and develop a line of reasoning.**  **Think-Aloud/Model:** Reread the first half of an essay students have studied. Think-aloud as you name the argumentative elements the writer uses. |
| **Active Engagement** | **Preparation Task:** Reread and identify the argumentative elements in the rest of the article.  **Turn and Talk:** Share your findings to see if you found the same or different elements. Come to consensus on the elements in the Editorial.  Report Out: Create a chart of the structure of the essay. List the order of the elements as they appear in this essay. |
| **Independent Practice** | **Mini-Task:** Read and annotate the second essay using the same process.  **Intervene to Create a Metacognitive Habit:** Ask open-ended questions to encourage students to explain their decisions and their process for using the strategy. This explanation is an oral rehearsal for the exit slip at the end of the hour. |
| **Share** | **Report-Out: Collaboratively create a chart of the sequence of argumentative elements. Discuss the obvious differences in the two Editorials based on the sequence of elements.**  **Turn and Talk:** Research with a partner to answer the following question:What other ways are the editorials different?   1. Claim  * Where is the claim placed? * Does the writer use supporting claims/strong statements that clarify the claim or create a new angle on the idea to convince a reader?  1. Facts and Quotes from Authorities  * How many secondary sources are included?  1. Counterclaim, Qualification, or Rebuttal  * Does the writer include a counterclaim, qualification, or rebuttal? * Where is it placed?  1. Questions  * How many questions does the writer use? * Where are they placed? |
| **Exit Slip** | **Exit Slip Task:** When you read closer to understand a writer’s smaller moves in a text, what challenges do you face? How are you dealing with this challenge? |

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|  | **Session 9**  **Experimenting with the Decisions of Essayists to Draft** |
| **Teaching Point** | **Experimenting with the structure of an effective Editorial can serve as “one way” to write the first draft of an essay.**  **Teacher Model and Think-Aloud:** Write in front of students demonstrating how you will use one of the essay structures to write under the influence of a writer’s structure.   1. Discuss plagiarism and tell students to label this write giving credit to the writer who designed the structure they are trying. 2. Write “After [Title of Essay & Author]” at the top of the page. |
| **Active Engagement** | **Turn and Talk:** Share the essay structure you plan to use and explain why it might help you draft your Editorial. |
| **Independent Practice** | **Mini-Task:** Use the ***Something-Happened—And—And—So*** Summary strategy to plan an EDITORIAL. Then write a first draft. Label the elements you are using in the margin in a step-by-step way.  **Intervene to Create a Metacognitive Habit:** Ask open-ended questions to encourage students to explain their decisions and their process for using the strategy. This explanation is an oral rehearsal for the exit slip at the end of the hour. |
| **Share** | **Preparing to Share Task:** Reread your essay and 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** | **Exit Slip Task:**  How did writing under the influence of a writer’s structure impact your ability to write a first draft of an essay? Explain your answer with specifics from your draft. |

**Something-Happened—AND—AND—SO**

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Adapted from ***Summarization in Any Subject*** by Rick Wormeli

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|  | **Session 10**  **Using An Argumentative Elements Menu to Design an Essay** |
| **Preparation** | * Copy Argumentative Elements Menu for students to put in their notebooks, or create an anchor chart. |
| **Teaching**  **Point** | Editorial writers identify an audience in order to make choices using common and unique elements to design the structure of their essay. The combination and order of elements enables writers to draft a convincing Editorial that establishes a line of reasoning.  **Think-Aloud/Model:** Model how you selected a series of elements and 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 Argumentative Elements Menu:   1. Design an order based on the kinds of evidence the student has compiled. 2. Design an order that will require the student to stretch themselves using commentary, counterclaims, thoughts, or insight. 3. 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 they 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 Argumentative Elements Menu. Use the structure to write a first draft. Annotate the draft with the decisions/elements you have selected.  **Mid-Workshop Lesson:** Point to elements that are required in an effective Editorial and also appear in the writing of their peers. Look for effective use of evidence and warrants to share with the class. |
| **Share** | **Preparation Task:** Identify a section of your editorial 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?** |

**Argumentative Elements 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 develop the argument with explanation and comments. Below is a menu of elements that you can find in published essays and the purpose the elements serve. Notice that many elements can be used for multiple purposes.

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| **Elements** | **Required Element** | **Used for Evidence** | **Used for Engagement** | **Used to Increase Validity** |
| **CLAIM** | **x** |  |  |  |
| **COUNTERCLAIM** | **x** |  |  |  |
| **EVIDENCE** | **x** |  |  | **x** |
| * Facts: primary research |  | **X** | **x** |  |
| * Facts: secondary research |  | **x** |  | **x** |
| * Quote from Authority |  | **x** |  | **x** |
| **WARRANT:** explanation or reasons | **x** |  |  | **x** |
| Qualification |  |  |  | **x** |
| Rebuttal |  |  |  | **x** |
| Questions |  |  | **x** |  |
| Emotional Appeal |  |  | **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** | **Editorial writers create a line of reasoning as they order the elements in their essay.** This order creates the logical relationship of the primary and secondary evidence, claims, counterclaims, and warrants (reasons).  **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 think 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 and revising your editorial, trace the diction to determine explicit and implied bias. Consider the effectiveness of this choice of diction and devise a revision plan to reduce bias and increase validity. In a brief reflection, state how the elements connect to argue your claim about this issue/problem/conflict in a logical way. Review the rubric and consider three areas in your reflection: 1) Focus; 2) Controlling Idea; 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 editorial that has observable word choice that balances emotional appeal and logic in its word choice. Or select the video of a speech that makes an argument and contains emotional appeal and a clear bias. * Select an editorial that students have never read that contains emotional appeal and a bias that students can identify. |
| **Teaching**  **Point** | Editorial writers evaluate their essay for bias and validity. They trace the diction and methods of appeal to reduce or control emotional appeal and develop a logical argument.  **Teacher Think-Aloud/Model: Point out one piece of supporting evidence that is slanted to appeal to a reader’s emotions**. Name it as one of the following ways to slant a topic:   1. *Empathy* 2. *Authority’s power to influence* 3. *Technical language usage*   Then notice the words and details that emphasize the emotional or physical pain and require a reader to see the reality of a problem on a personal level and empathize. Also notice the authorities used and the language used to introduce them or the level of technical language in the quotes. State the bias the author is revealing in his appeal? |
| **Active Engagement** | **Respond to Think-Aloud:** Does the writer’s bias and emotional appeal work?  **Preparation Task:** Read the next piece of evidence. Does the writer use emotional appeal? If so, what kind is it? What word choice and detail inclusion makes the evidence grab a reader’s emotions? What is the bias of the author?  **Turn & Talk:** Compare your analysis of the piece of evidence. Come to consensus—Does the emotional appeal work? Is so, how does the author make it work? |
| **Independent Practice** | **Mini-Task:** Re-read their editorials and identify the evidence that uses emotional appeal and/or bias through empathy or citing authorities to influence a reader. Annotate the draft with post-it notes or attach notebook paper to the draft. Do the following:   1. Analyze the type of appeal the writer is using and the diction and details that create the appeal. 2. Identify the bias. 3. Evaluate the argument’s effectiveness and validity.   Revise your editorial to improve the argument’s validity.  **Mid-Workshop Lesson:** Ask students; What kinds of emotional appeals do you use? What is your bias? |
| **Share** | **Turn, Read, and Respond:** Writers will read the original and the revision of one piece of evidence you revised today. Listeners will respond to the revision by naming the type of appeal and point to diction and details that make it effective. |
| **Exit Slip** | What challenge did you face as you revised your editorial today? How did you resolve this challenge? Why was this resolution successful? |

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|  | **Session 13**  **Editing to Ensure Sentence Clarity and Sophistication** |
| **Preparation** | * Determine which sentence editing activity is 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. Re-write 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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